

# 19th Annual Festival

# Electronic Music Midwest



**September 5-7, 2019**  
**Kansas City Kansas Community College**

*Providing access to new electroacoustic music by living composers*







# ELECTRONIC MUSIC

# EMM

## M I D W E S T

Kansas City Kansas Community College extends a heartfelt welcome to the Electronic Music Midwest (EMM) Festival and this year's special guest performer, Dr. Drew Whiting. We look forward to having you here in Kansas City for this great event!

Greg Mosier, Ed.D.  
President, KCKCC

September 5-7, 2019  
Kansas City Kansas Community College  
Kansas City, KS











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 performer is saxophonist Drew Whiting. Dr. Whiting is a champion of new and experimental music, regularly performing contemporary works in solo, chamber, and electroacoustic settings. Drew is a Yamaha Performing Artist who brings a wealth of experience, education and talent to the Festival, and I am certain everyone at EMM is in for an exciting 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, and are proud to host EMM. I hope you have an opportunity to explore some of the exceptional attractions that Kansas City has to offer.

Sincerely,

A handwritten signature in blue ink that reads "Jerry Pope". The signature is fluid and cursive.

Jerry Pope

Dean of Arts, Communications and Humanities







September 5, 2019

Dear Friends and Colleagues:

Greetings from the College of Humanities, Fine Arts and Communications at Lewis University, and congratulations on the celebration of the 2019 Electronic Music Midwest Festival! Lewis University is pleased to have been affiliated with EMM since its inception in 2000 and we are particularly pleased to support and acknowledge the work of Lewis University Professor of Music Dr. Mike McFerron, EMM co-founder and festival co-director.

EMM is distinctive in the role it has played to bring to life new and innovative electroacoustic music through performances of the highest quality. Since 2000 the festival has featured over 1000 works by composers from around the globe, and this year's festival brings together more than 70 artists, innovators and leaders in electroacoustic music performance and composition.

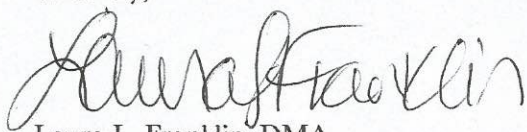
An important feature of EMM is the opportunity for participants to generate ideas, to gain feedback and to share insights. The time for social interaction allows composers and performers to talk with one another as well as with audience members and students, building a vibrant creative community that can support and sustain the creation of electroacoustic music well into the future.

The 2019 Festival features guest performer Drew Whiting, saxophone. A multi-faceted performer as well a dedicated educator, Drew is well-known as a champion of new and experimental music, having premiered works by over thirty emerging and established composers. Drew is sponsored by Yamaha and Vandoren, and the organizers are grateful for their generous support.

Lewis University is honored to play a part in supporting this festival, and we wish to thank and acknowledge our long-standing consortium partners Kansas City Kansas Community College (KCKCC). In addition, we extend heartfelt gratitude for the contributions of Dr. Ian Corbett, Dr. Jason Bolte, Robert Voisey, M. Anthony Reimer, and dr. Kay He, all of whom were instrumental in making this festival possible.

May EMM 2019 provide moments of artistic imagination and musical transformation that will engage and inspire you.

Sincerely,




Laura L. Franklin, DMA  
Dean | College of Humanities, Fine Arts and Communications







# ELECTRONIC MUSIC



## M I D W E S T

September 5, 2019

Dear Friends,

Welcome to the 19th Annual Electronic Music Midwest! We are truly excited about our opportunity to present this three-day festival of electroacoustic music. Nearly 200 works were submitted for consideration for this year's festival. Congratulations on your selection!

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

We are grateful to Drew Whiting for serving as our artist in residence this year. Drew is a spectacular performer who is a champion of new music. We are confident you will be impressed by his performances throughout the festival.

The 2019 EMM will be an amazing 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 artistic 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, Kay, Tony, Rob, and Ian









## 2019 EMM Guest Artist, Drew Whiting

Saxophonist **Drew Whiting** leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. Drew is an accomplished chamber musician, having been awarded first place at the 2012 MTNA National Chamber Music Competition as a member of the Cerulean Saxophone Quartet. He currently performs with a variety of ensembles including the Coalescent Quartet, Water City Jazz Orchestra, and Wisconsin Chamber Orchestra, as well as performing frequently as a solo artist.

Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, SPLICE Festival and Institute, Navy Band Saxophone Symposium, and presented the first ever Performer-Curated Concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Jeff Herriott, Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established and emerging composers.

In addition to performing, Drew is a dedicated and vibrant educator. He has presented masterclasses at Grand Valley State University, Illinois State University, Lawrence Conservatory, Ohio State University, and Oklahoma State University. Dr. Whiting serves as Assistant Professor of Music at the University of Wisconsin Oshkosh where he teaches courses in aural skills, saxophone, chamber music, and co-directs the experimental music ensemble Sounds Like Now.

Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Luloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer.

Drew is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.





Thursday, September 5, 2019

Concert 1

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Friday, September 6, 2019

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# Concert 1

September 5, 2019

Performing Arts Center ~ 7:30pm

Doomsday's Passed (You're Dead Already, Zombie)

Robert Voisey

Mid America Freedom Band

Lee Hartmann, conductor

From the Blue Fog

Jessica Rudman

Mid America Freedom Band

Lee Hartmann, conductor

Phoenix and Firewhip

Seth Shafer

Two Movements from Four Haikus

Andrew Walters

Katherine Crawford, soprano

Rebecca Ashe, flute

Corner Pocket Music (2018)

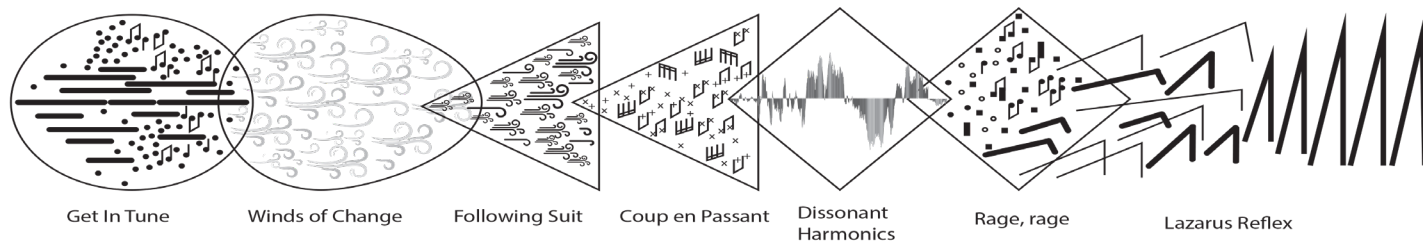
James Caldwell



## Doomsday's Passed (You're Dead Already, Zombie)

by Robert Voisey

*Doomsday's Passed (You're Dead Already, Zombie)* is a work which utilizes graphic notation and indeterminacy to create its sonic conclusion apropos to the title. Voisey enjoys employing unconventional notation and extended techniques to create aural landscapes. Following is the “conductor’s score” or chain of events that lead a raucous unison into a unified caterwaul.



### Chain of Events

**Robert Voisey** composes primarily chamber music and electronic music. His chamber music tends to be neo-romantic or modern utilizing extended instrumental techniques and/or graphic notation. The electronic music he creates tends to be ambient utilizing throat-singing techniques he records of himself or mashup comprising of micro-samples. Voisey collaborates with video, dance, poetry, spoken word, stage performers and has written for radio shows, film productions and theatrical stage performances.

Robert's piano work, “Persistence of Melancholy” is receiving its Carnegie Hall debut November 2019.

Known for creating miniatures and small form, his Voisey's 10-minute opera “Poppetjie” premiered at Carnegie Hall by Remarkable Theater Brigade's Opera Shorts; his chamber orchestra work “sic second chance” was a six-second work selected by Vine Orchestra; a 50 second mashup work was selected for “50/50” Recombinations/mnartists; and several of his one-minute works have received performances with 60x60 and Fifteen-Minutes-of-Fame.

Voisey's work has enjoyed the privilege of being selected and performed on many festivals including: A\*Devantgarde festival, American Art Experience, Birmingham New Music Festival, Bellingham Electronic Arts Festival, Brookes Oxford's Sonic Art Festival, COMPOSERS CONCORDANCE, Create Festival, Dance Parade, Digital Art Weeks, EARFEST, Electronic Music Midwest Festival, ÉuCuE xxvii festival, Fresno New Music Festival, George Enescu Festival, International Electroacoustic Festival at Brooklyn College, International Sound Art Festival Berlin, Annual Kentucky New Music Festival, Annual North Carolina Computer Music Festival, Spark Festival, STUDIO 300 Digital Art and Music Festival, ThreeTwo festival, 12 Nights The Street: Festival of Electronic Music, Art and Performance, and the 3rd All Ears Contemporary Music Festival. His work has been published in 15 compilation albums of various genres and labels.

Robert Voisey is most known for his production work with the company he started Vox Novus and its concert series: 60x60, Composer's Voice Concert series, Fifteen-Minutes-of-Fame, Circuit Bridges, and XMV. 60x60 has presented and promoted the works of more than 2500 composers with over 350 performances in close to 50 countries across the globe. The project's many collaborations has presented the work of thousands of choreographers, dancers, performance artists, video artists, fine-artists, and more. The Composer's Voice concert series has presented over 1000 composers and musicians in 150 concert primarily produced in New York City but also in more than 10 countries around the world. Fifteen-Minutes-of-Fame has featured more than 150 musicians and ensembles which have through Vox Novus inspired thousands of one-minute works to be written for them.

Robert is also a proud member of EMM where he serves as the Organization Advancement Director. Voisey intrinsically believes in championing a community which collaborates and joins together to celebrate new music.



## From the Blue Fog

by Jessica Rudman

*From the Blue Fog* was written for the Central Connecticut State University Chamber Players conducted by Dr. Daniel D’Addio during the summer of 2009. The work was inspired by experiences I had that July while attending a music festival in the Blue Ridge Mountains of Virginia. I noticed while hiking slightly higher up the mountain than the main area of activity for the festival that I could hear snatches of the rehearsals going on below. The idea of these musical fragments emerging from the sounds of the forest became the foundation for this piece.

**Jessica Rudman** is a Connecticut-based composer whose recent works engage with contemporary social themes through realistic or fantastical frames. Described as a “new music ninja” (Hartford Advocate), her style unifies melodic development and narrative structures with extended techniques to create an intense emotional expression.

Rudman’s music has been performed by groups such as the International Contemporary Ensemble, the Riot Ensemble, the Cadillac Moon Ensemble, the Omaha Symphony’s Chamber Orchestra, the Yakima Symphony Orchestra, and the Hartford Independent Chamber Orchestra. She has received awards from SCI/ASCAP, Boston Metro Opera, the College Music Society, the International Alliance for Women in Music, and others.

Rudman is the Director of the Hartt Preparatory Academy and the Head of Composition and Musicianship at The Hartt School Community Division. She previously served on the faculty at Baruch College, Eastern Connecticut State University, and Central Connecticut State University. Rudman is also an active theorist and arts advocate, who volunteers with the Women Composers Festival of Hartford. She holds degrees from the CUNY Graduate Center, The Hartt School, and the University of Virginia. More information about Rudman and her work can be found at her website, <http://www.jessicarudman.com>.

## Phoenix and Firewhip

by Seth Shafer

South of the equatorial plane, near the great Cleft scarring the continent called Aquila (named after its eagle-shaped form), lies an unusual biome that has evolved to generate and survive great discharges of energy and fire. The forest is dominated by tesla trees, which under certain meteorological conditions, violently release explosions and lighting bolts of static electricity that ignite massive wildfires across the Pinion Plateau. Only the hardest lifeforms like phoenix shrub, firewhip, amber lambent, glowbirds, and multihued gossamers are witnesses to the volatile conditions of these flame forests.

The materials used in this piece are inspired by Dan Simmons’s novel *Hyperion* and were produced using ambisonic and binaural techniques.

**Seth Shafer** is a composer and researcher whose work focuses on real-time notation, interactive music, and algorithmic art. His compositions have been performed internationally (London, Athens, Hamburg, Shanghai, Kraków, Spoleto, and Rio de Janeiro) and across the USA (Los Angeles, New York, Dallas). His sound installations have been shown at Kaneko (Omaha), the Perot Museum of Nature and Science (Dallas), and the Long Beach Museum of Art. Seth is Assistant Professor of Music Technology at the University of Nebraska at Omaha and holds degrees from the University of North Texas and California State University, Long Beach.



## Two Movements from Four Haikus

by Andrew Walters

Four Haikus for flutes, mezzo-soprano, and live electronics is based on haikus of Issa and Basho. They each represent a different season of the year.

Yo No Naku Wa (Spring) Issa

In the world  
We walk on the roof of hell  
Gazing at flowers

Inazuma ni (Summer) Basho

How admirable,  
to see lightning,  
and not think life is fleeting

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

**Dr. Rebecca Ashe** is a Renaissance woman, but, then again, which musician isn't these days? She leads a very exciting professional life as a performer (newly composed/electro-acoustic), teacher, masterclass technician, lecturer, improviser and visual artist. She also enjoys marketing, illustration, composition, and fiction writing. Time management has, probably for the best, become one of her biggest talents. She currently lives in Austin, Texas.

As a freelance musician, Dr. Ashe has appeared across the country as a performer, lecturer, and masterclass clinician. A new music performer and collaborator, she has partnered with several composers and has performed over seventy-five world premiers, as well as at several festivals, including Electronic Music Midwest (Resident Artist for 2010 Festival), Society of Composers, Inc., Kansas City Electronic Music and Arts Alliance (KcEMA), the New York City-based Composers Voice Series, SPARK, SEAMUS, and the Electroacoustic Juke Joint. She can be heard on Plastic Time, an album of music by composer Jorge Sosa.

Along with her active performing career, she keeps an active studio of students ranging from elementary school age through adult. She has over twenty-five years of experience teaching flute, piano, and music theory. While she is very busy keeping up with her talented students, she finds time to pursue her other passion, illustration. She has published an award-winning children's book (Cat+Girl, which won an International Book Award in 2016, and an Honorable Mention Purple Dragon Award, 2016), along with two Coloring Books for Musicians.

She has been adjunct professor of flute and music theory at Park University, in Missouri, adjunct professor of flute at the University of Mary Hardin-Baylor, Southwestern University in Georgetown, Texas, and at the University of Missouri-Kansas City.

Dr. Ashe earned her Bachelor degree in Applied Music (flute) at the Eastman School of Music, where her principal teacher was Bonita Boyd. She earned both Master of Musical Arts and Doctor of Musical Arts degrees from the University of Missouri -Kansas City, studying with Dr. Mary Posses. In 1998, she was the only American and one of four flutists worldwide to be chosen for Trevor Wye's prestigious one-year course in Kent, England. Other major teachers have included William Bennett and Karl Kraber.

In her spare time, Rebecca enjoys running and practicing martial arts. She loves to cook, especially historic dishes (the medieval is a particular interest). She is also human to a Russian Blue cat, named Frank.



**Katherine Crawford**, a warm and versatile mezzo-soprano, holds a Master of Music degree in Vocal Performance from the Conservatory of Music and Dance at the University of Missouri at Kansas City, and a Bachelor of Music degree in Vocal Performance from St. Olaf College. She enjoys performing in the styles of opera, operetta, oratorio, and musical theater, and is especially interested in contemporary and experimental works.

Ms. Crawford has performed with the Gilbert and Sullivan Very Light Opera Company, Skylark Opera, Kansas City Metro Opera, and Kansas City Civic Opera, specializing in comic and light-lyric roles. She currently sings with the Missouri Choral Artists and the GRAMMY® Award-winning Kansas City Chorale. As a dedicated church musician, she serves as a cantor and soloist for concert oratorios, weddings, funerals, and religious services for multiple denominations.

In addition to performing, Ms. Crawford enjoys helping others explore and realize their vocal potential, and has maintained a private teaching studio since 2003. She lives in Kansas City, Missouri.

## Corner Pocket Music (2018)

by James Caldwell

### Corner Pocket Music (2018)

No. 22 (0:52)

No. 23 (1:10)

No. 24 (0:53)

No. 25 (1:26)

No. 26 (1:11)

No. 27 (2:17)

The six pieces in *Corner Pocket Music* are my fifth set of small concrète essays in the Pocket series.

**James Caldwell** retired in May 2018 after a 33-year career at Western Illinois University. At WIU he was co-director of the annual New Music Festival, curator of his own ElectroAcoustic Music Macomb series, recipient of the inaugural Provost's Award for Excellence in Teaching in 2005, the 2009 Distinguished Faculty Lecturer, president of the WIU chapter of UPI Local 4100, representing about 600 faculty and academic support professionals, and other things. He earned a BA in Art from WIU in 2014.





# Installation

September 6, 2019  
Performing Arts Center

## solsticeVR

by Roy Magnuson

Leveraging the power of virtual reality and Unity, solsticeVR is a unique electronic music composition sandbox where amateurs and professionals alike can freely compose music based on their own original, custom samples. Designed to supplement and not replace traditional 2D audio environments such as Logic or Pro Tools, solsticeVR is an easy to use yet powerful, and deep experience. Artists are able to load up to 86 mp3, .wav, or .ogg files into custom arrays, and then instantiate and manipulate these samples in a truly 3D audio environment. Multiple acoustic, immersive spaces are available, ranging from a dark, reverberant cave, to a dry, bright snowy day, each with their own custom acoustic profiles.

At any point throughout the experience users can begin to record their mix directly to their PC in .wav format, capturing their creation as either a finished piece of improvisational art, or simply as a custom sample to be manipulated in another audio environment. The process of creating in solsticeVR is childish, fun, freeing, and truly different than other traditional methods of electronic composition.

**Roy David Magnuson** (b. 1983) has composed music for orchestra, wind ensemble, concert band, chamber ensembles, vocalists, electroacoustic ensembles, virtual reality, and films. His works have been performed throughout the United States at venues such as the Red Note Music Festival, the New Music Cafe, Illinois State University, Ithaca College, University of Nebraska-Lincoln, University of Arkansas-Fort Smith, University of Texas-Arlington, University of Alabama-Tuscaloosa, and by the Elan String Quartet, the Quasari Quartet, the Quad City Wind Ensemble and the Air Force Band of Mid-America.

