

2011 Invitational mini-Festival

Electronic Music Midwest



March 16, 2011
Central Michigan University

Providing access to new electroacoustic music by living composers

Invitational mini-Festival

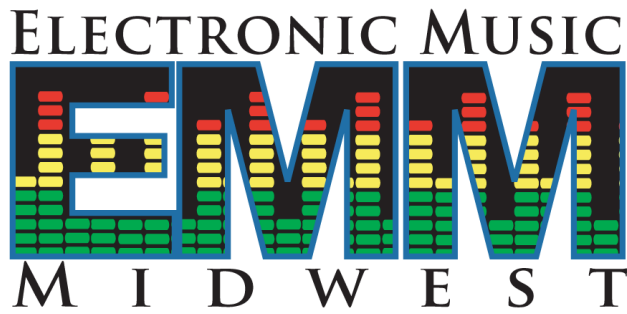
ELECTRONIC MUSIC



March 16, 2011
Central Michigan University
Mount Pleasant, Michigan

S C H O O L
MUSIC





March 16, 2011

Dear Friends,

As we continue to celebrate EMM's 10th anniversary, I am thrilled you have chosen to be a part of this EMM Invitational mini-Festival. Welcome! We are truly excited about this opportunity to present a one-day festival of electroacoustic music.

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 EMM to offer our students and residents a chance to interact and create a dialog with professional composers and artists. We are grateful that you have chosen to help us bring these goals to fruition.

I believe that today's concerts will be extraordinary. With your help, we've been presenting EMM for 10 years. Your contribution to the festival has given everyone in attendance insight into the current state as well as the future of this ever-developing field of expression. Thank you for your contribution.

On behalf of Jason, Rob, David, Ian, and Jay, we are delighted that you have chosen to join us this year at Central Michigan University, and we hope that you have a wonderful time during your stay.

Sincerely,

Mike McFerron
Founder, Electronic Music Midwest
Lewis University



Concert 1

2pm

Friction

Jason Bolte

Texturologie 11: Three Studies, Study No. 2—Trombone
James Caldwell, trombone

James Caldwell

Drift (a Field)

Lawton Hall

Chiaroscuro

James Fiste, cello

Mikel Kuehn

The Acous-Men

Elainie Lillios, curator

Vanishing (2008; rev. 2011)
Woodsmoke (2009; rev. 2010)
Tapeworm (2011)
Elegy (tramp, with wheezing) (2010)
Miniature (2000; remix 2010)
Eau! (étude humide) (2011)

Robert Dow
Tom Williams
Adrian Moore
Pete Stollery
Michael A. Thompson
Jonty Harrison

Maine; New Hampshire; New York; New Jersey

Robert Voisey

Teufelskreis

Michael Pounds

MarimBella

HyeKyung Lee, piano

HyeKyung Lee

Falling:Samsaaram

Asha Srinivasan

Three Improvisatory Groovescapes

Ian Corbett

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

Ian Corbett, saxophone

<http://www.emmfestival.org>

Friction for fixed media (2005)

Jason Bolte

Friction explores the sounds and structures that are produced when a secondary force is applied to an object in physical contact with another; overcoming the force of friction and creating motion, heat, and sound in the process. The work is focused on the buildup of this secondary force and the ultimate release of energy as the force of friction is exceeded. The sonic material in the work is based on real-world sounds produced during this physical process. Friction was awarded Third Prize at the 2nd International Electroacoustic Music Contest – CEMVA – 2008, and was selected for recognition at the 33rd Bourges International Competition of Electroacoustic Music and Sonic Art (2006) (Trivium, Programmatic).

Jason Bolte (b.1976) is currently serving as an Full-Time Adjunct Instructor of Music Technology and Composition at the University of Central Missouri while completing his D.M.A. in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member and current President of the Kansas City Electronic Music and Arts Alliance. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. Jason's music is available on the Vox Novus and Miso Records labels.

Texturologie 11

James Caldwell

The computer in the **Texturologie 11** studies, running a Max/MSP patch, “listens” to the sound from the piano or trombone, analyzes performance characteristics and harmonic content, and responds by generating a kind of canonic electronic music. In this study, aspects of the orchestration are determined by the harmonic content of the trombone music.

James Caldwell, Professor of Music Theory and Composition at Western Illinois University, was named Outstanding Teacher in the College of Fine Arts and Communication for 2005, was awarded the inaugural Provost's Award for Excellence in Teaching in 2005, and was named WIU's 2009 Distinguished Faculty Lecturer. He is co-director of the WIU New Music Festival, now in its twenty-fourth year. He has been making electronic music since 1979.