Roy is also the creator of solsticeVR, a virtual reality audio sandbox that allows for composers to leverage the power of virtual reality to compose music based on custom samples entirely in virtual environments.

Roy received his B.M. Theory/Composition from Illinois State University in Normal, Illinois, his M.M. Composition from Ithaca College in Ithaca, New York, and his D.M.A from the University of Illinois. Private studies include Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa and Joan Tower.

Due to the success of his wind writing, in 2008 Roy was asked to contribute a chapter to the GIA Publication Composers on Composing for Band, Volume IV which is currently available via GIA Publications.

Roy is currently an Assistant Professor of Music at Illinois State University where he teaches freshman and sophomore theory, aural skills, composition, and courses in virtual reality design.

Roy is a member of ASCAP and his music is recorded on Albany Records and NAXOS records.

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





# Concert 2

September 6, 2019

Performing Arts Center ~ 10am

Sentinels Along the River of Time

Julius Bucsis

images I: motionless in frame

Jacob Braslawscce

Tierney McClure, flute

Hot Oil

Hannah Hitchen

arrows beyond

Sam Longo-Capobianco

David C. Munro III, oboe

Illyria

Jacob Frost

Orion

Krista Connelly

Never was a Shade

Jason Bolte

Metallic Rain

Rhys Barnes - Yu

Object Shelter

Timothy Sapp

Lucas Marshall Smith, guitar



## Sentinels Along the River of Time

by Julius Bucsis

*Sentinels Along the River of Time* was inspired by the block universe theory which proposes that all time, past, present, and future exist and are equally real. The piece was composed in 2018.

**Julius Bucsis** is an award-winning composer, guitarist, and music technologist. Since beginning serious efforts with composition in 2011, his works have been included in almost 150 events (most of which were juried) worldwide. He has performed original compositions featuring electric guitar and computer generated sounds nationally and internationally. His compositions have been included on CDs released by Ablaze, PARMA, RMN Classical, and Soundiff. He is currently pursuing a DA in music at Ball State University.

## image I: motionless in frame

by Jacob Braslawscce

*images* is a continually growing set of works for various instruments and live electronics. Exploring the field of live signal processing and integrating live and electronic performance, *images* serves as a foray into the collaborative possibilities between musicians and computers. *motionless in frame* was composed for Alec Porter in the spring of 2019.

**Jacob Braslawscce** is a composer and saxophonist based in Bowling Green, OH. Jacob frequently performs new works alongside his own for the saxophone and is interested in exploring the relationship between live performance and electronic media. Recently, Jacob attended the SPLICE Institute at Western Michigan University, and is looking forward to performing his piece “ZEN” at the Washington State University EA MiniFest, as well as a performance of his piece “images I: motionless in frame” at Electronic Music Midwest.

Based in Bloomington, Indiana, flutist **Tierney McClure** has experience ranging from solo performance to orchestral settings. Tierney has won awards including the Dorothy Mackenzie Price Grant and Pro Musica Grant Award, attended festivals such as Music Academy International, William Bennet International Summer School, and The Consummate Flutist. Tierney has also performed in masterclasses with flutists such as William Bennet, Lorna McGhee, Marianne Gedigian, and Carl Topilow. Recently, Tierney attended Pender Island Flute Retreat, and will be performing at Electronic Music Midwest 2019 this fall. Tierney completed her B.A. in Flute Performance at BGSU studying with Dr. Conor Nelson and is pursuing a M.A. at Indiana University-Bloomington under Thomas Robertello.

## Hot Oil

by Hannah Hitchen

*Hot Oil* is a musique concrete work made up of the sound of oil sizzling and bubbling on a hot pan. Using digital synthesis, the original recording is manipulated and transformed to the point where the sounds heard become almost unrecognizable. *Hot Oil* was realized in Reaper.

American composer **Hannah Hitchen** (b. 1997) writes for a wide range of genres, including various acoustic chamber ensembles and solo works, as well as electroacoustic works for standalone fixed media or live instrumentalist with fixed media. Hitchen is presently pursuing a Bachelor of Music in Acoustic and Electronic Composition at the University of South Florida, where they study with Paul Reller.

Hitchen's electronic music has been presented at several juried events, including the International Computer Music Conference (ICMC), Osaka University of Arts Electroacoustic Music Festival, MUSLAB's International Exhibition of Electroacoustic Music,



Electroacoustic Barn Dance (EABD), Electronic Music Midwest (EMM), and the New York City Electroacoustic Music Festival (NYCEMF). Their music has been presented internationally in Mexico and Japan.

Hitchen's fixed media work "Hot Oil" recently won the Terroir New Music Call for Scores, and was performed at Terroir 008: Disjunct in March 2019. In the spring of 2018, Hitchen was awarded a Merit Award for Electronic Music from the University of South Florida School of Music.

## arrows beyond

by Sam Longo-Capobianco

*arrows beyond* was partially inspired by the textures of dream pop and features both live processing and fixed media. *arrows beyond* was written for oboist David C. Munro, III.

**Sam Longo-Capobianco** is a composer of acoustic and electroacoustic music. He is currently a master's student in music composition at Bowling Green State University where he studies with Dr. Elaine Lillios and Dr. Mikel Kuehn. Sam's music is influenced by his interest in science fiction, and rock, electronic, and Korean music. When not composing he can be found playing JRPGs and taking pictures of his cat.

**David C. Munro, III** is the oboe Graduate Assistant at Bowling Green State University, a performer and pedagogue with a passionate interest in 20th century, contemporary, and electro-acoustic music for the oboe. He recently presented a multi-media recital of electro-acoustic music for oboe and English horn entitled "Come Into." In addition to his studies at Bowling Green State University, David is an active freelance musician in the northwest Ohio and southern Michigan, having performed with the Adrian Symphony Orchestra, among others. He is entering the second year of his M.M. at BGSU, studying with Nermis Mieses, and earned his B.M. from Virginia Commonwealth University, studying with Shawn Welk and Grace Shryock.

## Illyria

by Jacob Frost

The wisdom of literature dating back centuries posits that we cannot encounter The Other in its true form, for that which is Holy is beyond our comprehension, and can only be perceived by reducing its unmitigated essence to an image reflected through the lens of our own experience. The alien shore of a faraway world presents itself to us in these reflections, echoes of our memories' horizon.

**Jacob Frost** is a composer, guitarist, and vocalist based in Norman, Oklahoma. His music is based around stylistic and conceptual fusion, weaving together disparate musical genres as well as extra-musical elements to create fresh interpretations of traditional musical media. His recent works have explored the intersection between art song and the blues tradition (*Dusk*) and between musical and literary structure (*Poetic Suite*). Jacob earned his Bachelor of Arts in Music from Drury University, where he studied with Carlyle Sharpe, and his Master's Degree in Music Composition from the University of Oklahoma, where he studied with Marvin Lamb and Konstantinos Karathanasis.

## Orion

by Krista Connelly

*Orion* is a dodecaphonic (12-tone) electronic work composed for dance. A few years ago, when running outside in the dark early hours, I was struck by the idea of writing a constellation work. After plotting out the tone row, I left the idea to simmer until the right situation arose, having originally intended it for chamber orchestra and voice. When presented with the opportunity to collaborate with the UNL dance program this year, I decided to adapt the concept to electronics. The work is around six and a half minutes long and slowly grows in density as an illustration of the expanding universe.



**Krista Connelly**, composer, is a doctoral student at the University of Nebraska-Lincoln and a founding member of the LNK New Music Collective. She received her MM in composition from Central Washington University and BMs in music education and trumpet performance from Fort Hays State University. She has taught elementary music in Kansas and Washington in addition to working as a church musician in both states. An avid traveler, she was a composer participant in S  vellyspaja 2018, the Oregon Bach Festival Composers' Symposium 2016, and Quatuor Bozzini Lab 2016 and presented at the Women Composers Festival of Hartford 2017.

## Never was a Shade

by Jason Bolte

*Never was the Shade* is an electroacoustic composition based on a music box rendition of "Ombra mai f  " from Serse (Xerxes) by George Frideric Handel. A music box, in the shape of a bust of Handel, was kept on a high shelf on my parent's bedroom hutch when I was a child. I remember vividly listening to the music played on this music box and was extremely happy to be able to record the device several years ago.

**Jason Bolte** is a composer and educator. He currently resides in Bozeman, Montana with his wife Barbara, their two beautiful daughters Lila and Megan, and friendly 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 explores the North American Mountain West, modular synthesis and live performance, intersections of music, art, and science, and other areas he finds compelling

## Metallic Rain

by Rhys Barnes - Yu

*Metallic Rain* is an electroacoustic work composed for 5.1 surround sound. It was first composed in Spring 2018 for EIU music technology class MUS 2070 as a stereo concrete work titled "The Train". Since that time, it has undergone many changes and now stands finished as a much larger and more coherent work. The piece employs the public domain poem "Going Back" by D. H. Lawrence.

D. H. Lawrence was born in 1885 and died in 1930. He was an English writer and poet who has been described as having a style and output which was described as prolific and diverse. His works often focus on technology and the industrial era as during his lifetime, the Second Industrial Revolution was happening. Lawrence adopts a more conservative opinion of the technological advances, and warns against the dehumanizing effects modernity, mass production, industrialization, and the resulting culture. He was heavily persecuted and died with a largely tarnished reputation as a result of his opinions. However, years after his death, he was once again accepted back into the fold as a great English writer. *Going Back* was published in "Bay" (Beaumont Press) in 1919. Its words are as follows:

"The night turns slowly round,  
Swift trains go by in a rush of light;  
Slow trains steal past.  
This train beats anxiously, outward bound.

But I am not here.  
I am away, beyond the scope of this turning;  
There, where the pivot is, the axis  
Of all this gear.

I, who sit in tears,  
I, whose heart is torn with parting;  
Who cannot bear to think back to the departure platform;



My spirit hears

Voices of men

Sound of artillery, aeroplanes, presences,  
And more than all, the dead-sure silence,  
The pivot again.

There, at the axis

Pain, or love, or grief  
Sleep on speed; in dead certainty;  
Pure relief.

There, at the pivot

Time sleeps again.  
No has-been, no here-after; only the perfected  
Silence of men.”

**Rhys Barnes-Yu** is an Organ Performance, Composition, and Music Education Major attending Eastern Illinois University for their bachelor's degree. Their major instrument is Organ, however they also play Viola and Percussion as secondary instruments and are a Tenor and Sopranoist. They have been involved in the Panther Marching Band, Eastern Symphony Orchestra, Jazz Lab Band, Eastern Symphonic Band, and Concert Choir at EIU. They are currently employed as the Music Director of Old State Road Christian Church in Charleston, Illinois.

## Object Shelter

by Timothy Sapp

*Object Shelter* is an interactive composition for electric guitar and interactive electronics created in SuperCollider. The title refers to a structure (also referred to as the Chernobyl Nuclear Power Plant Sarcophagus) which is a large steel and concrete barrier placed around the remains of the No. 4 reactor at Chernobyl in order to limit the radioactive contamination to the environment caused by the Chernobyl disaster in 1986.

**TJ Sapp** is a composer, improviser, and doctoral student studying at the University of Illinois at Urbana-Champaign. He has studied composition with Jacob Bancks, Eli Fieldsteel, Erik Lund, Reynold Tharp, Sever Tipei, and Scott Wyatt .

**Lucas Marshall Smith** (b. 1989) is a composer and vocalist from New London, Ohio. Smith holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014) and is currently pursuing his Doctorate of Musical Arts at the University of Illinois, where he previously worked as the Operations Assistant for the Experimental Music Studios under the direction of Eli Fieldsteel and Scott A. Wyatt . Smith also held teaching assistant positions for the university's Aural Skills and Music Theory courses.

Active in both acoustic and electroacoustic spheres, Smith has had his music performed at the Toronto International Electroacoustic Music Symposium (TIES), the International Electroacoustic Music Exhibition (MUSLAB), the RED NOTE New Music Festival, the Society of Composers, Incorporated Student National Conference (SCI), the Society for Electro-Acoustic Music in the United States National Conference (SEAMUS), and the Electronic Music Midwest Conference (EMM) among others. Smith has received commissions from the New York based Choral Composer/Conductor Collective (C4), ensemble loadbang, the Illinois Modern Ensemble, the Heartland Sings chorale, and ensemble mise-en. Also, active as a performer in the contemporary music scene, Smith is a third of the experimental noise/metal trio, TATWD (a.k.a. Turtles All the Way Down). Smith's music is recorded on the RMN Classical and SEAMUS music labels.

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





# Concert 3

September 6, 2019

Performing Arts Center ~ 2pm

Life is

Carolyn Borcharding

Drew Whiting, saxophone

Tesseract

Ian Corbett

HEAT it UP!

Kay He

Jackie Glazier, clarinet

Kay He, piano

Thessalonian Monk

M. Anthony Reimer

Brux No. 1

Elliott Lupp

Elliott Lupp, performer

Discords

Michael Smith

Paint My Chopper Pink

Jennifer Jolley



## 2019 Guest Performer: Drew Whiting

Saxophonist **Drew Whiting** leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. Drew is an accomplished chamber musician, having been awarded first place at the 2012 MTNA National Chamber Music Competition as a member of the Cerulean Saxophone Quartet. He currently performs with a variety of ensembles including the Coalescent Quartet, Water City Jazz Orchestra, and Wisconsin Chamber Orchestra, as well as performing frequently as a solo artist.

Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, SPLICE Festival and Institute, Navy Band Saxophone Symposium, and presented the first ever Performer-Curated Concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Jeff Herriott, Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established and emerging composers.

In addition to performing, Drew is a dedicated and vibrant educator. He has presented masterclasses at Grand Valley State University, Illinois State University, Lawrence Conservatory, Ohio State University, and Oklahoma State University. Dr. Whiting serves as Assistant Professor of Music at the University of Wisconsin Oshkosh where he teaches courses in aural skills, saxophone, chamber music, and co-directs the experimental music ensemble Sounds Like Now.

Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Lulloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer.

Drew is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.



## Life is

by Carolyn Borcharding

the smallest moments.

The things we often miss.

The sound of water splashing in a fountain on a quiet morning.

The whisper of traffic in the distance.

The coming and going of the sun on a partly cloudy day.

Falling prey to an afternoon catnap.

Breathing in the scent of some nostalgic place.

Catching sight of a friend for the first time after a long absence.

A heavy pang of loneliness in the evening.

A brave smile from a grieving friend.

Sharing a hug,

A letter,

A joke.

Offering a few words of encouragement,

However small they may seem.

Quiet, fleeting, and precious.

**Carolyn Borcharding** is a Graduate Assistant at the University of Illinois pursuing a doctoral degree in music composition. Her compositional interests involve exploring the potential musical relationships between acoustic instruments and electronics, and experimenting with the creation of space in fixed media works. She has had works performed at SEAMUS, the Electroacoustic Barn Dance, Electronic Music Midwest, SPLICE Institute, and others. Carolyn received her Master's in Music Composition at Western Michigan University where she studied with Dr. Christopher Biggs and Dr. Lisa Coons.

## Tesseract

by Ian Corbett

There were three (and a half) ideas central to the creation of this piece:

- 1) Get some interesting sounds out of an unnamed piece of audio production software by using for a purpose it's not really designed for.
- 2) To explore the capabilities of immersive audio, mixing it in a 7.1.4 Dolby Atmos type speaker environment.
- 3) Music is entertainment, it's in 4.
- 3.5) All of the sounds (except some of the drums/percussion) were developed from a single excerpt, about 15 seconds long, of a recording I made while riding a tram in Gdansk, Poland. But this became less and less important to the piece as writing progressed, as did the relevance of the initial (and abandoned) idea of titling the piece something related to the Polish and transportational nature of the source sounds in the soundscapes!

**Ian Corbett** is the Coordinator and Professor of Audio Engineering and Music Technology at Kansas City Kansas Community College. He also owns and operates "off-beat-open-hats LLC," providing live sound, recording, and consulting services to clients in the Kansas City area. He has mixed FOH, and occasionally monitors, for many headline artists at venues around the USA. Throughout his career he has balanced education with professional employment in a wide variety of audio industry fields, including theater sound, television and radio, location concert recording, live sound reinforcement, and forensic audio evidence recording. As the co-founder and technical director of Electronic Music Midwest he enjoys multichannel sound and presenting immersive concert experiences. Ian's book, "Mic It!" Microphones, Microphone Techniques, and Their Impact on the Final Mix" was published by Focal Press in 2015, and he has also written articles for Sound On Sound magazine. He holds a Doctor of Musical Arts degree in composition, and can sometimes be found playing saxophone in Kansas City's jazz clubs and restaurants.



A highly active Audio Engineering Society member, Ian has presented tutorials and workshops at local, regional, national, and international events throughout the USA, Central and South America, and Europe. He is a frequent judge of AES student recording competitions worldwide, and organizes and moderates the Student Recording Critique sessions at AES conventions in the USA and Europe. Ian travels internationally, independently, to give presentations and workshops at colleges, universities and to student and professional groups. Internationally recognized, he also frequently serves as an external examiner, moderator and program evaluator in the USA and Europe. Since 2004 he has been a member of the Audio Engineering Society's Education Committee, and now also the Membership, and Diversity & Inclusion Committees, and has also been a member of the Producers & Engineers Wing of the National Academy of Recording Arts and Sciences. For more information, please visit: <http://www.offbeatopenhats.audio>

## HEAT it UP!

by Kay He

*HEAT it UP!* for clarinet, piano, and electronics, was commissioned by clarinetist Jackie Glazier.

Last summer (2018), I moved from Austin, TX to Tucson, AZ. Both cities summer can be extremely hot, but in different ways. While Austin tends to be humid and sticky, Tucson is much hotter and drier with periodic monsoon rains. While Austin is mostly flat with some rolling hills around its edges, Tucson is a desert oasis surrounded by rugged mountains where saguaro cacti thrive, which creates that signature southwestern vibe. While dry and dusty, since coming to Tucson, the beauty of Sonoran Desert has truly inspired me in many ways.