Drift (a Field)

Lawton Hall

Drift (a Field) uses the programming tool Max/MSP to create a visual environment that can be explored in live performance. Using the Max patch, the performer can wander through an imaginary landscape of video images, which are projected on the screen. In contrast to the meandering video, the audio is entirely fixed and imposes a linear aural narrative onto the largely indeterminate visuals. Familiar-sounding timbres become unfamiliar as they drift in and out of the soundscape and crumble like distant radio signals.

When I first began to formulate ideas about *Drift (a Field)*, I described it as a “meditation on snowblindness.” Though it since has evolved and changed, I feel that this description is still apt, given the imagery and aural processes used in this piece, which reflect the transformative and blinding processes of decontextualization that can take place as technology filters and transmits sounds and images. The title *Drift (a Field)* was inspired by the poetry and prose of Upper Michigan writer Ander Monson, whose works similarly deal with issues of space, place, technology, and snow.

Lawton Hall is a composer, horn player, and new media artist. Much of his music uses just intonation and natural harmonics (often in conjunction with reactive video) to accentuate the potentialities of single sounds or instruments while simultaneously emphasizing open forms and free improvisation. He has worked closely with Pauline Oliveros at the Deep Listening Institute in upstate New York and is the editor of Oliveros' book *Sounding the Margins: Collected Writings 1992-2009*. Lawton also designed the inaugural edition of *Stretto*, a collection of essays and scores by the Composers of Lawrence University.

Born and raised in St. Louis, Missouri, Lawton is an alum of Lawrence University in Wisconsin, where he studied music and studio art. His composition teachers include Asha Srinivasan, John Mayrose, Jennifer Fitzgerald, and Ben Johnston. He has studied with photographers Julie Lindemann and John Shimon and his horn teachers include James DeCorsey and Tod Bowermaster.

Chiaroscuro

Mikel Kuehn

Chiaroscuro (2007), for cello and electroacoustics, was commissioned by cellist Craig Hultgren. The title (“bright/dark”) comes from the drawing technique that uses shading to create the illusion of depth. In this intimate piece, I attempt to capture the resonance of the cello from percussive to pitched sounds, creating a palate that stems from one source – the cello – that is further shaded, highlighted, and exaggerated by the electroacoustics. The five-part structure of *Chiaroscuro* encompasses three large sections framed by an introduction and coda. The percussive introduction serves to conjure the sound, while the coda is a reflection of the piece as a whole. The middle section consists of a controlled improvisation using thematic elements found throughout the work.

Described as having “sensuous phrases ... producing an effect of high abstraction turning into decadence,” by New York Times critic Paul Griffiths, American composer **Mikel Kuehn** (b. 1967) holds degrees in composition from the Eastman School of Music (Ph.D., MA) and the University of North Texas (BM). His music has received awards and honorable recognition from ASCAP and BMI (student composer awards), the Chicago Symphony Orchestra (2000 and 2002 First Hearing Contests), Composers, Inc. (Lee Ettelson Award), the Copland House (Aaron Copland Award), Eastman (Hanson and McCurdy Prizes), the League of Composers/ISCM Composers’ Competition (First Prize), the Salvatore Martirano Memorial Composition Contest, the Ohio Arts Council (Individual Excellence Award), and the Luigi Russolo Competition (Italy). Twice selected to represent the United States abroad (by ISCM and SEAMUS), in both the acoustic and electroacoustic mediums, Kuehn’s works have been programmed on numerous concerts, conferences, and festivals internationally. His works have been commissioned by the Civic Orchestra of Chicago, Ensemble 21, Flexible Music, the Hoff-Barthelson Music School, cellist Craig Hultgren, guitarist Dan Lippel, pianist Marilyn Nonken, and Selmer Paris. He has been a resident composer with organizations such as the Banff Centre (Canada), the Birmingham Art Music Alliance, the Copland House, and The MacDowell Colony. Kuehn is associate professor of composition at Bowling Green State University where he served as director of the MidAmerican Center for Contemporary Music and the Bowling Green New Music Festival from 2007-2010. His music is available on the ACA Digital, Centaur (CDCM series), Erol (France), ICMC (Ireland), and New Focus labels.

James Fiste, associate professor of cello at Central Michigan University, has been an active recitalist, chamber musician, orchestral player and teacher. Recent solo performances include recitals in the beautiful Academy of Sciences in Budapest, Hungary, the Plymouth Chamber Music Festival in Plymouth, Massachusetts, Wisconsin Lutheran College recital series in Milwaukee, Notre Dame Alumni Series, Andrews University in Berrien Springs, Michigan and the Ashmont Hill Chamber Music Series in Boston, Massachusetts. Recent chamber music performances include performances in the Maison Danoise in Paris, France and the Museu d’Història de Catalunya in Barcelona, Spain. He has also performed chamber music in the Plymouth Chamber Music Festival in Massachusetts, Fontana Music Festival in Shelbyville, Michigan, the Ashmont Hill Chamber Music Series in Boston and performances at Tennessee Technological University and Michigan State University. He has also appeared in recital throughout New England. He has performed chamber music with musicians from the Boston and Dallas Symphonies, Chicago String Quartet, faculty from the University of Illinois and other distinguished musicians at the Music Festival of Arkansas and Hot Springs Music Festival. Jamie Fiste is co-artistic director for the Plymouth Chamber Music Festival in Plymouth, MA and was also founding member of the Stonehill Trio, trio in residence at Stonehill College in Easton, Massachusetts. Dr. Fiste has been a prizewinner in the Rolland Competition, Cello Society Competition and the University of Illinois Concerto Competition. He has also been a member of the Rhode Island Philharmonic Orchestra in Providence. Dr. Fiste has studied with Laurien Laufman and Karen Buranskas and has participated in master classes with Janos Starker and Fritz Magg. He received a B.A. from the University of Illinois at Champaign-Urbana, a M.M. from the University of Notre Dame and a D.M.A. from the University of Illinois.

The Acous-Men

Elainie Lillios, curator

Vanishing is a short acousmatic exercise which uses heavily processed, concrete sound material. It was realised in the Electroacoustic Music studios at the University of Edinburgh.

Woodsmoke: In Smallcoombe Wood, the dead oak trees have giant fungi growing on them; it is an ancient woodland that evokes unfound memories.

Tapeworm is a small slither of zither developments.

Elegy (tramp, with wheezing) is a short elegy for the tramp recorded by Gavin Bryars in Jesu's Blood Never Failed Me Yet. A single isolated "wheeze", cleaned up and stretched.

Miniature is one miniature taken from a larger composition entitled *Miniatures*. *Miniatures* consists of short but complete sound segments, some shorter than others, that can be arranged in different orders, groups or as in this case performed independently of each other.

Eau! (étude humide): As you might imagine, the sound source here is water, rather than any more interesting liquid (I generally prefer to avoid 'dry' environments – *santé!*).

Robert Dow (b. 1964, Oakland) graduated with degrees in Science, Music, Law and Film Studies at the University of Edinburgh, and holds both an MA and a PhD from the University of Birmingham where he studied under Jonty Harrison. He is currently Senior Research Fellow at the University of Edinburgh.

Tom Williams studied composition at Huddersfield and Keele Universities and completed his DMA in composition at Boston University. His music has received numerous international performances and broadcasts and has won international awards. Tom Williams is Principal Lecturer in Composition at Coventry University, UK.

Adrian Moore is a composer working at Sheffield University and director of USSS (University of Sheffield Sound Studios) where we spy on sound. Unlike the other USSS.

Pete Stollery is a composer, teacher and performer based in Aberdeen, Scotland. He composes music where there exists an interplay between the original "meaning" of sounds and sounds existing purely as sound; this achieved through the juxtaposition of real (familiar) and unreal (unfamiliar) sounds to create surreal landscapes.

Michael Thompson is an electroacoustic composer. His works have been performed at ICMC (Hong Kong, 1996 - Berlin, 2000, - Miami, 2004), at the International Computer Music Festival (Kobe, Japan 1998), KEAMS 2000 (Seoul, Korea, 2000), Rein à voir (Montreal, Canada, 2001, 2002) and also in Taiwan, Canada, France, Germany, Italy, United Kingdom, Northern Ireland and the US. His music has also been presented at SEAMUS National Conferences and Florida Electroacoustic Music Festival (1999, 2000, 2004, 2006). In addition to winning a residence prize in the 1999 International Electroacoustic Music Competition (Bourges, France) for his composition *Machine Werks*, Michael's works can be heard on the CDCM label.