I often thought brownish yellow was the only color in the desert, but I have been surprised by the Sonoran Deserts rich color palette. It has a burning pink sunset over the mountains, the purple Milky Way framed by gigantic pine trees on Mt. Lemmon, creosote bushes with their bright yellow flowers emit the smell of the rain, and the rich blue sky is decorated by high definition monsoon storm clouds. All the colors become hotter and brighter under the scorching sun. Immerse yourself in these inspiring colors and let the desert HEAT UP your imagination.

**Dr. Yuanyuan (Kay) He** is a composer and video artist with roots in China. Her works often explore and intertwine various forms of media to create unique audiovisual experiences that engage the audience. Many of her works involve collaborations with choreographers, dancers, video artists, audio technicians, and stage lighting and design artists. As a multimedia composer, she is very active in the music community. Kay serves as the Creative Director for Electronic Music Midwest (EMM), which is an annual music festival dedicated to programming a wide variety of electroacoustic music and providing high quality electronic media performances. She is also the founder and Director of the Turn Up Multimedia Festival, which works to promote Interdisciplinary Collaboration, Culture-Connecting, and Equality. She is currently Assistant Professor at the University of Arizona, where she teaches composition, electro-acoustic music, and orchestration.

During her career, Kay has won many awards and been selected for many performances in the U.S. and abroad. Kay earned her Bachelor of Arts degree at the Central Conservatory of Music in Beijing and her Master of Music degree at the University of Missouri-Kansas City. She holds a Doctor of Musical Arts in Composition from the University of Texas at Austin where she studied under Dr. Russell Pinkston and Dr. Yevgeniy Sharlat.

A versatile artist, **Jackie Glazier** is an active soloist, chamber musician, orchestral clarinetist, pedagogue, and advocate of new music. She was appointed Assistant Professor of Clarinet at the University of Arizona Fred Fox School of Music in 2016. Solo performances and chamber music performances have taken her throughout the United States, Central America, and Europe.

An accomplished chamber musician, Jackie was selected as a finalist in the prestigious international 2016 Chesapeake Chamber Music Competition with the Cerulean Trio. She has performed as a chamber musician in the Netherlands, Belgium, Luxembourg, France, Croatia, and at Carnegie Hall's Weill Recital Hall. She is a member of the American Chamber Winds, which recently released the album, "Radix Tyrannis," featuring trombone legend Joe Alessi. Jackie is a founding member of Duo Entre-Nous with Don-Paul Kahl, a saxophone and clarinet ensemble dedicated to the progression of new music. Duo Entre-Nous has performed internationally and commissioned several works for the repertoire from composers in North America, Australia, France, China, and Argentina. They are featured on the album, "Lights and Shadows, Waves and Time," which was recently released on Parma Records.



Jackie is currently working on her debut solo album, “Magic Forest Scenes,” which will be released in 2019 on Centaur Records. She is featured on the album “Hans Winterberg Chamber Music, Vol. I,” released on Fall 2018 on Toccata Classics Label. She has also recently recorded for an upcoming release of works of William Mathias on Naxos.

Jackie performed regularly with the Orlando Philharmonic as principal, second, and e-flat clarinet from 2011-2016. She also served as principal clarinet of the Ocala Symphony, where she served from 2012-2016. Currently she performs with the Tucson Symphony and is principal clarinet of the Grammy Award-nominated True Concord Voices Orchestra. Orchestral collaborations include many internationally renowned artists such as Renée Fleming, Joshua Bell, and Yefim Bronfman. Jackie was the first-prize winner of the International Clarinet Association Orchestral Competition at ClarinetFest 2014.

An active clinician and educator, Jackie has presented guest master classes at major universities throughout the United States. She has earned degrees from Cincinnati College-Conservatory of Music, University of Florida, and Florida State University. Her teachers include Deborah Bish, Ixi Chen, Mitchell Estrin, Jonathan Gunn, Richie Hawley, and Karl Leister. Jackie was named one of University of Florida’s Outstanding Young Alumni in 2018. She is an artist with Buffet-Crampon and Vandoren, and performs exclusively on Buffet-Crampon clarinets and Vandoren reeds.

## Thessalonian Monk

by M. Anthony Reimer

Inspired by an offhand comment made during the EMM judging process, this work is an exploration of the work of Theolonius Monk and the text of Paul’s greeting from Thessalonians I.

**M. Anthony “Tony” Reimer’s** award-winning compositions, sound designs, and interactive works have been heard and seen in venues across the country and internationally for over 30 years. 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 nationally and internationally. Currently, Tony teaches theatrical sound design and arts technology classes at Illinois State University. His research includes 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 (a.k.a., co-located) performances. A complete list of works and other materials can be found at: <http://www.toneguy.net/about.html>.

## Brux No. 1

by Elliott Lupp

*Brux No. 1* is the first in a series of experimental works for iPad controlled laptop that aims to explore the possibilities of the laptop as an expressive, dynamic, solo instrument. It was incredibly important during the development of this piece that the performer have as much expressive/gestural control as they would on any traditional instrument. The result is a work that utilizes a variety of precomposed fixed and triggered samples that are manipulated via Max patch and controlled in real time with iPad/faders.

**Elliott Lupp** is a composer, improviser, visual artist, and sound designer whose work invokes images of the distorted, chaotic, visceral, and absurd. This aesthetic approach as it relates to both acoustic and electroacoustic composition has led to a body of work that, at the root of its construction, focuses on the manipulation of extreme gesture and shifting timbre as core musical elements. This style of writing has found a home with a variety of chamber ensembles, solo performers, performer(s) with live electronics, and fixed media. Elliott is native to Chicago and holds a Bachelors of Music in composition from Columbia College Chicago where his primary instructors included Dr. Kenn Kumpf, Dr. Eliza Brown, and Dr. Francisco Castillo-Trigueros. Elliott just completed his master’s degree in composition at Western Michigan University, where he held an assistantship in research. His primary teachers at WMU included Dr. Chris Biggs and Dr. Lisa Renee Coons.

Elliott has received a number of awards and honors for his work, including a 2019 SEAMUS/ASCAP Commission, the 2019 Franklin G. Fisk Composition Award for Chamber Music, and Departmental and All-University awards in Graduate Research and Creative Scholarship. His music has been performed at a variety of electroacoustic festivals including N\_SEME, CHIMEfest,



Electronic Music Midwest, MOXsonic, Fulcrumpoint New Music Project, SEAMUS, and Electroacoustic Barn Dance, and by such ensembles as the Dutch/American trio Sonic Hedgehog (flute, clarinet, and electric guitar), the Atar Piano Trio, Found Sound New Music Ensemble, various members of MOCREP, The Chicago Composer's Orchestra, Fonema Consort, and Ensemble Dal Niente.

Elliott will be pursuing a PhD in composition and music technology at Northwestern University starting fall, 2019.

## Discords

by Michael Smith

*Discords* is a fixed media work for 3D audio, with playback over multi-channel speaker array, guitar amplifier, and laptop speakers. It was composed in 2018 as part of my PhD studies at the University of North Texas. The sound sources for *Discords* include various "noise" materials. Analog electrical noise is derived from an electric guitar and amplifier, digital noise recorded with a physical modeled flute, man-made noise from a water cooled power plant, recordings of cymbals, and noise from nature consisting of calls from over one hundred species of birds. The subjective nature of noise is explored through the juxtaposition and complementation of these various elements. Much of the spatialization in the work derives from the composer's software VRSoMa, an application for designing spatial audio within virtual reality.

**Michael Sterling Smith** is a composer based in Denton, Texas. He holds degrees from University of Delaware (BM), University of Florida (MM), and University of North Texas (PhD). His works have recently been shown at SEAMUS 2017, the SCI national conference at UF and WMU (2015 & 2017), N\_SEME (2016 & 2017), the Diffrazioni Festival (2016), EMM (2016), Ars Electronica Forum Wallis (2016), the Open Circuit Festival (2016), and the BGSU Graduate Student Conference (2016). His work *Ictus* was chosen as a finalist in the 2017 ASCAP/SEAMUS competition and the 2016 Open Circuit Festival call for electroacoustic works. Michael is a team member of the Score Follower/Incipitsify youtube channel. His current research involves the development of VRSoMa, an application for designing spatial audio within virtual reality. He has studied composition with Paul Richards, Paul Koonce, Jon Nelson, and Panayiotis Kokoras.

## Paint My Chopper Pink

by Jennifer Jolley

This is a motorcycle motet in four voices. This piece begins with four different motorcycle engines revving, then the various sounds are manipulated using Max/MSP and PeRColate. It was inspired by the sound of my neighbors' motorcycles warming up in the morning. As their vehicles warmed up, I could hear the random pulses the machines generated.

This piece was also inspired by these lines from the film *Pulp Fiction*:

Fabienne: Whose motorcycle is this?  
 Butch: It's a chopper, baby.  
 Fabienne: Whose chopper is this?  
 Butch: It's Zed's.  
 Fabienne: Who's Zed?  
 Butch: Zed's dead, baby. Zed's dead.

**Jennifer Jolley** (b. 1981) is a West Texas-based composer of vocal, orchestral, wind ensemble, chamber, and electronic works. Jennifer's work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A. *Prisoner of Conscience*, has been described as «the ideal soundtrack and perhaps balm for our current «toxic...times» by Frank J. Oteri of *NewMusicBox*. Her piece *Blue Glacier Decoy*, written as a musical response to the Olympic National Park, depicts the melting glaciers of the Pacific Northwest. Her partnership with writer Scott Woods, *You Are Not Alone*, evokes the fallout of the #MeToo Movement.



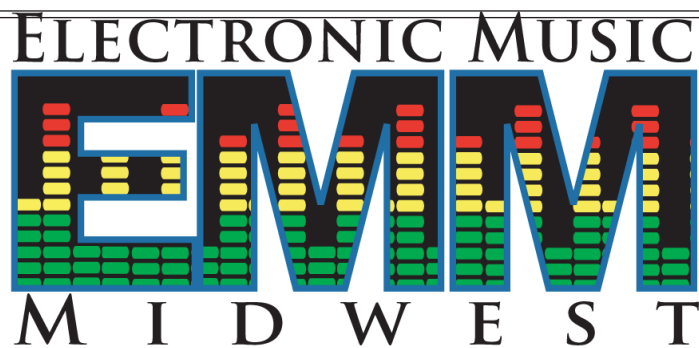
Jennifer's works have been performed by ensembles worldwide, including the Sydney Conservatorium of Music Wind Symphony, Dulciana (Dublin, Ireland), Urban Playground Chamber Orchestra (New York, NY), and the SOLI Chamber Ensemble (Alba, Italy residency). She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Vermont Symphony Orchestra, University of Texas Wind Ensemble, the Quince Ensemble, and many others.

Her music can be found on various albums, including Quince Ensemble's *Motherland* with New Focus Recordings, Ohio University Wind Symphony's *Ampersand* and Bowling Green State University Wind Symphony's *New Music for Wind Band Vol. 1*, both released with Mark Records. Future releases will be with Ablaze Records, Reference Recordings, and PARMA Recordings.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at Brevard College, University of Toledo, the Vermont Symphony, the Central Michigan University School of Music, and the Alba Music Festival in Italy. Most recently she was the Composer-in-Residence of the Women Composers Festival of Hartford in 2019. She promotes composer advocacy and the performance of new works through her opera company North American New Opera Workshop, her articles for *NewMusicBox*, and her work on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council.

Jennifer's blog—on which she has catalogued more than 100 rejection letters from competitions, festivals, and prizes—is widely read and admired by professional musicians. She is particularly passionate about this project as a composition teacher, and enjoys removing the taboo around “failure” for her students. Jennifer joined the composition faculty of the Texas Tech School of Music in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015. Upcoming projects include pieces for the American Bandmasters Association and the Michigan State University Wind Symphony. Jennifer's works are distributed through ADJ-ective New Music and Murphy Music Press, LLC.





# Concert 4

September 6, 2019

Performing Arts Center ~ 5pm

Wash Cycle

Bradford Blackburn, performer

Bradford Blackburn

Sigil II: Amistad

Drew Whiting, saxophone

Monte Taylor

Terrain Vague (ZEITNOT III)

Jeff Kaiser

Dance for Princess Charis Grant

Kory Reeder, piano

Kory Reeder

Blossoms on Gliese 667Cc

Samuel Theriault



## 2019 Guest Performer: Drew Whiting

Saxophonist **Drew Whiting** leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. Drew is an accomplished chamber musician, having been awarded first place at the 2012 MTNA National Chamber Music Competition as a member of the Cerulean Saxophone Quartet. He currently performs with a variety of ensembles including the Coalescent Quartet, Water City Jazz Orchestra, and Wisconsin Chamber Orchestra, as well as performing frequently as a solo artist.

Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, SPLICE Festival and Institute, Navy Band Saxophone Symposium, and presented the first ever Performer-Curated Concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Jeff Herriott, Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established and emerging composers.

In addition to performing, Drew is a dedicated and vibrant educator. He has presented masterclasses at Grand Valley State University, Illinois State University, Lawrence Conservatory, Ohio State University, and Oklahoma State University. Dr. Whiting serves as Assistant Professor of Music at the University of Wisconsin Oshkosh where he teaches courses in aural skills, saxophone, chamber music, and co-directs the experimental music ensemble Sounds Like Now.

Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Lulloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer.

Drew is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.



## Wash Cycle

by Bradford Blackburn

*Wash Cycle* is an open form work that utilizes fixed media, real-time processing, and live remixing. At the core of the piece is a drum loop processor and semi-autonomous algorithm for generating microtonal sequences. The swirling timbre of the work results from cyclical portamenti that sweep through formant, fold-over, and AM/FM modulation frequencies to create a sonic maelstrom.

**Bradford Blackburn** is an Associate Professor of Music at The University of Tampa, where he directs the Music Technology and Composition program and serves as Chair for the Department of Music. His electroacoustic music often explores microtonality through the medium of interactive performance. He has composed over 100 works in a variety of media including film scores, music for dance, acoustic concert music, jazz and popular music, and interactive computer music.

## Sigil II: Amistad

by Monte Taylor

*Sigil II: Amistad* reflects on the themes of multiculturalism depicted in José Martí's *Amistad América*. Navigating various computer-generated soundscapes, the saxophone struggles to maintain its identity amongst the chaos of many competing spectra. Over time, the various spectra coalesce into a lush, harmonious texture composed of many complex grains of sound. Over the course this transformation, the saxophonist's role as a soloist begins to fade, as the saxophone dissolves into the various spectra.

Sigil II: Amistad is the second in a series of pieces inspired by the practice of sigil making. In chaos magic, sigils are symbols created by the magician to manifest a will or desire. This is usually accomplished by wiring down one's will as a single sentence or phrase, deconstructing it into its individual glyphs, and then rearranging them into a symbol that holds meaning only to the magician.

**Monte Taylor** (b.1991) is composer, guitarist, and improviser based in Austin, TX. His works have been performed on festivals including Australian Percussion Gathering, Charlotte New Music Festival, Electric LaTex Festival, Florida Electro-Acoustic Student Festival, Florida International Toy Piano Festival, Kansas City Art Institute's ArtSounds, New York City Electroacoustic Music Festival, SCI National Student Conference, SPLICE Institute, and TUTTI Festival, by ensembles including Bent Frequency, Compositum Musicae Novae, Frost Electronic Music Ensemble, and Passepartout Duo.

As a performer, he has worked with Brian Horton, Anne Lanzilotti, Paul Rudy, Mark Southerland, The Tipping Point Ensemble, Unbound Ensemble, and the UMKC IMP Ensemble, on Subtropics Marathon, Miami Buskerfest, Stanford CCRMA Teleconcert, and International Workshop Struer.

Taylor is currently pursuing a D.M.A in Composition at the University of Texas at Austin, where he is a staff member for the University of Texas Electronic Music Studios.

## Terrain Vague (ZEITNOT III)

by Jeff Kaiser

This is the continuation of a series inspired by my love of chess. The first, ZUGZWANG, is a duo for trumpet and electric guitar. The title of the latest series come from the German term frequently used in chess: ZEITNOT, meaning "need of time."

The music in this work furthers my development of software for live performance, creating a hybrid sonic environment of human, flugelhorn, software, and space. The majority of sounds you hear are created live with my flugelhorn, toys, and voice and then processed by software I author in the Max programming environment. 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 generators, pitch generators, and an improvisational algorithm: all are participants in the live improvisation.

"Terrain Vague" refers to the themes used in this improvisation developed for a soundtrack I am writing for a film by Ned Kihn.



**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 spaceâ€”in addition to peopleâ€”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.

## Dance for Princess Charis Grant

by Kory Reeder

Written as a dance, this piece should be an invitation for choreographed energy, excitement, and experimentation. Because of this, the notation is an invitation to improvise within the boundaries described, and within the color pallet laid out in the score and electronics.