Jonty Harrison (born 1952) studied at the University of York (DPhil in Composition, 1980). Between 1976 and 1980 he worked at the National Theatre and City University, London. In 1980 he joined the Music Department of the University of Birmingham, where he is Professor of Composition and Electroacoustic Music and Director of the Electroacoustic Music Studios and BEAST. He has won a number of international prizes and been commissioned by leading organisations and performers. His music appears on three solo albums (empreintes DIGITales, Montréal) and on several compilations (NMC; Mnémosyne Musique Média; CDCM/Centaur; Asphodel; EMF; Collins). http://www.electrocd.com/en/bio/harrison_jo/

Maine; New Hampshire; New York; New Jersey

Robert Voisey

Rob Voisey's "**States**" project is a post-modern project inspired by Jon Nelson's 50/50. "States" is a collection of 50 second mash-ups consisting of sound collage, featuring post consumer audio. Voisey's piece "Oregon" was selected and featured on the "50/50" CD release by Recombinations/mnartists 2010 with 49 other DJ's composers, and sound artists. "New York," another miniature from the "States" project, is part of the 60x60 (2010) International Mix and received debuts at London's Stratford Circus as well as in St Louis and Japan. The works "North Dakota," "Oregon," "Texas," "West Virginia," "Hawaii," "Virginia," "Maryland," and "Illinois" all debuted in New York City on the Vox Novus "Club" concerts.

"With few opportunities and much competition, young composers show creativity in just getting heard." And in Chris Pasles's article in the Los Angeles Times, **Robert Voisey** is highlighted as one of those composers. Composing electroacoustic and chamber music, his aesthetic oscillates from the ambient to the romantic. Rob Voisey embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences around the world. In 2010, Voisey debuted "Mandala: Soft Fire" a video collaboration with Patrick Liddell at EMM (Electronic Music Midwest). His work "Ursa Minor" was selected for the 60x60 UnTwelve mix and received its debut in the Chicago Museum of Contemporary Art. His work "Electric Trains" was selected for the 360 degrees for 60x60 Sanguine mix. He was interviewed in the art magazine White Fungus and was highlighted as a "savvy" entrepreneur in the "Savvy Musician" a book by David Cutler. Robert Voisey is also the Director of the 60x60 project. An international electronic concert series promoting thousands of composers throughout the globe. He also co-directs the Composer's Voice concert series, a monthly chamber concert series based in New York City.

Teufelskreis

Michael Pounds

Composed in close collaboration with Austrian choreographer Valerie Klein, *Teufelskreis* was originally intended to be part of a performance that included four dancers and an elaborate multi-channel sound diffusion system with the composer performing a live spatialized mix. However, it was also intended that the music would be performable as a solo "tape piece." During its creation, special attention was given to the relationships between the rhythmic aspects of the music and the choreography. The piece was originally in three sections. In the first, the dancers performed without music, accompanied only by the sounds of their own rhythmic motions. Out of this dance, the music emerges with a very fluid sense of time. Eventually a steady pulse dominates and drives the music and the dance.

Teufelskreis is very literally translated from the German as "Devil's circle," but commonly means "vicious circle." This title makes reference to the general mood of the piece, but also to the recurrence of elements of the music and the dance and to some specifically circular aspects of the choreography. The music was composed in Birmingham, England, while the composer was studying at the University of Birmingham.

After a relatively short career as a mechanical engineer, **Michael Pounds** turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. His music has been performed throughout the United States and in Canada, Mexico, England, Ireland, France, Spain, Austria, Korea, Australia and New Zealand. Recent performances include the International Computer Music Conference, the Society for Electro-Acoustic Music in the US National Conference, the New York City Electroacoustic Music Festival, the Society of Composers, Inc. Region IV, V and VIII conferences, and the ElectroAcoustic Juke Joint Festival. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. Michael is the Assistant Director of the Music Technology program at Ball State University (Muncie, Indiana), where he teaches courses in composition, acoustics, music perception, recording and computer music.

MarimBella

HyeKyung Lee

MarimBella (2008) is one of the “water” series I have been writing recently. Water is a beautiful, mysterious, and irreplaceable element in our existence. It gives life and maintain life on earth. It needs to be respected and preserved. *MarimBella* attempts to remind us of the beauty of water. I used two Logic software instruments, marimba and bell, to create the electronic part. The piano part follows these electronics in a similar manner.

HyeKyung Lee is currently teaching at Denison University in Granville, Ohio. She received her doctoral degree in composition and a Performance Certificate in Piano Performance from the University of Texas at Austin in 1998. During her tenure as pianist in the University of Texas New Music Ensemble she performed over 200 contemporary music pieces. Her recent commissions include Ga-go-pa for Columbus Children’s Choir and Youth String Orchestra, Eclipse for electronics for the University of North Texas Dance Department, Mystic River for Renée B. Fisher Piano Competition, and Dreaming in Colours for Bassoon and Piano for the first Meg Quigley Vivaldi Competition. Her music can be found on Innova, Vienna Modern Masters, Aurec, Capstone, Mark Custom, New Ariel, Equilibrium recordings (for which she performed the piano with saxophonist Todd Yukumoto), and SEAMUS CD Series Vol.8

Falling:Samsaaram

Asha Srinivasan

Falling:Samsaaram is an exploration of the abstract Hindu concepts of attachment (samsaaram) and detachment (nirvaanam) to life’s pain and pleasures through the juxtaposition of volatile colorful textures with calm ambient ones. The word “samsaaram” often has a negative connotation, as a hindrance to “nirvaanam” (enlightenment, inner peace). In my view, we travel through cyclical periods of lesser and greater attachment, however we may define that for ourselves. The piece constantly moves between these two sonic and conceptual ideas, and after the finale crescendos to a frenzied finish, there is a brief return to the opening as the cycle of falling in and out of “samsaaram” begins again.

As an Indian-American composer, **Asha Srinivasan** draws from her Western musical training and her Indian heritage to create her compositional language. Her music has been presented at various national and international festivals including SEAMUS, ICMC, June in Buffalo, Spark, and the National Flute Convention. She has won national commissioning competitions, including the BMI Foundation’s Women’s Music Commission and the Flute/Cello Commissioning Circle. She has been commissioned by several other ensembles and performers, including Sequoia Chamber Players, Ant’s Elbow Duo, and clarinetist E. Michael Richards. Other honors include: the ASCAP Plus Award, the Prix d’Eté 2nd prize for Alone, Dancing (flute and electronics), and the Walsum prize for Kalpitha (string quartet), which was premiered by the Left Bank Quartet. Her studies include: D.M.A. in Composition at University of Maryland, College Park; M.Mus. in Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, and B.A. at Goucher College. Ms. Srinivasan is currently an Assistant Professor of Music at Lawrence University in Wisconsin.

Three Improvisational Groovescapes:

Ian Corbett

Three Improvisational Groovescapes: These short entertaining miniatures are each a presentation of different concepts of 5.1 imaging and soundstage techniques, combined with different improvisatory concepts in the instrumental part. Tower of Funk drum performances by David Garibaldi.

Dr. Ian Corbett is the Coordinator of the Audio Engineering Program, and Professor of Music Technology and Audio Recording at Kansas City Kansas Community College. He also owns and operates “off-beat-open-hats - recording and sound reinforcement”, specializing in servicing the needs of classical and jazz ensembles in the Kansas City area. Since 2004 he has been a member of the Audio Engineering Society’s Education Committee, and has mentored, presented, and served on panels at local, regional, and national AES events. Ian holds a Doctor of Musical Arts degree in composition from the University of Missouri-Kansas City. For more information please direct your web-browser to: www.offbeatopenhats.com.



Concert 2

5pm

J.T. Fraser Appointed Official Timekeeper of
Ongoing Achilles v. Tortoise Footrace (In Memoriam)

David McIntire

Bluboz Walk

Andrew Seeger Cole

Tremulous II

James Caldwell

James Caldwell, trombone

The BG Connection

Electron (2009)

do we all dream? (2011)

Small Sounds (2001)

11.20.10 (2010)

songCycle {TODAY}(2001)

Deep Fire (2010)

Dan Tramte

Patrick Peringer

Larry Austin

C.R. Kasprzyk

Burton Beerman

Elainie Lillios

Elainie Lillios, curator

2BTextures

Elainie Lillios
Bonnie Mitchell

i.Branches

ii.Breath

Shape Study: Music for Metamorphoses

Mike McFerron

The Whale Song

Andrew Walker, trombone

Audrey Valentine

Echoes in the Darkness

Andrew Martin Smith

Georgia; Tennessee; Kentucky; Illinois; Iowa; South Dakota

Robert Voisey

Organum on St. Denio

Peter Hulen

<http://www.emmfestival.org>

J.T. Fraser Appointed Official Timekeeper of Ongoing Achilles v. Tortoise Footrace (In Memoriam)

David McIntire

J.T. Fraser (1923-2010) was a scholar whose work dealt with the theory and experience of time. He probably contributed more to a contemporary understanding of time than any other individual. Two themes which he repeatedly addressed were “time as conflict” and a “hierarchical theory of time,” with different temporalities nested within one another. The title refers to one of Zeno’s Paradoxes, wherein the fleet-of-foot Achilles can never overtake the tortoise, because he has given the tortoise a head start. No matter how fast he runs, the tortoise remains slightly ahead. In the present piece, I imagine Fraser as a timekeeper for this race that will never conclude. Different temporalities are evoked and collide, all sounds originating from one of my most precious temporal icons, a noisy and ancient Kodak darkroom timer.