**Kory Reeder's** music is meditative and atmospheric, investigating ideas of objectivity, place, immediacy, quiet, and stasis. Kory draws inspiration from the techniques found in the visual arts, as well as nature, astronomy, and history, translating their structural elements into musical form. His music has been performed in festivals and concerts across North America, Asia, Australia, and Europe, and has been recognized internationally as well as through ASCAP. Kory has been artist-in-residence at Arts Letter and Numbers, and the Kimmel, Harding, Nelson Center for the Arts. Kory has frequently collaborated with theater, dance, and opera programs, and has been awarded by The Kennedy Center American College Theater Festival. Kory is currently pursuing a PhD. in music composition at the University of North Texas and holds a BM from the University of Nebraska at Kearney, and a MM Bowling Green State University. For more, please visit [www.koryreeder.com](http://www.koryreeder.com)

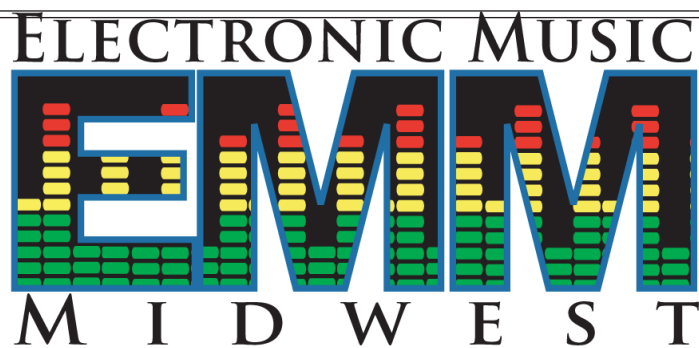
## Blossoms on Gliese 667Cc

by Samuel Theriault

Experimenting with sound is one of my favorite things to do, so I designed an entire piece around a singular sound that I modulated and effected in dozens of different ways. After the first few measure of this piece every single sound that occurs is derived from the previous sounds in one way or another. In fact, though there are 41 individual instances of unique perceived sounds, all of them are generated from 5 original noises, with half of them being derived from a single sound. The sounds come and go as though other worlds flowers blossoming in the hostile atmosphere a far off planet. For this piece, Gliese 667Cc, an earth-like planet in the constellation Scorpius, is where these sound-flowers are in bloom.

**Samuel Theriault** is a composer based in Orlando Florida. He is a graduate of Palm Beach Atlantic University where he studied electronic music under the eye of Dr. Tim Thompson. His music has been played across the country as part of the Frontwave New Music Festival as well as in independent films. Currently he is employed as the Music Director of Circle Christian School in Florida.





# Concert 5

September 6, 2019

Performing Arts Center ~ 8pm

Qin

Chi Wang

Chi Wang, performer

As brightness is smeared into memory

Jeff Herriott

Drew Whiting, saxophone

Tinkering

Carter John Rice

Ice and Fire

Yuqian Yang

Yuqian Yang, piano

be still and wait without hope

Mark Zaki

Mara Zaki, piano

Depth of Field

Eli Fieldsteel

Drew Whiting, saxophone

semi-human // semi-sentient

Kristopher Bendrick

Kristopher Bendrick, performer



## 2019 Guest Performer: Drew Whiting

Saxophonist **Drew Whiting** leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. Drew is an accomplished chamber musician, having been awarded first place at the 2012 MTNA National Chamber Music Competition as a member of the Cerulean Saxophone Quartet. He currently performs with a variety of ensembles including the Coalescent Quartet, Water City Jazz Orchestra, and Wisconsin Chamber Orchestra, as well as performing frequently as a solo artist.

Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, SPLICE Festival and Institute, Navy Band Saxophone Symposium, and presented the first ever Performer-Curated Concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Jeff Herriott, Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established and emerging composers.

In addition to performing, Drew is a dedicated and vibrant educator. He has presented masterclasses at Grand Valley State University, Illinois State University, Lawrence Conservatory, Ohio State University, and Oklahoma State University. Dr. Whiting serves as Assistant Professor of Music at the University of Wisconsin Oshkosh where he teaches courses in aural skills, saxophone, chamber music, and co-directs the experimental music ensemble Sounds Like Now.

Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Lulloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer.

Drew is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.



## Qin

by Chi Wang

*Qin* is a real-time interactive composition of approximately eight minutes in duration for two custom-made performance interfaces, custom software created in Max, and Kyma. Qin (琴) is a special symbol in Chinese culture and literature that is associated with delicacy, elegance, confidence, power, eloquence, and longing for communication. The symbol Qin appears in literature as early as the time that the Book of Songs was collected. Qin is also a Chinese instrument. Qin has been played since ancient times, and has traditionally been favored by scholars and appeared in literature as an instrument associated with the ancient Chinese philosopher Confucius. In my composition *Qin*, I took as inspiration the shape of the original Qin instrument and mapped some of the traditional functions on to my custom-made performance interface, replacing the traditional Qin performance techniques with newly developed techniques that draw the desired data from the controllers.

**Chi Wang** is a composer and performer of electroacoustic music. Her research and compositional interests include sound design, data-driven instruments creation, and musical composition and performance. Chi's compositions have been performed internationally including presentations at the International Computer Music Conference (2015-18), Musicacoustica's "Beijing (2011-17), the Society for Electro-Acoustic Music in the United States national conferences (2015, 2017, 2018), the New York City Electroacoustic Music Festival (2017), Kyma International Sound Symposia (2012-16), Future Music Oregon Concerts (2009-11, 2014-18), Portland Biennial of Contemporary Art (2016), I. Paderewski Conservatory of Music in Poland (2015), International Confederation of Electro-Acoustic Music (2014), and WOCMAT in Taiwan (2013). Chi's composition was selected for inclusion on the music from SEAMUS CD Volume 28. She is the recipient for the Best Composition from the Americas at the 2018 International Computer Music Conference. Chi has also served as a judge for international electronic music competitions including Musicacoustica's "Beijing (2014-16), Society for Electro-Acoustic Music in the United States national conferences (2017-18). Chi is also an active translator for electronic music related books. She was the first translator for *Electronic Music Interactive* (simplified Chinese) and for the first book about Kyma, *Kyma and the SumOfSines Disco Club*, available as *Kyma Xitong Shiyong Jiqiao* and published by Southwest China Normal University Press. Chi received her D.M.A. at the University of Oregon in the Performance of Data-driven Instruments and currently serves on the Music Technology faculty at the University of Oregon. She previously received M.Mus. in Intermedia Music Technology from the University of Oregon and graduated with a B.E. in Electronic Engineering focusing on architectural acoustic and psychoacoustics from Ocean University of China. Chi will join Center for Electronic and Computer Music at Indiana University as an assistant professor starting Fall 2019.

## As brightness is smeared into memory

by Jeff Herriott

*As brightness is smeared into memory* was my attempt to think about how my now 7-year-old daughter is getting older and the simultaneous sadness and joy that I experience as a parent. The piece was composed for saxophonist Drew Whiting and commissioned by a consortium of saxophonists in fall 2018.

**Jeff Herriott** is a composer whose music focuses on sounds that gently shift and bend at the edges of perception. His works, which often include interaction between live performers and electronic sounds, have been described as "colorful...darkly atmospheric" (New York Times) and "incredibly soft, beautiful, and delicate" (Computer Music Journal). New Focus Recordings released a recording of Jeff's *The Stone Tapestry*, an album-length work commissioned by the Barlow Endowment for Music Composition that features performances by Due East and Third Coast Percussion. Jeff's work has also been supported by commissions and grants from the McKnight Foundation, the American Composers Forum, and the MATA Festival and appears on the Innova, Albany, Centaur, Seamus, Parlour Tapes, clang, Lakeshore, and Soundset labels. In addition to his work in classical music, Jeff has composed score and soundtrack music for several recent films, including working with Rock & Rock Hall of Famers The O'Jays on songs for *Brawl in Cell Block 99* and *Dragged Across Concrete*. Jeff is a Professor of Music at the University of Wisconsin at Whitewater.



## Tinkering

by Carter John Rice

Just some cool sounds made into musical gestures. Don't overthink it.

**Carter John Rice**, a native of Minot, North Dakota, is a composer, audio engineer, and music educator currently based in Kalamazoo, MI. 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 chair of the SCI Executive Committee, 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 has also organized and served as the technical director for a variety of other conferences, including the Ball State University Festival of New Music, the Threshold Festival, the SPLICE Festival and Institute, and the SCI National Conference.

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 Elaine Lillios, Christopher Dietz, Michael Pounds, Jody Nagel, Keith Kothman, Daniel Breedon, and Steven Makela.

Rice currently works as an assistant professor of multimedia arts technology at Western Michigan University.

## Ice and Fire

by Yuqian Yang

Inspired by the poem Fire and Ice. The first section will describe Ice. The second section will describe fire. This piece will answer the question of "how the world will end."

Fire and Ice

Some say the world will end in fire, some say in ice.  
From what I've tasted of desire I hold with those who favor fire. But  
if it had to perish twice, I think I know enough of hate to say that for  
Destruction ice is also great and would suffice.  
-Robert Frost

Composer **Yuqian Yang** is a fifth-year DMA student in composition at the University of Arizona. I received a B.A. from the China Conservatory of Music and a M.M. from the Wanda L. Bass School of Music at Oklahoma City University, where I was a member of Project 21. My teachers have included Jia Guoping, Quan Jihao, Edward Knight, Daniel Asia, and Lendell Black. I play piano when I was seven years old



## be still and wait without hope

by Mark Zaki

I said to my soul, be still and wait without hope, for hope would be hope for the wrong thing; wait without love, for love would be love of the wrong thing; there is yet faith, but the faith and the love are all in the waiting. Wait without thought, for you are not ready for thought: So the darkness shall be the light, and the stillness the dancing. - T.S. Eliot

Composer and violinist **Mark Zaki's** intermedia work often considers how modes of perception are changing in modern life. Probing subjects such as authenticity of identity, self-curation, and virtual anonymity, a central question asks about our view of personal interaction in a contemporary world.

Many of his pieces are populated with uncanny characters that become fragmented in their relationships to their environment and their own identity. His work is influenced by visual music practice and music composition, aesthetically referencing visual abstraction, non-conventional film, and montage.

Zaki's work has been presented by the NY Philharmonic Biennial, National Sawdust, New Adventures in Sound Art (Toronto), the Boston and NYC Visual Music Marathons, the NYC Electroacoustic Music Festival, Third Practice, the Not Still Art Festival (NYC), Nuit Bleue (France), the Seoul International Computer Music Festival, SEAMUS, Primavera en La Habana (Cuba), and the Pulse Field International Exhibition of Sound Art (Atlanta).

An associate professor at Rutgers University-Camden, Mark directs the Electric Café concert series and the Rutgers Electro-Acoustic Lab (REAL). He has also served nationally as the president of the Society for Electro-Acoustic Music in the United States (SEAMUS).

**Mara Zaki** was born in 2003 in Los Angeles. She started to play piano at the age of 4, and is currently in the Young Artist Program at the Westminster Choir College Conservatory in Princeton where she studies with Alison Neely. A fan of Mozart and Stravinsky in equal measure, she is also an avid writer and film maker and is interested in art and performance technology.

## Depth of Field

by Eli Fieldsteel

*Depth of Field* is the first work composed for LightMatrix, a light-sensitive control surface consisting of 256 photocells arranged in a 16x16 grid. The development and construction of LightMatrix spanned one and a half years, during which time the design evolved considerably, taking multiple forms and implementations. As patterns of light and darkness meet the device's surface, LightMatrix continuously transmits a corresponding collection of digital values over a local network, through which these values can be received and arbitrarily mapped onto sound parameters. In this composition, the real-time photocell data is partitioned into sub-groups in order to control different aspects of the sound independently and simultaneously; shadows cast over certain parts of the device's surface manipulate computer-generated sound, while shadowing other areas controls various live effects applied to the tenor saxophone.

**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 J.W. Pepper, 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 performance, focusing on topics such as human-computer improvisation, interactivity, and sensor-driven 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.



## semi-human // semi-sentient

by Kristopher Bendrick

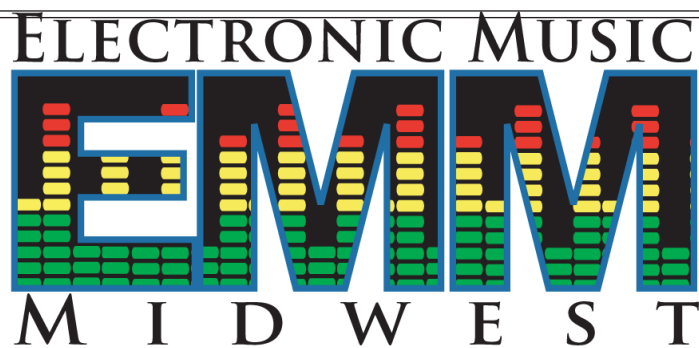
*semi-human/semi-sentient* is a piece primarily about vulnerability and discomfort. To perform this piece, the vocalist is asked to do just that. They are asked to make violent, primitive, and vaguely carnal sounds. They are asked to emulate weeping and breathlessness. And they are asked to place a camera in their mouth during the performance so that the inner-flesh and workings of their oral cavity can be projected for all the audience to see. On the flip side of this, it can be discomforting for someone to witness another's vulnerability. Vulnerability causes people to recoil. People see it as weakness. They see it as a private matter. *semi-human/semi-sentient* is meant to confront the audience with this discomfort in order to highlight the negative effects it has on our ability to be human in front of one another.

The text for *semi-human/semi-sentient* is inspired by the ending to the short story I have no mouth and I must scream. At the end of the story, a torturous sentient a.i. named A.M. has transformed the main character from a human into a "a great soft jelly thing. Smoothly rounded, with no mouth, with pulsing white holes filled by fog where [his] eyes used to be." Written in first person, the last few paragraphs consist of the main character commenting on his external and internal state. His grotesque appearance and shambling physical movement reduce him to a rapidly failing mental state and increasing sense of desperation. In this moment, the main character is externally a semi-human and internally semi-sentient, forced to be completely uncomfortable and vulnerable.

**Kristopher Bendrick's** acoustic and electronic compositions explore a balance between the seriousness of academic processes and the levity of absurdism. Often working in extremes, he asks his performers to create complex sounds with flailing gestures while his electronic music works with shaping harsh noise aggregation, which, at times, grates against the comfort level of his audience.

Kristopher is a Kalamazoo based composer pursuing a Master's of Music Composition at Western Michigan University, with a Bachelor's of Music from Columbia College Chicago. In his time at Columbia, he studied with Kenn Kumpf, Eliza Brown, and Ilya Levinson and is currently studying with Christopher Biggs and Lisa Coons at Western Michigan University. He has worked with numerous performers and ensembles including the Dutch/American Trio Sonic Hedgehog, the Atar Piano Trio, members of Mocrep, members of Fonema Consort, and members of Ensemble Dal Niente. He is a winner of the MTNA National Composition Competition, the recipient of the Turner Award, and a Hokin Award nominee.





# Installation

September 6, 2019  
Performing Arts Center

## Indeterminate Clock

by Connor Underwood

Indeterminate Clock is a series of twelve vignettes that each correspond to a stage of the monomyth. Each piece is chosen and played at random, and a representative set of instructions is sent to a clock face that moves in accord with the music. The monomyth, or the hero's journey, is a template that broadly describes the structure of countless heroic classics. In a way, the monomyth is an example of life dictated by fate, where each step in the hero's path is predetermined, each hour of the day forecast by providence. The goal of this project is to take each step of the journey, each hour of the day, and scramble it into absurdity to overturn fate.

**Connor Underwood** is an undergraduate student at Louisiana State University in Experimental Music, Digital Media, and Jazz Piano.





# Concert 6

September 7, 2019

Performing Arts Center ~ 10am

Sonder

Mickie Wadsworth

Suite for Four Items from a Thrift Shop

Ted King-Smith

Mnemosyne Quartet

Coagulate

Timothy Moyers Jr.

HAILO

Donya Quick

Mario Diaz de Leon

Mario Diaz de Leon, guitar

Donya Quick, computer

ii\_spring

Veronica Soria Martinez

Microwave Television

Eric Zurbin

Wobbly

Peter Hulen

Peter Hulen, performer

Olivier's Birds: A journey to the mountain

Joshua Tomlinson

Luminous Vortices

Von Hansen

Great Plains Percussion Group

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## Sonder

by Mickie Wadsworth

*Sonder* is defined as the realization that each individual has an equally complex life as your own. This electronic piece is meant to reflect that of being in an environment where one is coming to this realization while surveying their own life in comparison. SONDER is organized into 4 continuous sections, each emulating a sound world where a realization such as this might occur.

**Mickie Wadsworth** is an undergraduate music composition major at SUNY Fredonia. They primarily compose vocal, electronic media, and chamber ensemble pieces. In their music they explore the interactions between different sonic entities. They strive to capture the sounds of the visual world around them. They hope to further their education in music composition through a graduate program in the near future.

## Suite for Four Items from a Thrift Shop

by Ted King-Smith

*Suite for Four Items from a Thrift Shop* explores the use of four found-objects and how they can be used to create and perform a new piece of music.

**Ted King-Smith** is a composer, educator, and saxophonist based in Kansas City, Missouri. As a composer he is interested in the combination of acoustic and electronic forces in music, and emphasizes virtuosity and improvisation in his works. Recent recognition for his music has come from The National Band Association, I Care if You Listen, the American Prize, and BMI. Ted's music has been featured at numerous conferences and festivals as well as Late Night at National Sawdust, and WFMT and WKCR radio stations. He holds degrees from the Hartt School of Music, Washington State University, and the University of Missouri at Kansas City. Ted is on faculty at Kansas City Kansas Community College and Johnson County Community College where he teaches courses in music technology, music, and multimedia. He is also active as a performer with the Mnemosyne Quartet, and organizes the Kansas City Contemporary Music Festival with the NewEar Contemporary Chamber ensemble.

**Mnemosyne Quartet** is a Kansas City-based ensemble dedicated to multimedia collaboration, commissioning composers, and developing a distinctive language of crafted improvisation inspired by the environments with which they perform. Whether performing in a concert hall, bar, outdoor plaza, or elevator, Mnemosyne considers their venue an integral part of the concert experience. The quartet's atypical instrumentation of bass clarinet, alto saxophone, baritone saxophone, and electronics yields a unique stylistic palette that provokes creativity within the ensemble and their collaborators. By embodying electronics as an equal member of the quartet, a distinguishing feature of Mnemosyne includes the integration of old and new technologies fused with live performance. Mnemosyne's mission is to guide listeners toward peaceful contemplation and introspection by both heightening their awareness of the auditory environments within their daily lives and by transporting them to remote destinations. Mnemosyne Quartet consists of Eli Hougland (Electronics), Michael Miller (Bass Clarinet), Russell Thorpe (Saxophone), and Ted King-Smith (Saxophone).

## Coagulate

by Timothy Moyers Jr.

*Coagulate* is part I of the Rotten Milk Trilogy, a series of three pieces which refer to the various states milk can take as it goes "off". These pieces have the shared common factor of using aspects of recognizable popular culture to access memories and feelings within the listener. The naming of these pieces illustrates the relatively lighthearted and comical nature of the pieces. Coagulate utilizes sounds from the original 1940s era Warner Bros. Cartoons. As with all of the pieces in the trilogy, nostalgia and evoking memories (both good and bad) of one's past are central themes of the piece.

The movements and trajectories of the sounds are extremely chaotic and over-exaggerated. This extreme energy and absurdity within the spatialization of the sounds represents these traits found within the sound materials themselves. The original qualities and "age" of the sounds have been preserved. The lack of fidelity and the fact that the sounds are all mono places the piece in a specific point in time.



**Timothy Moyers Jr.** is a composer and audio-visual artist originally from Chicago. He completed his PhD in Electroacoustic Composition from the University of Birmingham (England), an MM in New Media Technology from Northern Illinois University (USA), a BA in Jazz Performance and a BA in Philosophy from North Central College (USA). He is currently an Assistant Professor of Music Theory and Composition at the University of Kentucky.

## HAILO

by Donya Quick and Mario Diaz de Leon

*HAILO* is an interactive AI for human-computer improvisation, the creation of which was inspired by ancient devotional music, such as the monophonic melodies of Hildegard of Bingen. The system takes “responsorial” turns improvising melodies with the human performer, listening and analyzing before responding with its own ideas and echoes of what it has heard. *HAILO* does not simply imitate the performer “rather, the system makes inferences about what it hears at a symbolic level and formulates its own responses accordingly. It will also make decisions to take the music in a new direction. As the interaction evolves, the performer is free to duet with *HAILO*, and the AI may decide to introduce drone-like harmony.

Implemented in Python, *HAILO*’s algorithms are an outgrowth of Donya Quick’s work on Kulitta and the MUSICA project, which involves interactive improvisation algorithms for bossa nova and other jazz styles. Like a jazz band consisting of multiple independent musicians, *HAILO* consists of multiple, independent analytical and generative agents that work together in parallel to produce a unified result. As *HAILO* is a probabilistic system, every performance is different, with both human and machine being inspired by one another and adapting to each other over time.

**Donya Quick** is a Research Assistant Professor at Stevens Institute of Technology. Her work is interdisciplinary, involving aspects of natural language, artificial intelligence, programming language design, and music theory. She is currently involved in the MUSICA project, part of the DARPA-funded Communicating with Computers program for modeling human-computer interaction in a variety of domains. Her work on the project focuses on developing artificial intelligence agents for generating music and communicating about music through natural language.

As part of her work at Yale, where she received her PhD in Computer Science, Donya created a framework for automated composition called Kulitta, which can both generate music in a variety of styles in a purely autonomous capacity and serve as a tool for algorithmic composition. Her more recent work has focused on AI in the context of interactive, improvisational settings, such as jazz.

Donya is also a composer, both on her own and with the help of her algorithms. In recent years, she has also created a number of real-time, reactive visual systems that respond to her (and her computer’s) music.

**Mario Diaz de Leon** is Assistant Professor of Music and Technology at Stevens Institute of Technology. He is a composer, performer, and educator, whose creative work encompasses modern classical music, experimental electronic music, extreme metal, and improvised music.

Noted for their bold combination of acoustic instruments and electronics, his classical compositions have been documented on several recordings, often produced in collaboration with the International Contemporary Ensemble (ICE). A debut album, “Enter Houses Of” was released in 2009 on John Zorn’s Tzadik label, and praised by the New York Times for its “hallucinatory intensity”. A second album, entitled “The Soul is the Arena”, was released in 2015 on Denovali, and was named a notable recording of 2015 by New Yorker Magazine. Pitchfork wrote that the album “combined his interests seamlessly into music that throbs with snarling exuberance.” 2017 saw the release of Sanctuary, his album length work created in collaboration with TAK ensemble, which received favorable reviews in the New York Times.

His most recent electronic works are documented on a series of albums released under the name Oneirogen from 2012-16, which explore linkages between ambient, drone, metal, and industrial music genres. In 2015 he co-founded the metal band Luminous Vault a duo with bassist and vocalist Samuel Smith (Artificial Brain). Combining machine rhythms and synthesizers with black and death metal elements, their EP “Charismata” was released by Profound Lore Records in 2017. Alongside Jeremiah Cymerman and Toby Driver, he is a member of Bloodmist, a trio devoted to electroacoustic improvisation, whose most recent release was given favorable reviews by National Public Radio and Downbeat Magazine. Recent live performances include events at Walt Disney Concert



Hall (Los Angeles), Donaufestival (Austria), CTM Festival (Berlin), Chicago Symphony Center, Hakuju Hall (Tokyo), Venice Biennale, Lucerne Festival (Switzerland), Musica Nova Helsinki (Finland), National Gallery of Art (DC), Ojai (California), Roulette (Brooklyn), The Kitchen (NYC), and commissions from the Los Angeles Philharmonic, ICE, Talea, NYSCA, and Chamber Music America.

Mario held a postdoctoral appointment as Core Lecturer in Music Humanities at Columbia University from 2015-2018, and also taught at the Columbia Computer Music Center from 2017-19. He studied in the TIMARA program (Technology in Music and Related Arts) at Oberlin Conservatory (B.Mus 2004), and music composition at Columbia University (M.A. 2009, D.M.A. 2013).

## ii\_spring

by Veronica Soria Martinez

**Veronica Soria Martinez** is an artist and independent researcher on visual culture and sonic arts. She obtained a PhD in Visual Arts and Intermedia at Polytechnic University of Valencia (Spain). In 2008 she moved to Rockford, where she teaches Intro to Visual Arts at Rock Valley College. From 2014 to 2018 Martinez worked in an art collective (CrÃ ter) that focused in community projects and public site interventions. Part of her research on Augmented Reality and Memory can be read in English at “Resounding Memory: Aural Augmented Reality and the Retelling of History”, Leonardo Music Journal n. 27 (MIT Press). [www.veronicasoriamartinez.com](http://www.veronicasoriamartinez.com)

## MicrowaveTelevision

by Eric Zurbin

In an earlier work, I recorded microwave popcorn popping as a transcription source for a work for solo flute entitled Microwave Popcorn. This current piece explores that original recording from an electroacoustic perspective with a focus on spatialized aural ‘imagery,’ hence, MicrowaveTelevision. The initial acoustic work was perhaps about environmental sounds, psychological associations, complexity, and the ambiguities inherent in notation, translation, and transcription. Here it is possibly a commentary on the absurdities and excesses of consumerism, and the marketing of a mere shuffling of existing resources and structures as innovation and human advancement. Psychologically, the idea is a condensation, whereby associative elements are merged into a single image. This image might be about the nature of entertainment, the interfacing of technology and culture, and how it connects to our humanity. However it may also relate to screens, radiation, and industrial waste. I believe a prototype for an actual microwave television was once developed for the consumer market.

This work makes use of the SuperSampler software developed by Shu-Cheng Allen Wu. It uses music information retrieval and machine learning technology to organize sounds as motives and composite gestures. For me, it allows for rapid experimentation with and development of sound sources.

**Eric Zurbin** is a composer, sound designer, and doctoral student in composition at the University of Illinois. Originally from NYC, he works in acoustic, electroacoustic, and mixed mediums, finding inspiration from a variety of sources, such as sonic data, environmental sounds, algorithms, surrealism, and psychoanalysis, among others. His works have been performed at SEAMUS national conference, Electronic Music Midwest, Chime Festival, Dias de MÃ´sica, Matera Intermedia, and Sonic Illinois. He earned his Bachelor’s degree in music from Adelphi University and his Master’s at the University of Illinois where he is currently pursuing his DMA. His composition teachers have included Paul Moravec, Erin Gee, Stephen Taylor, Sever Tipei, and he has studied electroacoustic composition with Scott Wyatt and Eli Fieldsteel. His research interests include algorithmic composition, spectralism, microtonality, and psychoacoustics.



## Wobbly

by Peter Hulen

Born of the endeavor to develop wireless controllers for a laptop ensemble, this multilayered piece for laptop soloist uses an OSC-Touch interface developed for the iPad. Data are transmitted to control live synthesis parameters, sample playback, and panning by the axial motion of the iPad, and the touching of its screen interface to wirelessly control a Max patch on the laptop. The patch controls the parameters of various subtractive synthesis processes, audio signals, and the playback of a samples.

**Peter Hulen** is a composer whose works are heard at conferences and festivals across the USA and abroad. He is Professor of Music Emeritus at Wabash College in Indiana, USA where he taught theory, composition, and electronic music. He lives in St. Louis, and teaches theory and computer music courses at Webster University. He received a B.M. from the University of Tulsa, an M.M. from Southwestern Theological Seminary in Fort Worth, Texas, and a Ph.D. from Michigan State University. He composes, sings in a choir, gardens, cooks, and tries to maintain some kind of contemplative practice.

## Olivier's Birds: A journey to the mountain

by Joshua Tomlinson

*Olivier's Birds* is the second movement of a three-movement electroacoustic composition for bass clarinet, alto flute, and soprano saxophone. The piece is an homage to Olivier Messiaen, who's work has been a continual source of insight and delight for me.

This movement was created from field recordings at Bryce Canyon (one of Messiaen's sources of inspiration for *Des canyons aux étoiles*), Mount Messiaen (the place dedicated to him in response), and audio files from the Cornell Lab of Ornithology online database. The birdsongs used in this movement are the songs most used by Messiaen throughout *Des canyons aux étoiles*... My goal for this work was to pay tribute to the artists and teachers who have inspired and helped me along my journey. It is my hope that it will instill a sense of mystery and wonder for its listeners, like I felt when looking up from the canyon to the stars.

Originally from the Outer Banks of North Carolina, **Joshua Tomlinson** is a composer, sound designer and educator specializing in electroacoustic music and technology. His background is rock music with subsequent classical training in voice and guitar, and his compositions incorporate a range of musical styles, instrumentation and media.

His compositions have been performed at numerous conferences and festivals including PARMA, NSEME, SEAMUS, EA Barndance, EMM, and the Royal Music Association (UK), the Sound and Music Computing Conference (Spain), and the International Conference on Technologies for Music Notation and Representation (Australia). Joshua serves on the steering committee of the New York City Electroacoustic Music Festival and he has participated as a composer and audio technician at NYCEMF since 2012. He and his wife Hannah share their Norman home with a salsa garden and four cats.

## Luminous Vortices

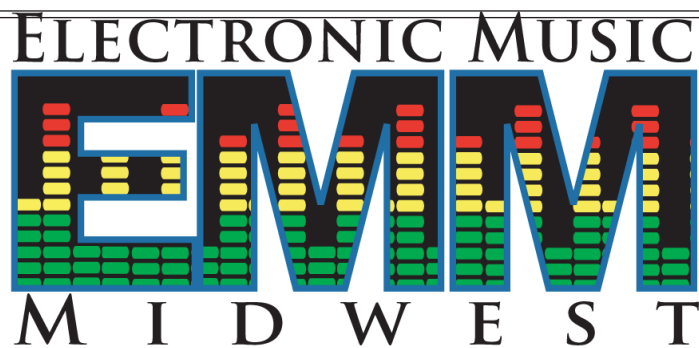
by Von Hansen

*Luminous Vortices* is a reference to the technique of spinning glass while forming various glass blown objects. This spinning is mimicked in the processing and the spinning of marbles in the instruments.

**Dr. Von Hansen** is a performer, composer, educator and multi-media artist. His goal is to bring joy and thought through engaging musical experiences, whether that is through writing, performing, creating interactive musical video games, or collaborating with musical and visual artists. His music is a synthesis of the hip-hop, jazz, rock and electronic music he grew up listening to with minimalism and experimental music.

Dr. Hansen has presented concerts and masterclasses at various universities and conferences including The Percussive Arts Society International Convention, Electronic Music Midwest, The Kansas City Electronic Music Alliance, The Kansas and Oklahoma Days of Percussion, The National Conference on Percussion Pedagogy and SEAMUS. Von is a member of the Great Plains Percussion Group and MapMusik, a collective of musical and visual artists presenting works that engage communities around Kansas. Dr. Hansen is currently the Assistant Director of Bands at Washburn University in Topeka, Kansas.





# Concert 7

September 7, 2019

Performing Arts Center ~ 2pm

PLuCK

Jason Richmond

Ötzi

Alexis Bacon

Drew Whiting, saxophone

Swamp Thing

Seth Andrew Davis  
Colin Mosely

Mnemosyne Quartet

Sudden Swan

Susan Williams, soprano

Holland Hopson

Myopic Phantasy

Kay He, M. Anthony Reimer, Robert Voisey

Mike McFerron

Borborygmus

Arthur Gottschalk

Feedbacz

Drew Whiting, saxophone

Brett Masteller Warren

Isaac's World

Filipe Leitao

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## 2019 Guest Performer: Drew Whiting

Saxophonist **Drew Whiting** leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. Drew is an accomplished chamber musician, having been awarded first place at the 2012 MTNA National Chamber Music Competition as a member of the Cerulean Saxophone Quartet. He currently performs with a variety of ensembles including the Coalescent Quartet, Water City Jazz Orchestra, and Wisconsin Chamber Orchestra, as well as performing frequently as a solo artist.

Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, SPLICE Festival and Institute, Navy Band Saxophone Symposium, and presented the first ever Performer-Curated Concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Jeff Herriott, Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established and emerging composers.

In addition to performing, Drew is a dedicated and vibrant educator. He has presented masterclasses at Grand Valley State University, Illinois State University, Lawrence Conservatory, Ohio State University, and Oklahoma State University. Dr. Whiting serves as Assistant Professor of Music at the University of Wisconsin Oshkosh where he teaches courses in aural skills, saxophone, chamber music, and co-directs the experimental music ensemble Sounds Like Now.

Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Lulloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer.

Drew is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.



## PLuCK

by Jason Richmond

*PLuCK* is a fixed-format work of computer music that does not use any “found” sounds from the field. All the material used in this piece is comprised of oscillators/sound generators from recording programs, mainly Logic Pro X and Audacity, the latter being the basis of the sound material.

Audacity has an extensive and quite impressive array of plug-ins and sound generators. The pluck and drum oscillators make up the bulk of the sound material, processed with Audacity’s plug-ins, and with the help of Logic Pro X’s unique sound library, layered with additional textures.

In all of my fixed-format electronic music, the idea of Artificial Intelligence plays a key role in how I think and work within this genre. The idea that a computer can help, in any way, “create” sounds and process material so easily can make one question how much of the compositional process is really being decided by the composer. When I listen to certain sounds and textures that I have edited and processed, I often wonder how much of the structural process is now being determined by how the computer has manipulated these sounds. This has led me to form a relationship with my electronic music as if the computer is collaborating with me to achieve the realization of my work.

**Jason Richmond** received his Doctorate in Music Composition at the University of Cincinnati College-Conservatory of Music (CCM). His works, both acoustic and electronic, have been performed throughout the United States and Europe, including performances of his computer music at the Ball State New Music Festival, Electronic Music Midwest Festival, the Electro-acoustic Barn Dance Music Festival, a performance at Kainan University in Taiwan in late 2014, a performance at the Manchester Music Festival in March 2015, and an upcoming performance of his award winning work *PLuCK* at the ICMC in Daegu, South Korea this August 2018. He recently completed the NES Artist Residency in Iceland in late 2017, focusing on commissioned works. Dr. Richmond received his Bachelor of Music in Composition at Northern Kentucky University under Dr. Philip Koplow, his Masters degree in Music Composition under Dr. Steve Rouse at the University of Louisville, and was under the direction of Dr. Joel Hoffman, Dr. Michael Fiday, and Dr. Mara Helmuth at CCM for his D.M.A. He is the recipient of CCM’s Composer Competition Award and was commissioned by the CCM Philharmonia to write a new work during there 2013/2014 season. His most recent orchestral piece, *Ctrl + Alt + Del*, was recorded by the Brno Philharmonia in the Czech Republic and is featured on ABLAZE Records Orchestral Masters Vol. 4 disc, out in the spring of 2017. Jason teaches Music Theory, Music Technology, Orchestration, Counterpoint, and Music Composition at Northern Kentucky University.

## Ötzi

by Alexis Bacon

“Ötzi” is the nickname given to a 5000-year-old natural mummy found by hikers in melting snow in the Ötzi Tal Alps in 1991, making him the oldest natural mummy to ever be found. Research on his body revealed a number of intriguing mysteries regarding the circumstances of his death, including the fact that he had been killed in the mountains by a single long-range arrow shot that severed a crucial artery.

Ötzi lived at the intersection of the Stone Age and the Bronze Age. His body was found with a number of tools, including arrows, medicine, and a copper axe that would have been rare during his lifetime. Yet, in spite of the fact that he was murdered, all of these valuable objects were left with his body to be hidden in ice for millennia. While composing this piece based on my imaginings of the circumstances of Ötzi’s life and death, I thought a lot about our relationship with tools. To create the electronic part, I recorded many «primitive» tool sounds, including stones, metal, and clay pots. I also thought of the saxophone itself as a type of tool, which I combined with metallic sounds at the beginning of the piece.

Analysis of Ötzi’s body also reveals that he frequently walked up and down the mountains, and had probably been at the base of the mountain during the day or two before his death at the mountain’s peak. In the middle section of the piece, I incorporated the sound of footsteps in the snow. Expressive indications in the score make a contrast between “primitive” and “expressive,” to represent Ötzi’s position in history as a man that was in genetically thoroughly modern yet remains essentially unknowable.



**Alexis Bacon** is a composer recognized nationally and internationally for her acoustic and electroacoustic music, having won awards such as the IAWM Search for New Music Pauline Oliveros Prize, the Ossia International Composition Prize, the ASCAP/SEAMUS student composition commission, and an honorable mention in the 2018 Hildegard Competition sponsored by National Sawdust. She has also received grants and awards from the Indiana Arts Council, the Percussive Arts Society, the American Music Center, and ASCAP, and commissions from artists including Due East, the Bro-Fowler Duo, violinist Robert Simonds, and multiple consortiums comprising over fifty musicians headed by Duo Corcra, percussionist Brad Meyer, and saxophonist Wilson Poffenberger. A Fulbright scholar to France, she completed graduate studies at the University of Michigan and undergraduate studies in music composition at Rice University. She is currently Assistant Professor of Music Composition at Michigan State University.

## Swamp Thing

by Seth Andrew Davis & Colin Mosely

*Swamp Thing* is a piece written specifically for the Mnemosyne Quartet, in collaboration with Colin Mosely, as part of the 2018 Kansas City Performing Media Festival. For the festival, we were asked to write pieces based on a series of specific themes, one of those being Posthumanism and historical epochs such as Anthropocene, Capitalocene, and Chthulucene which were based on the writings of Donna Haraway. My collaborator and I thought that the metaphor of Swamp Thing, and his character arc, was the best way to outline the structure of the piece. Swamp Thing is a comic book character, who is a humanoid/plant elemental creature, who can control any form of plant life and can inhabit and animate those organic materials into a body for himself. There are two arcs going on through the piece, the transformation historically through each epoch and the transformation of Swamp Thing. This piece is dedicated to Mnemosyne Quartet

**Seth Andrew Davis** is a performer and composer from the Kansas City area. Davis is a member in the Kansas City music scene and involved in various genres including jazz, rock, classical/new music, electronic, electro-acoustic, and free improvisation. He is currently studying composition at the University of Missouri-Kansas City Conservatory of Music and Dance in Kansas City, Mo with Jim Mobberley, Paul Rudy, Zhou Long, Chen Yi, and Michael Miller. Davis has had pieces premiered at the New York City Electro-Acoustic Music Festival, and the Kansas City Performing Media Festival and has had pieces premiered by Mnemosyne Quartet and (pro)ject C4. As an artist, Davis's process can be closely related to that of an auteur, the film critic term for a director whose work reflects their creative vision and fingerprint, and wishes to blur the lines between genres, composer and performer, and mediums. Davis is an avid collaborator, having worked with choreographers, video artists, animators, playwrights etc. Davis has released his electronic music under the pseudonyms The Gods Hate Kansas, Mr Sandman, and Ghost In The Machine. Davis is also a founding member of Second Nature, a free jazz/new music/math-rock ensemble, BetaMax, Re-Animator, and is a guitarist in the new music ensemble, (pro)ject C4.

**Colin Mosely** is an artist whose work embraces plant subjectivity, in order to confront the relationship between humans, plants, and plant byproducts. The relationships we form with vegetal life in many ways, reestablish ideals of the frontier, the wilderness, or the untamed space where man or woman has left no mark. Mosely wishes to establish a different kind of relationship where plants are to be seen as active participants in making and understanding landscape. Animation, 3d modeling, and game design are used to study how a simulated digital world effects frontiers. For Mosely, frontiers represent not only physical borders, but also psychological limits of understanding and empathy. His work challenges these ideas through its use of poetic exploration, and an artistic process heavily influenced by his own experience growing up in the Midwest, surrounded by agriculture and plant research environments. He is also an active member of Robot Rauschenberg, a new media collective formed in Chicago, Illinois. The group's most recent project "Sensitive Plant: 5 Evenings with Robot Rauschenberg", was exhibited in Chicago, IL at Comfort Station. Currently, Mosely is studying to receive his MA from the University of Missouri-Kansas City.

**Mnemosyne Quartet** is a Kansas City-based ensemble dedicated to multimedia collaboration, commissioning composers, and developing a distinctive language of crafted improvisation inspired by the environments with which they perform. Whether performing in a concert hall, bar, outdoor plaza, or elevator, Mnemosyne considers their venue an integral part of the concert experience. The quartet's atypical instrumentation of bass clarinet, alto saxophone, baritone saxophone, and electronics yields a unique stylistic palette that provokes creativity within the ensemble and their collaborators. By embodying electronics as an equal member of the quartet, a distinguishing feature of Mnemosyne includes the integration of old and new technologies fused with live performance. Mnemosyne's mission is to guide listeners toward peaceful contemplation and introspection by both heightening their awareness of the auditory environments within their daily lives and by transporting them to remote destinations.

Mnemosyne Quartet was formed in summer 2014 and gave their first performance at the inaugural Art in the Loop Foundation's Downtown Kansas City Street Art/Placemaking Pilot Project at Oppenstein Park. Just recently, Mnemosyne performed for the opening of Adam Cvijanovic's American Montage at the Kemper Museum of Art in Kansas City. Other notable performances include Anomalous City, a collaboration with Zach Shemon of the Prism Quartet at Prairie Logic and Analog Drift, a cross-disciplinary performance at ArtSounds—a collaboration between the UMKC Conservatory of Music and Dance and the Kansas City Art Institute. Mnemosyne Quartet consists of Eli Hougland, Michael Miller, Russell Thorpe, and Ted King-Smith.



## Sudden Swan

by Holland Hopson

The performer in *Sudden Swan* improvises a melody to a drone using a small set of just-tuned pitches. Each pitch is associated with one or more words which are strung together to create an ever-evolving poetry. The computer responds to variations in the vocal performance with subtle shifts of timbre, pulsating rhythms, and sometimes unpredictable flourishes.

**Holland Hopson** is a composer, improviser, and electronic artist. A multi-instrumentalist, he usually performs on clawhammer banjo and electronics. Holland often augments his instruments with custom-designed sensor interfaces and performs with his own highly responsive, interactive computer programs. Holland has performed in Australia, Europe and North America along with notable experimental and outsider musicians such as Macarthur Genius Award winners Anthony Braxton and George Lewis, live electronics pioneer David Behrman, sonic meditator Pauline Oliveros, mutant-trumpeter Ben Neill, network music trailblazer Tim Perkis, free-improv innovators LaDonna Smith and Davey Williams, and others. Holland has held residencies at the Atlantic Center for the Arts, Florida; at LEMURPlex, Brooklyn; and Harvestworks Digital Media Arts, New York.

**Susan Williams**, soprano, was appointed Assistant professor of Voice at the University of Alabama in 2013. She has performed nationally and internationally in a wide range of leading opera roles and as a vocal soloist. Most recently (Dec/Jan 2014-15), she traveled to Kolkata, India to perform concerts at the Oberoi Grand Ballroom, St. Paul's Cathedral, and The U.S. Consulate, Kolkata and to Havana, Cuba (March 2015) where she worked with students at the Instituto Superior de Arte. She has toured a unique multimedia recital of works from Hugo Wolf's *Italienisches Liederbuch* entitled "We Have Both For A Long Time Been Silent" with colleagues Dean Southern (Cleveland Institute of Music) and Jeffrey Brown (Western Illinois University) at the Cleveland Institute of Music, Malone University, Lipscomb University, Ohio Northern University, The University of Alabama, and Armstrong Atlantic University. In Florida, she was soprano soloist in Mozart's *Requiem* with the Master Chorale of South Florida, Mahler's Fourth Symphony with the Frost Symphony Orchestra, and Brahms's *Liebeslieder Waltzes* for Miami's Mainly Mozart Festival.

With the Duke Symphony Orchestra, she has sung Despina in *Così fan tutte*, Gretel in *Hansel and Gretel*, Barbarina in *Le nozze di Figaro*, and Sophie in excerpts from Richard Strauss's *Der Rosenkavalier*. For Opera Birmingham, she sang the Erste Knabe in *Die Zauberflöte* and the title role in over 30 performances of Barab's *Little Red Riding Hood*. She toured northeast Ohio with Lyric Opera Cleveland's Overtures and with Cleveland Opera as Adina in *The Elixir of Love*.

Under the baton of Franz Welser-Möst, she performed in The Cleveland Orchestra's production of *Le nozze di Figaro*. She has been a soloist with the Akron Symphony, the Cleveland Pops Orchestra, the Cleveland Bach Consort, and the Johnson City Symphony. In Graz, Austria, she sang the soprano solos in Mozart's *Coronation Mass* and was a finalist in the Meistersinger Competition at the American Institute of Musical Studies.

A graduate of Birmingham-Southern College, she earned the master's degree at the University of Akron, and the Doctor of Musical Arts degree at the Cleveland Institute of Music under the guidance of Mary Schiller. At Vanderbilt University, she was a 2013 member of the prestigious NATS internship program where she worked under master teacher Kenneth Bozeman. Prior to her appointment at the University of Alabama, Dr. Williams was a member of the voice faculty at the University of Miami's Frost School of Music.

Her scholarly interests include using body movement systems and the use of virtual anatomy to enhance student learning in the studio. Her article "3D Virtual Anatomy Technology in the Voice Studio: A Pilot Study to Evaluate the Functionality and Limitations of Visible Body®" can be found in the *Journal of Singing* Volume 69, Number 4, March/April 2013. Dr. Williams began practicing yoga in 2001 and earned her RYT 200 level yoga teacher training certification at Samahita Retreat in Koh Samui, Thailand June 2014.



## Myopic Phantasy

by Mike McFerron

*Myopic Phantasy* for mobile device trio was written in 2019. The foundation for this work is the opening lines of Edgar Allan Poe's short story, "The Fall of the House of Usher," whose narrator describes a feeling of "insufferable gloom" upon seeing the titular house and its decayed surroundings. The reader understands this description as a prediction of what is to come as the narrator descends to the House of Usher.

Many composers, from Debussy to Philip Glass, have produced music inspired by Poe's famous text, and for good reason. In it, the reader is confronted with quintessential Gothic themes, magnificently rendered: psychosis, metaphysics, human decay (physical and moral), and the strong tether of family. But perhaps the two themes that most elicit dread are isolation and captivity—being alone, captive to a sibling, captive to a house, captive to a sick mind. The terror and horror of this story may be that readers, through the eyes of Poe's narrator, begin to imagine themselves isolated and trapped by their circumstances. It is upon these themes that *Myopic Phantasy* is built.

**Mike McFerron** is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). McFerron's music has received critical acclaim and recognition. His music has been performed by the Remarkable Theater Brigade (Carnegie Hall), the Louisville Orchestra, the Civic Orchestra of Chicago, and Cantus among many others.

He serves on the board of the directors for the Metropolitan Youth Symphony Orchestra and is a past Chair of the Executive Committee for the Society of Composers, Inc. McFerron's music can be heard on numerous commercial recordings as well as on his website at <http://www.bigcomposer.com>.

## Borborygmus

by Arthur Gottschalk

Borborygmus - noun: bor•bo•ryg•mus; a rumbling or gurgling noise made by the movement of fluid and gas in the intestines.

In 1989 I acquired a very small hydrophone, shaped more or less like a pill, which gave me an idea. I swallowed the hydrophone, and recorded the results. In my enthusiasm, I had neglected to consider the effects associated with removing the hydrophone from my stomach, and the next hour was painful, for myself and for my unfortunate lab assistant. Nonetheless, I was successful; I labeled the results "Stomach Music" and filed them for future use. I then promptly lost them.

Last year, while reviewing the contents of a number of boxes of material to be considered for my archives in the Woodson Research Library at Rice University, I came across an old reel of Ampex tape. It turned out to be my missing stomach music. I had my engineer of many years, Andrew Bradley, apply his patented method of "baking" old magnetic tape, in order to restore the media long enough for one last playback and subsequent digital recording. I took that digital file with me this summer to the American Academy in Rome, where I was a Visiting Artist. Envisioning a piece that not only captured sounds of the body's internal processes, but also imagined hearing external sounds filtered through skin, muscle, and digestive fluid, I recorded sounds from outside my window, high upon Rome's famed Janiculum Hill. Taking my cue from the 1966 science fiction film *Fantastic Voyage*, I created a piece that allows us to "hear" an imaginary trip through one's innards -Borborygmus.

A man whose music is described as "infectious , loud, and fun" (Gramophone Magazine), and "fascinatingly strange" (BBC Music Magazine), award-winning composer **Arthur Gottschalk** is Professor of Music Composition at Rice University's Shepherd School of Music, where he founded and directed the school's electronic music laboratories until 2002, and chaired the composition and theory department from 1997 to 2010. Additionally, he co-founded Modern Music Ventures, Inc., a company which held a recording studio complex, a record production division, four publishing firms, and an artist management division, and for whom he produced records for the PolyGram and Capitol labels, among others. He continues to work as an expert witness and forensic musicologist in music business trials, and serves as a judge for many prominent competitions, including CINE (the Marvin Hamlisch Award),



CINTAS (Cintas Foundations Awards), and the University of Louisville (the Grawemeyer Award), among others. He is a recipient of the Charles Ives Prize of the American Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia/Princeton Electronic Music Center, the Piccolo Spoleto Festival, and a Visiting Artist at the American Academy in Rome. He was recently awarded the Gold Medal and Record of the Year in Music Composition from the Global Music Awards, for his Requiem: For the Living, and honored with a prestigious Bogliasco Fellowship, the First Prize of the Concorso Internazionale di Composizione Originale of Corciano, Italy, for his Concerto for Violin and Symphonic Winds, and completed the presentation of an electronic music series in Havana, Cuba. The Association of Rice Alumni honored him with their 2016 Meritorious Service Award, the highest honor given to a non-graduate of Rice University. In 2018 his music was presented at Carnegie Hall by a group of Italian virtuosi, he was featured composer at the Thailand International Festival, and was a Fellow at The MacDowell Colony. He will be a featured composer at this year's China-ASEAN Festival in Nanning, China, the summer of 2019. With his catalog now over two hundred compositions, his music is regularly performed domestically and overseas, with over 45 recordings on such labels as Navona, Crystal, Naxos, Amirani (Italy), and Delage (France). His orchestral works have been performed by the symphony orchestras of Charleston, Vienna, Bratislava, Galicia (Spain), Fargo-Moorehead, Indianapolis, Houston, Pacific, Atlanta, Thailand, Moscow, and St. Petersburg, among others. His music is published by Subito Music, Shawnee Press, European American Music Distributors, the International Horn Society, Potenza Music, Alea Publishing, TrevCo Music, The Spectrum Press, and Delage Music (France). His book, *Functional Hearing*, now entering its second edition, is published by Scarecrow Press, a division of Rowman & Littlefield. He was a student of renowned American composers William Bolcom, Ross Lee Finney, and Leslie Bassett, and worked also with Mario Davidovsky and Aaron Copland. He likes to explore the interstices between popular and art music, and between the Sacred and Profane.

## Feedbacz

by Brett Masteller Warren

*Feedbacz* is a structured improvisation for saxophone and computer inspired by, and dedicated to, Steve Baczkowski. I enjoy dense textures. When I used to live in Buffalo, NY I would visit the Albright Knox museum on Saturday mornings. It was free before 1pm. I was drawn to the paintings of Clyfford Still because of the thick, heavy textures in his work. In the past, a lot of my fixed-media works employed this idea of density, but surprisingly my instrumental music did not. Before I left Buffalo, I engineered a two-day recording session with a free jazz octet. During one session Steve and I recorded some solo bari sax improvisations. Being drawn to one specific recording, I used it to create a 6-channel fixed-media piece. A couple of years later, while living in Chicago, I turned that piece into this live performance piece. That's when *Feedbacz* became my first, dense instrumental work.

The performer is given a series of time frames within which to improvise based on a changing set of parameters and a graphic score. As the performer progresses, a variety of processing techniques are employed to augment the sounds of the instrument. Based on the dynamic intensity and pitch variations from the performer, the computer chooses specific avenues for processing. When the performer hears the altered sounds a choice can be made to work with that sound set or try to influence the computer pick other avenues. One of the techniques involves what I call a spectral freezer. As the performer is playing, the audio is transformed into the frequency domain and snapshots of overtone information are recorded into a series of buffers. The information stored in the buffers is then fed through feedback loops before being transformed back into the time domain. The results of this process produces resonating (i.e. frozen) overtones. The fundamental pitch and amplitude of the instrument are also tracked by the computer and used to control parameters of cross-synthesis, ring modulation, and spatialization.

**Brett Masteller Warren** is a sonic artist whose additional monikers include: composer, audio engineer, sound designer, performer, programmer, hacker, builder, and appropriator. His musical interests rely on the use of technology to create or augment sound. The focus of his work explores the process of interaction and collaboration between performer and machine.

Currently teaching as a Lecturer at the University of Minnesota Twin Cities, he has previously taught at SUNY College at Oneonta, Ramapo College of New Jersey, Northwestern University, Canisius College, Flashpoint Chicago, The Illinois Institute of Art Chicago, and DuPage College. He has had performances of his work in North America, Europe, and Australia. Mr. Masteller Warren studied composition and computer music with Cort Lippe, Christopher Allen Mercer, Richard Dudas, Gary Kendall, and Jonathan Golove.



## Isaac's World

by Filipe Leitao

*Isaac's World* is an electronic piece featuring audio samples of my son, Isaac, a three-year old, Brazilian and American citizen who speaks both Portuguese and English. Through this composition, I attempted to capture and musically evoke a child's sense of personal experience, growth, and development, using Isaac's diverse vocal sounds, including English and Portuguese words spoken by Isaac. The title of the composition, *Isaac's World*, is a result of my endeavor to artistically illustrate not only Isaac's experience thus far as a curious toddler, but also the new world awaiting future generations of our family, descendants of Isaac, the first American-born child of our lineage.

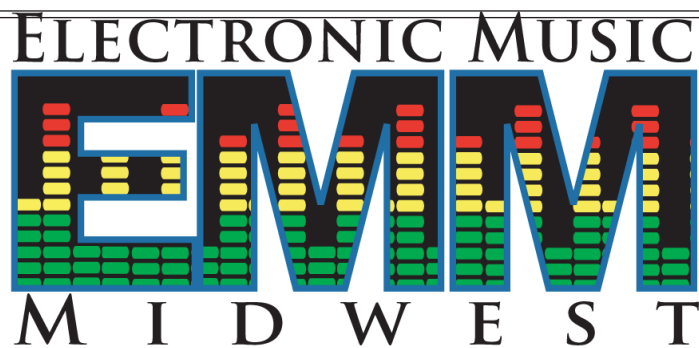
Much like a timeline, the composition unfolds chronologically, with each of its three sections, representing individual stages of Isaac's life. The first represents his life in the womb (from the beginning to 2'26"); the second represents the time from birth to the time his first words were spoken (2'26" to 5'42"); the third and final section (starting at 5'42") is focused on the time from when Isaac learned to speak to the present.

Compositional matter consists of extant audio recordings and recent recordings of Isaac. The composition's source material was manipulated in Logic Pro X to create varied pitches, articulations, rhythms, textures, and timbres that were used as my palette of musical elements. These elements were further developed, in order to produce both vertical and horizontal sonorities in a multidimensional space.

**Filipe** Leitao is Assistant Professor at Virginia Commonwealth University School of the Arts, teaching and developing a new collaborative curriculum in Composition and Sound Design for Cinema, Games, and Motion Media. He recently served as an Instructor of Composition at The University of Alabama, where he received his doctorate in Composition. He earned a Master of Fine Arts degree in Music Production and Sound Design for Visual Media at the Academy of Art University (San Francisco, CA), and a Bachelor in Art Education in Brazil, where he served as an Assistant Professor at the Federal University of Pará.

Dr. Leitao has collaborated with many artists, creating original compositions and sound design for films and video games, as well as has written concert pieces for varied ensembles. Filipe Leitao's works reflect his unique voice originated from a mix of classical music, popular music, Brazilian music, and film music, and has been recognized at both national and international levels, and obtained prizes and performances on renowned film and music festivals. His demo reel and additional background can be found at his website: [www.filipeleitao.com](http://www.filipeleitao.com)





# Concert 8

September 7, 2019

Performing Arts Center ~ 5pm

The Reflections of My Introverted Sneakers

Thomas L. Wilson

Sabrina Parry, violin

Ripple

Qianni Lin

ISOLATE

Douglas McCausland

Douglas McCausland, performer

Saudade Study

Nathan Edwards

Drew Whiting, saxophone

Generations 1.1

Carlos Cotallo Solares

Timothy David Orme

Harmonic Fantasy No. 4

Hubert Howe

How to make the Future Perfect Negative

Frank Felice

Frank Felice, guitar

Random Access

John Mayrose

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



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Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, SPLICE Festival and Institute, Navy Band Saxophone Symposium, and presented the first ever Performer-Curated Concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Jeff Herriott, Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established and emerging composers.

In addition to performing, Drew is a dedicated and vibrant educator. He has presented masterclasses at Grand Valley State University, Illinois State University, Lawrence Conservatory, Ohio State University, and Oklahoma State University. Dr. Whiting serves as Assistant Professor of Music at the University of Wisconsin Oshkosh where he teaches courses in aural skills, saxophone, chamber music, and co-directs the experimental music ensemble Sounds Like Now.

Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Lulloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer.

Drew is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.



## The Reflections of My Introverted Sneakers

by Thomas L. Wilson

*The Reflection of My Introverted Sneakers* contains a repeating note throughout the work. The opening electronics begin the repetition through pre-recorded violin effects performed by Dr. Davis Brooks. The composer selected sound-creating techniques from the advanced performance repertoire as well as three pitch-class collections that are similar in intervallic content. The work presents each technique in multiple sections and the order was determined by the structure, form, and flow of the work.

*The Reflections of My Introverted Sneakers* is a work for solo violin and electronics composed in part for the composer's thesis and is dedicated to Davis Brooks who worked with the composer and premiered the work. You can discover a recording of Reflections on "Early Musings: New Music for Violin" available through Navona Records.

**Thomas L. Wilson** grew up in Birmingham, Alabama reading and singing congregational music from shape-note hymnals. Once his family received a hand-me-down upright piano, the composer taught himself to read music. His musical discovery began sitting at the well untuned piano emblazoned by engravings of initials and games of tic-tac-toe from the prior owners. He began by reading familiar music, specifically music from hymns and video games.

Before his 18th birthday, the number of classical performances the composer attended can be counted with two thumbs. Instead, he spent his younger days creating and sharing arrangements online of video game music for the piano before turning his arrangements towards compositions. After joining the school band and having a fortunate encounter with music theory, he began his journey towards becoming a video game and stage composer.

Thomas currently works towards a Ph.D. in Music Composition at LSU with a minor in Experimental Music and Digital Media. He received his M.M. and B.M. in Music Composition from The University of Alabama. Prominent mentors include Mara Gibson, C.P. First, Peter Westergaard, and Yotam Haber. He participated or will participate in the Atlantic Music Festival, highSCORE Festival, and ArtPlay Festival. His thesis *The Reflections of My Introverted Sneakers* can be heard on the album *Early Musings: New Music for Violin* released through Navona Records.

As an avid pedagogue, Thomas enjoys spreading knowledge in as many ways he can. During his undergraduate work, he tutored his peers in music theory before teaching aural skills as a graduate assistant during work towards his masters degree. While at LSU, he teaches a self-created composition lab designed for early majors and minors. He has taken coursework regarding academic pedagogy.

Always eager for performances outside of the concert hall, Thomas's music can be heard at arboretums, libraries, and museums. You can find Thomas on the weekends playing video games and board games with his wife, friends, and four pets. Recordings, scores, and more information can be found on his website: [thomaslwilson.com](http://thomaslwilson.com)

**Sabrina Parry**, originally from Utah, received her Bachelor of Music in Violin Performance at the Eastman School of Music in 2017 under the tutelage of Oleh Krysa. She has worked with Irvine Arditti, the Juilliard Quartet, JACK quartet, the Michaelangelo Quartet, the Arianna String Quartet and recently played at the Kennedy Center and Alice Tully Hall. Sabrina has attended the National Repertory Orchestra and performed professionally with Symphoria, New World Symphony, Baton Rouge Symphony Orchestra, and leads the second violins of the Acadiana Symphony Orchestra. She is currently seeking her Master of Music degree here at Louisiana State University, in the studio of Espen Lilleslåtten, and will graduate in 2020.



## Ripple

by Qianni Lin

This piece is for the recorded shakuhachi and electronic music. I try to use the unconventional performance technique of shakuhachi and combine it with electronic music to emerging the ripple spread on water.

**Qianni Lin** is a rising Chinese young composer pursuing a Doctor Degree in composition at Hartt School of Music. She earned Master Degrees of both composition and music theory at the Manne School of Music. Qianni began studying piano at the age of 4 and began studying composition at the age of 13. Currently, she studies with Huang Ruo. Her electronic piece *Ripple* has been performed on the National Student Electronic Music Event in University of North Texas in 2018. Her string quartet *Rebound*, commissioned by the Beo String Quartet, has been performed at the Charlotte New Music Festival in 2018. Her choral piece *Epitafio para un Poeta* has been performed by the C4 choir in The Church of St. Luke in the Fields in New York City in same year.

Qianni was previously a student at the Middle School affiliated to Shanghai Conservatory of Music. There, her teacher was Ying Ding. During her middle school studies, her work *In the Memory of the Spring&Autumn Dynasty* has won the nomination of the Confusius Ode Folk Chamber Music Composition Competition and has been published by the Shanghai Conservatory of Music Press in 2009. In 2010, her lied *Wild Sea* has been published on scholarly journal *Music Composing* (234th issue). In 2011, her piano work *Poems of Mao Tsetong* has won the fourth degree of Golden Key Piano Compositions Competition. In 2012, her piano trio work *Elapse* has won the special mention with talent of IBLA Grand Prize.

She got her Bachelor of Music Degree in composition from the Shanghai Conservatory of Music as a student of Xiang-lin Zhou. In 2014, her duo *Mistake* has won the third prize of the Folk Chamber Music competition of College of Music and Art. This piece is also published on Chinese Traditional Instrument Music Performance Professional Teaching material series: *Guqin Ensembles* by Shanghai Conservatory of Music Press in 2018. She also has been commissioned by the Shanghai Philharmonic Orchestra to composed the symphonic piece *Palace of Eternal Youth*, which was performed in December 2014.

## ISOLATE

by Douglas McCausland

Written in 2019, *ISOLATE* was composed as the first piece written exclusively for performance with my handmade electronics performance interface Master Hand, also known as “Franky”.

In this work I am exploring compositional concepts such as performer agency in live electronic music, the use of harshly juxtaposed sonic elements, complex / nested gestural materials, and an investigation of density and texture in higher-order ambisonics. In regards to the sounds themselves, the materials used to create this composition are widely varied and range from closely recorded vocal samples (breath, vocal fry, and so on) to more intense methods of digital synthesis such as granular synthesis and Tom Mudd’s gutter synthesis. The result of all of these factors is a work which inhabits both periods of near stasis and the highly chaotic, in which musical materials and gestures continuously fracture and constellate. *ISOLATE* is presented in mixed-order ambisonics; many elements are generated in real-time, which are diffused and output natively in fifth-order ambisonics. Meanwhile, there are fixed-media cues which, using Master Hand are further manipulated and diffused in first-order ambisonics.

In regards to the interface itself, “Franky” is a real-time electronics performance interface developed for implementation with Max/MSP and Wekinator. Originally designed as a spin on the core design concepts of video game controllers, such as the failed Nintendo Power Glove, this interface makes use of a specially made glove and exoskeleton which places five small 2-axis control sticks at the user’s fingertips, alongside of a ribbon sensor and a 3-axis gyroscope. With some practice, this type of interface allows for nuanced control over various parameters in a performance system. Beyond the sensors and interface, this system is further augmented both by carefully tuned mappings, and by the implementation of Wekinator as a platform for building gesture recognition using machine learning. This build of the interface is the second iteration in what is currently planned as an ongoing project.



**Douglas McCausland** is a composer and performer of electroacoustic music currently based out of the Bay Area in California, USA. Fascinated with new sonic territories and processes for creating music, his work engages with the extremes of sound and the digital medium. As an artist, he has focused in recent years almost exclusively on the creation of experimental electronic music and digital art. This focus has led to his current compositional output and research particularly centering on interactive systems, real-time performance of electronic music with handmade interfaces, composing in higher-order ambisonics, experimental sound design, and DIY electronics / hardware-hacking.

His works have been performed internationally at festivals and symposiums such as: SEAMUS, Splice, MISE-EN, Klingt Gut!, Sounds Like THIS!, Electronic Music Midwest, NYCMEF, Sonicscape, CEMEC, Eureka!, and many more. Notable recent events include a performance and installation series at the Talbot Rice Gallery and the Fruitmarket Gallery in Edinburgh, UK, and an installation at Stanford University's Anderson Collection as part of "CCRMA x Anderson: Sound Happenings". Additionally, his love of collaboration has led him to create works that cross-pollinate into other disciplines, such as graphic design, computer science, physics, and poetry.

Doug is currently a doctoral fellow at Stanford University, working towards his DMA in Composition while studying with Chris Chafe, Patricia Alessandrini, and Fernando Lopez-Lezcano. In the year preceding his doctoral studies he completed a second master's, an MSc in Digital Composition and Performance, at the University of Edinburgh under Martin Parker and Tom Mudd. Prior to that, he completed an MM in Music Composition at Michigan State University, studying with Mark Sullivan, Lyn Goeringer, and Ricardo Lorenz. Doug additionally holds a BM in Music Theory and Composition, Saxophone Performance, and Music Education from Southern Illinois University Edwardsville, where he studied composition with Kimberly Archer.

## Saudade Study

by Nathan Edwards

Prior to writing this piece, I experienced a series of dreams that were foggy and undefined, leaving me with a feeling that was difficult to pinpoint. The dreams prompted me to search for a word to best define this lingering emotion. In the process, I discovered the intriguing Brazilian Portuguese word, *saudade*, which translates as, "A deep emotional state of melancholic longing for a person or thing that is absent."

This piece strives to capture the feeling of when specific details of a memory are elusive, but the emotions linger. The melody of the saxophone and harmony of the electronic instruments are blended and blurred through use of delay and reverberation in order to communicate this mood. Additionally, the saxophonist can rearrange their melodic phrases over the fixed electronic recording in order to create variability in the structure of each performance.

The listener is invited to ease into the ambient texture of the piece and is encouraged to explore their own sense of *saudade*.

**Nathan Edwards** is a professor, sound engineer, composer, and musician from Wisconsin, and is the Director of Audio Production at the University of Wisconsin Oshkosh.

He has engineered and self-published numerous albums which have won awards including "The Year's best Tribute EP" for his album, "The Music of Stephen Foster". Nathan has also engineered an album by folk artist John Statz, which won "Folk/Americana Album of the Year" at the Madison Area Music Awards (Madison, WI). He has also presented his original compositions at a number of conferences and exhibitions including the SEAMUS National Conference in St. Paul, Minnesota and Eugene, Oregon, Electronic Music Midwest at Lewis University, the CHAT Festival at the University of North Carolina, and Dartmouth.

As a musician and composer, he has also performed on the "White Wall Sessions" television program, South Dakota Public Radio, and Wisconsin Public Radio. His audio/visual work has been displayed at the Washington Pavilion Visual Arts Center in Sioux Falls, and has been featured at Northern State University and the North Dakota Museum of Art. He was also featured in the peer-reviewed online journal, Harlot: A Revealing Look at the Arts of Persuasion.



## Generations 1.1

by Carlos Cotallo Solares and Timothy David Orme

*Generations 1.1* is part of a series in which new works are created by translating and/or reinterpreting older ones. The new material can be presented in combination with the one it was generated from, or on its own.

**Carlos Cotallo Solares** (b. 1989) is a Spanish composer. His work deals with subjects such as the relationship between music and language, quotation, meter and tempo polyphony, and improvisation. His pieces often focus on a single concept or technique that is interpreted in multiple ways.

Cotallo Solares' music has been performed internationally in festivals like Seamus, N\_SEME, International Summer Courses for New Music (Darmstadt), NYCEMF (New York), SCI National Conference, and Time of Music (Viitasaari). He has worked with ensembles such as the JACK Quartet, handwerk, Duo Contour, Ensemble Chronophonie, POING, Ensemble Container, Ensemble Alarm, and Ensemble Kuraia.

Carlos is currently pursuing a PhD in composition at the University of Iowa, completing previously a Master's degree at the Universität der K nste in Berlin and a Bachelor's degree at the Hochschule f r Musik Freiburg. He works as a teaching assistant in music theory and composition and is one of the organizers of the concert series iHearIC. He performs regularly with the free improvisation trio Wombat.

**Timothy David Orme** is a writer, filmmaker, and animator. His short films have been shown at film festivals and art venues all over the world, including European Media Arts Fest, Jihlava International Documentary Film Festival, Ann Arbor Film Festival, Philadelphia Film and Animation Festival, Raindance, and others.

## Harmonic Fantasy No. 4

by Hubert Howe

*Harmonic Fantasy No. 4* plays melodies among the harmonic partials above the sixteenth to reflect the harmony of the passage, and it also uses instruments that play the sound as a complex envelope or as individually attacked components. This work also has passages where only partials above the eighth (three octaves above the fundamental) are used, where the identification of the fundamental frequency is not always evident, and it also has passages that play the partial sequence more than once through the course of the tone. The work was composed in the Fall of 2018 and generated by the Csound program.

**Hubert Howe** was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College. He is a member of the Society of Composers, Inc., the American Composers Alliance, the International Computer Music Association, SEAMUS, the Long Island Composers Alliance, and the New York Composers Circle. In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. Recordings of his computer music have been released by Capstone Records (Overtone Music, CPS-8678, Filtered Music, CPS-8719, and Temperamental Music and Created Sounds, CPS-8771) and Ravello Records (Clusters, RR 7817).



## How to make the Future Perfect Negative

by Frank Felice

I have always enjoyed wordplay and sleight of hand as well as big coasters and carnival rides that are fast, jarring, and in your face - consequently, since much of my electro-acoustic music is ambient in style and tone, I wanted to write something that was a bit more upfront, loud, jarring, and quasi-industrial. Metal. Ish. The title is a slight snarky tip-o-the-hat to the Optimist in me, the idea that somehow everything will seemingly work out okay, attain a positive outcome (perfectly!), regardless of the disaster looming in front of me. Because it won't. And it will come at you hard and fast.

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

His music has been performed extensively in the U.S. as well as garnering performances in Brazil, Argentina, Japan, Greece, Italy, the United Kingdom, the Russian Federation, China, Austria, the Phillipines, Viet Nam, Australia, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions and consortia. Frank currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Arts at Butler University in Indianapolis, Indiana.

Recently he has been in demand as an electric and upright bassist, playing in various rock/funk/prog rock/big bands in the greater Indianapolis area including Progressive Lenses and the progressive jazz big band Wave Mechanics Union. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra.

## Random Access

by John Mayrose

The title *Random Access* reflects the process used with random access memory (RAM) in computer hardware, where all incoming data can be stored and small chunks of data can be retrieved regardless of the order in which it was stored. Similarly, in *Random Access* all of the input from the live saxophonist is stored in the computer's RAM. As the piece progresses, short samples of the performer are retrieved and reordered to create new contrapuntal lines. The piece begins with a simple duet between the live saxophone and the reordered material, but gradually evolves to large orchestra of sampled saxophones. While the title may imply that the retrieval process is random, it is anything but random; the input from the saxophone is precisely scripted and all electronic sounds created live.

**John Mayrose's** compositions have been performed throughout the world and at festivals including the CBDNA conference, SEAMUS, Toronto International Electro-acoustic Symposium, Boston Early Music Festival, the Oregon Bach Festival, and the Aspen Music Festival by, among others, Michael Mizrahi, Duo 46, Chatterbird, Fireworks Ensemble, Pulsoptional, and several university wind and percussion ensembles. Mayrose has received prizes from the Percussive Arts Society and the ASCAP Morton Gould Award. His music is recorded on New Amsterdam, Fugu Fish, and Classic Concert labels. An active performer on guitar and electric bass, he is a founding member of Pulsoptional, a new music ensemble based in Durham, North Carolina. Recordings by Pulsoptional are on Innova and Fugu Fish labels. Mayrose holds degrees from Duke University (Ph.D. Music Composition) and the University of South Carolina (B.M. Guitar Performance). John Mayrose is an Associate Professor of Music at the University of Wisconsin Oshkosh.





# Concert 9

September 7, 2019

Performing Arts Center ~ 8pm

Transduction

Drew Whiting, saxophone

Christopher Biggs

Phosphenes

Emily McPherson

[Pop Music]

Damian Cheek, saxophone

Caleb Westby

>\_defragment

Matt Bryant

DuoTube

Robin Meiksins, flute

Ralph Lewis

Ripple

Rebecca Johnson, flute  
Jamie V. Ryan, percussion

Brad Decker

struggling in excess

Drew Whiting, saxophone

Robert McClure



## 2019 Guest Performer: Drew Whiting

Saxophonist **Drew Whiting** leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. Drew is an accomplished chamber musician, having been awarded first place at the 2012 MTNA National Chamber Music Competition as a member of the Cerulean Saxophone Quartet. He currently performs with a variety of ensembles including the Coalescent Quartet, Water City Jazz Orchestra, and Wisconsin Chamber Orchestra, as well as performing frequently as a solo artist.

Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, SPLICE Festival and Institute, Navy Band Saxophone Symposium, and presented the first ever Performer-Curated Concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Jeff Herriott, Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established and emerging composers.

In addition to performing, Drew is a dedicated and vibrant educator. He has presented masterclasses at Grand Valley State University, Illinois State University, Lawrence Conservatory, Ohio State University, and Oklahoma State University. Dr. Whiting serves as Assistant Professor of Music at the University of Wisconsin Oshkosh where he teaches courses in aural skills, saxophone, chamber music, and co-directs the experimental music ensemble Sounds Like Now.

Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Lulloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer.

Drew is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.



## Transduction

by Christopher Biggs

*Transduction* for alto saxophone, thunder tube, and computer was written for and is dedicated to a consortium of saxophonists including Noa Even, Drew Whiting, Zach Shemon, Henning Schr  der, and Justin Massey.

**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.

His music is available on Ravello Records, SEAMUS CD Series, PARMA Recordings, Electroacoustico Records, Thinking outLOUD Records, and Irritable Hedgehog. Biggs has written music for various ensembles, including Ensemble Dal Niente, the Western Brass Quintet, the Prism Saxophone Quartet, SPLICE Ensemble, Keith Kirchoff, Pangea Piano Project, Kari Johnson, Samuel Wells, Western Michigan University Symphonic Band, and the Truman State University Wind Ensemble.

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.

Biggs teaches acoustic and electronic music composition, electronic music production, digital signal processing, visual programming, and music theory. He received degrees from American University (B.A. in print journalism), The University of Arizona (M.M. in music composition), and the University of Missouri-Kansas City (D.M.A. in music composition). He studied music composition with James Mobberley, Paul Rudy, Joao Pedro Oliveira, Daniel Asia, Chen Yi, and Zhou Long.

## Phosphenes

by Emily McPherson

*Phosphenes* is a fixed media work for stereo playback composed in the Spring of 2019. The work is entirely derived from processed Beyblade sounds. Beyblade is a line of spinning top toys originally developed and manufactured by Hiro Morita and Takafumi Aduchi. The parts of the toy are made to be customizable and interchangeable.

**Emily McPherson** (b.1998) is a composer based in northeast Ohio, currently studying composition at Bowling Green University under the instruction of Drs. Elaine Lillios and Mikel Kuehn. She has written acoustic solo and chamber works as well as electronic works. In June of 2018, she participated in the Yarn/Wire Institute at Stony Brook, NY. During her time there, she studied with composers Zosha Di Castri (Columbia University), and Mei-Fang Lin (Taipei National University). This year, she plans on continuing her work with chamber groups that explore and push the limits of composition.

## [Pop Music]

by Caleb Westby

When Damian first approached me about writing a piece to be premiered at NASA two things ultimately shaped my work: the piece had to be for saxophone and electronics, and it would be getting played alongside my friend (and former teacher) Jonathan Annis' work Hari Om. Now, in the interest of good programming I decided to examine Hari Om and write something as separate from it as I could. Where Jon's piece was meditative and free mine would be strict and rhythmic, where his was heavily influenced by eastern sounds, mine would be driven by western influences. A reformed saxophonist myself, I was always partial to the electronic works of Jacob TV. I especially love his use of utterance and fragmented vocal excerpts when writing for electronics and following my time in the studio with Damian I discovered there were several snippets of our conversations that would line up quite nicely with some of the saxophone figures I had sketched out. In a more formal sense, [Pop Music] is a gradual transformation in sound from the percussive, but \*relatively\* non-pitched key clicks of the saxophone all the way to long, sustained tones which have no clear front.



**Caleb Westby** is an Arizona-based composer who holds a Bachelor of Music degree in music education from Northern Arizona University as well as a Master of Music from the University of Oklahoma. Presently a doctoral student at the University of Oklahoma, he has had the pleasure of learning from several great composers; among them Marvin Lamb, Bob Thurston, Konstantinos Karathanasis, and Michael Markowski. His influences include many prominent modern composers in both the wind band and chamber music realms, but his music is also heavily inspired by video game soundtracks both old and new.

**Damian Cheek** is a saxophonist studying at the University of Oklahoma working on a Doctorate in Music Performance and Master's in Music Theory degree. He holds a Master of Music degree from Oklahoma State University (2016) and a Bachelor's of Music Education degree from Tennessee Tech University (2014). Damian has been recognized as a classical solo and chamber performer and received first place awards at the Naftzger Young Artist Competition (2018), North American Saxophone Alliance Quartet Competition (2018), and Music Teacher's National Association Chamber Music Competition (2018). Also proficient in jazz/pop styles, Damian performs regularly with the Tulsa-based band "The Wavetones" and has been featured by the OSU Jazz Ensemble. He has also performed concerti with the OU Wind Symphony and the Tennessee Tech Wind Ensemble. Damian has performed internationally as a founding member of the Elysian Quartet and has performed as a guest with the acclaimed h2 Quartet. In 2018 the Elysian Quartet released their debut album, Red, under the Blue Griffin Recording label featuring Damian's arrangement of Marc Mellit's marimba duet, Red. Aside from arrangements, Damian is a strong proponent of new music and has commissioned solo, quartet, mixed chamber, and electroacoustic works featuring the saxophone.

## >\_defragment

by Matt Bryant

This piece draws influence from the minimalist noise and glitch multimedia artist Ryoji Ikeda.

ScanDisk checks your hard drive for errors, while Disk Defragmenter reorganizes all the information on the disk, optimizing system performance.

Defragmentation is a process that reduces the amount of fragmentation. It does this by physically organizing the contents of the mass storage device used to store files into the smallest number of contiguous regions (fragments).

**Matt Bryant** is a composer, multi-instrumentalist, music technologist, and multimedia artist. Bryant is currently an adjunct professor at the University of Alabama at Birmingham where he teaches music technology courses and directs the UAB Computer Music Ensemble. Bryant also teaches Creativity and Creativity & Computers seminars at New College at the University of Alabama. He received his B.A. in Music Technology at the University of Alabama at Birmingham and received his M.M. in Music Technology at Georgia Southern University (GSU).

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), New York City Electronic Music Festival (NYCEMF), Electronic Music Midwest (EMM), and ArtFields SC. His latest EP for ukulele and electronics, TGL, is out now on Step Pepper Records. You can stream it and buy it now on Spotify, iTunes, Apple Music, Tidal, and Google Play. [www.matthewsbryant.com](http://www.matthewsbryant.com)



## DuoTube

by Ralph Lewis

*DuoTube* is inspired by flutist Robin Meiksins' use of YouTube as a music community building space with her 365 Days of Flute and 52 Weeks of Flute projects. In particular, what connected with me was Robin's deep devotion to collaborating with composers and her aim to move YouTube and other digital music spaces from being mostly archival to more creative circumstances.

*DuoTube* uses YouTube's video shortcut keys to allow a viewer to play a video like an instrument. By pressing numbers 1 through 0 on the keyboard, fragments and loops of the original video are created out of a solo deliberately written as source material for this piece. In its original conception that was meant for a casual viewer at home, you would have one copy of the video playing the original flute solo as a fixed media with the score instructions visible while playing the score's directions on a second copy of the video. Here at TENOR, the performance part has been expanded to include several laptop performers placed throughout the audience.

After the concert, you are invited to explore the piece yourself on Ms. Meiksins' YouTube channel. If you do, I hope you enjoy performing music using this everyday website and discovering this hidden instrument within your computer.

**Ralph Lewis** is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Lewis's music has been presented at festivals and conferences including Electronic Music Midwest, SEAMUS, MOXsonic, N\_SEME, Boston Microtonal Society, SCI National Student Conference, Xenharmonic Praxis Summer Camp, New Music on the Point, and the Music for People and Thingamajigs Festival, and on radio broadcasts throughout the United States, Canada, and United Kingdom, including Wave Farm and Radiophrenia Glasgow. Currently a doctoral candidate in music composition at University of Illinois, Lewis has pursued creating opportunities for community-focused music composition, including through the All Score Illinois program with Elara String Quartet and Urbana High School Orchestra.

**Robin Meiksins** is a freelance contemporary flutist and teacher specializing in collaboration with composers. In 2017, she completed her 365 Days of Flute Project, which included 138 composer submissions. Robin has also worked closely with composers such as Don Freund, Aaron Travers, Ana Sokolovic, Keith Fitch, and Elizabeth Ogonek, as well as premiering over 50 works by young composers. While at Indiana University, Robin performed at the Midwest Composer Symposium and SEAMUS' national convention and was awarded the Mrs. Hong Pham Memorial Recognition Award for New Music Performance in 2016. She is currently working with a different composer each week in her 52 Weeks of F+E72lute Project.

## Critical Tension

by Mitch Weakley

*Critical Tension* follows a dramatic musical narrative through three distinct sections. The first is relentlessly intense and rhythmically energetic to the point of exhaustion. Many bowed string sounds and percussion samples help to articulate this fast, pulsating environment. The sustained tension of the first section is released in the second section of the piece, which becomes a meditative experience featuring plucked piano strings and overtone singing. The third and final section attempts to reconcile the starkly contrasting features of the first two sections. The title makes reference to the various instruments sampled that rely on some type of cord that, when stretched to a "critical" tension, becomes ready to do something, whether that be to vibrate or break.

**Mitch Weakley** composes dynamic and narrative music in all genres and has a special affinity for electroacoustic music. His compositions have received recognition in performance at conferences and festivals around the country, and in 2015 he was awarded the SEAMUS Allen Strange National Memorial Award. He began composing music in 2005, creating mostly works for rock band or trumpet, his first instrument. He later expanded his compositional repertoire to include more diverse ensembles such as choir, brass ensemble, and strings. During his undergraduate degree he began to learn and write in the electroacoustic genre and since then, electroacoustic music has become a major focus of his compositional output. Mitch holds a Bachelor's in Music Education from Eastern Illinois University, and a Master's in Music Composition from the Roosevelt University Chicago College of Performing Arts.



# Ripple

by Brad Decker

*Ripple* is about how small events can accumulate to contribute to broader, more meaningful ones. I began working on it during the grip of winter, 2019, and was longing for the promise of spring. During this time, I was struck by this famous quote by the late Robert F. Kennedy, which still holds true today:

“Each time a man stands up for an ideal, or acts to improve the lot of others, or strikes out against injustice, he sends forth a tiny ripple of hope, and crossing each other from a million different centers of energy and daring, those ripples build a current that can sweep down the mightiest walls of oppression and resistance.” - Robert F. Kennedy, 1966

Musically, this piece explores how two small pitch cells can interact in a variety of ways. The initial gesture is rather tame, but these gestures accumulate to create larger, sweeping polyrhythmic sections. The computer part surrounds the duo with a stereo soundscape, at times mirroring their pitch and rhythmic content. This piece was written for my good friends Rebecca Johnson and Jamie V. Ryan, and is dedicated to them.

**Brad Decker** is a composer, educator, and performer of contemporary concert music, whose works often incorporate electronic, electroacoustic, or interactive media. His recent works explore the interaction of acoustic instruments and electronics to create immersive composite textures. His instrumental works combine virtuosic flourishes, polyrhythmic interplay, and extended techniques. Electronic elements include interactive computer processing and sampling, multichannel diffusion, and fixed-media accompaniments. Multimedia projects range from traditional film soundtracks to live-performed improvisations with video. As a double bassist, he regularly performs his own compositions and improvisations that incorporate computer interactivity. His music is performed at venues in the US and internationally, and is distributed through his website [www.braddecker.org](http://www.braddecker.org).

Dr. Decker holds a Doctorate of Musical Arts degree in composition from the University of Illinois at Urbana-Champaign. His research focused on the creative process of composer Franco Donatoni. He completed Masters in Music composition and theory at the University of Tennessee, Knoxville. His teachers include Peter Hestermann, Kenneth Jacobs, Erik Lund, Heinrich Taube, Steven Taylor, and Scott Wyatt. He has attended masterclasses and lessons with composers Agostino DiScipio, Stefano Gervasoni, Lee Hyla, and Tristan Murail. He currently teaches music composition and electronic music at Eastern Illinois University.

Flutist **Rebecca Johnson** has been on the faculty of Eastern Illinois University since 2007, and is 2nd flutist of the orchestra Sinfonia da Camera. Dr. Johnson enjoys national prominence as performer and teacher through her work on numerous guest artist recital series, master classes, festivals and orchestras. Internationally, she has regularly performed and taught at the Convención Internacional de las Flautistas in Quito, Ecuador, since 2009, and was a featured artist at the 2018 Festival Internacional de Flautistas in São Paulo, Brazil. Recent projects include a recording of Thea Musgrave's music with oboist Elizabeth Sullivan and many regional and national conference presentations, mostly focusing on works by female composers.

Dr. Johnson was first involved in the National Flute Association as the Assistant Program Chair for the 2008 convention. Subsequently, she served the Association as Secretary from 2014-2016, and currently serves as the Program Chair for the 2019 NFA convention. She has been honored to be invited to perform at each NFA convention from 2010-2018.

Dr. Johnson was a Rotary International Ambassadorial Scholar to the Royal Northern College of Music in Manchester, England where she studied with renowned flutist Peter Lloyd. She holds degrees from the University of Illinois (DMA), the University of Louisville (MM), the Royal Northern College of Music (PGDip, PPRNCM) and the University of Northern Iowa (BM). Her major teachers include Angeleita Floyd, Kathleen Karr, Jonathan Keeble and Peter Lloyd. She enjoys playing music with colleagues, cooking and video games.

Percussionist **Jamie V. Ryan** thrives on playing and teaching many types of music. He performs regularly with the Wisconsin Chamber Orchestra. An active solo and chamber musician, Jamie is a member of the Galaxy Percussion Group, with Michael Udow, Anthony DiSanza, and Roger Braun, which toured South Korea and the United States in 2010 and 2011, respectively. Galaxy returned to South Korea for a tour in the summer of 2013. He has also played with the Bach Dancing and Dynamite Society, the Oakwood Chamber Players, and the Tool and Drum Ensemble.



In 1999, Jamie co-founded the Africa->West Percussion Trio, which plays its own music influenced by the African Diaspora and the Western tradition, as well as standard repertoire for chamber percussion. The trio performs and gives masterclasses and workshops throughout the country, and is in residence at Baldwin-Wallace University in Berea, Ohio. Africa->West will release its fourth recording, *Loud Fossil*, in February of 2016. In the fall of 2014, percussionist Valerie Naranjo commissioned AW to compose and record with her for an upcoming release. The group's first three recordings, schedule, and other information can be found at [www.africawesttrio.com](http://www.africawesttrio.com). Jamie was formerly a member and co-founder of El Clan Destino, a hyper-ecstatic Afro-Cuban quartet in which he played congas and the sacred bata drums. The group released one recording, *Rukus*, which is available on its website, [www.elclandestinomusic.com](http://www.elclandestinomusic.com). In addition, Jamie played timbales and drum set in the Tony Castaneda Latin Jazz Sextet.

Jamie is also in demand as a drum set artist across the Midwest. He has played with Tim Whalen's Trio, Nonet, and Tribute to Art Blakey bands, avant-metal group Freighter ([www.freightband.com](http://www.freightband.com)), and numerous other groups in the jazz, rock, and Latin music genres. He toured Europe and the United States with the Leo Sidran band, and recorded for the GoJazz and Stellar Records labels. He has taught at Mansfield University, the University of Wisconsin-Whitewater, and Lawrence University. Jamie received his B.M. from Lawrence University (magna cum laude), and did his graduate work at the University of Wisconsin.

## struggling in excess

by Robert McClure

*struggling in excess* explores the vast amounts of waste humans produce on a daily basis. This general observation was magnified during my time living/working in China. Excessive packaging accompanied nearly all products in a vain attempt to elicit a feeling of luxury in the consumer. This plastic packaging served as the primary sound producing material. Plastic sounds are put through numerous processes, both sonically and spatially, in an effort to overwhelm the listener just as physical plastic is overwhelming the Earth, particularly the ocean. Waves of plastic swirl around the listener while other plastic sounds have been filtered and colored with pitch; tainted.

Additional sounds were record from balloons. These sounds interact with the soprano saxophone's multiphonics. The saxophone and balloons scream through the din of plastic as their last breaths are extinguished under the weight of our excess.

**Robert McClure's** music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are all elements that influence McClure's works. His work has been featured at festivals including NYCEMF, the Beijing Modern Music Festival, the Toronto International Electroacoustic Symposium, SEAMUS, IDRS, ISCM, and ICMC. His works may be found through ADJ&Ctective New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications as well as on the ABLAZE, Albany, and New Focus Record labels.

In addition to his composition activities, Robert is the host/producer of the ADJ&Ctective New Music podcast, *Lexical Tones*; a weekly conversation with a guest composer, performer, and/or artist creating new works of contemporary art/music that focuses on aesthetics, technique, process, meaning, perception, and the musical origins of the featured guest. Robert received his doctorate from the Shepherd School of Music at Rice University where his primary mentors were Shih-Hui Chen, Arthur Gottschalk, and Kurt Stallmann. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University.







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