David D. McIntire is a composer, teacher and scholar based in Kansas City. He grew up in upstate NY and has played clarinet and saxophone with a number of idealistic groups, most notably the Colorblind James Experience. His interest in electronic music began in the 5th grade, when he was the only student in his school to advocate (unsuccessfully) for the purchase of a synthesizer. With composer/musicologist Kyle Gann he directed the 2009 Second International Conference on Minimalist Music at UMKC. In 2010 he launched the Irritable Hedgehog Music, a publisher and label with a focus on minimalist and soundscape compositions. With pianist R. Andrew Lee he produced a new recording of Tom Johnson’s *An Hour for Piano*, which has been enthusiastically endorsed by the composer.

Bluboz Walk

Andrew Seager Cole

Bluboz Walk is an excerpt from a larger work that explores the everyday sounds of small town America, specifically, a summer day in Appleton WI. While obscure, the general narrative of the larger work is a walk from my apartment to a nature preserve I enjoy visiting. As a composer of primarily electronic music I’ve always been aware of my sonic environment and imagined it twisting and turning to and from typical sounds and large non-organic textures.

Andrew Seager Cole is a composer and media artist. He is a founding member of the Baltimore based Afternow collective and the current vice president of the Kansas City Electronic Music and Arts Alliance. His works have been performed at numerous festivals, including ICMC June in Buffalo, Music X, SEAMUS, NACUSA, Connecticut College’s Symposium on Art and Technology, the Mehr!klang Festival Freiberg, FEMF, EMM, and EAJJ. Awards include the 2008 NACUSA Young Composer’s Competition, the 2006 Prix d’Ete, and the Robert Hall Lewis and Otto Ortman Awards. Andrew holds a BA in philosophy and music from Goucher College and MM’s in computer music and composition from Peabody Conservatory. He is currently a Doctoral Chancellor’s Fellow at the University of Missouri, Kansas City.

Tremulous II

James Caldwell

The trombone provides all of the source sound in *Tremulous II* (2002). The trombone’s sound is modified by a MacBook Pro running Digital Performer software, and the player interacts with the resulting texture. While DP is digital audio and MIDI sequencing software, this piece involves no sequencing or prerecorded sound files. Rather, it exploits some fine effects processes that also come with the program, such as reverberation, chorus, phasing, parametric EQ, filtering, pitch shifting, and tremolo. Some parameters of the processes are automated, creating a constantly changing environment of harmonic textures and timbres that sustain, grow, undulate, quiver, tremble, and decay.

James Caldwell, Professor of Music Theory and Composition at Western Illinois University, was named Outstanding Teacher in the College of Fine Arts and Communication for 2005, was awarded the inaugural Provost’s Award for Excellence in Teaching in 2005, and was named WIU’s 2009 Distinguished Faculty Lecturer. He is co-director of the WIU New Music Festival, now in its twenty-fourth year. He has been making electronic music since 1979.

The BG Connection

Elainie Lillios, curator

Recently released on Centaur Records CDCM Vol. 38, *Electron* is a short, loud and intense electroacoustic work featuring the sounds of electric discharges.

do we all dream? Is an excerpt from a larger work titled Pipedreams. Collaboration with poet Megan Robinson, this clip represents a small set of poignant questions we all must ask ourselves.

Small Sounds is the last of six variations, composed as part of my octophonic piece, “Williams [re]Mix[ed]”, based on John Cage’s octophonic tape piece, “Williams Mix” (1953).

11.20.10 is a glimpse into an environment about which our understanding lacks, largely derived from the sounds of aquatic life within the Maumee River (Ohio).

song Cycle for tape alone was realized using a fully loaded (8 channels i/o with 28 dsp chips) Kyma computer music system. The work is divided into 7 short movements based on Beerman’s collection of poems. Re-synthesis techniques using vocoding pervade all seven songs, mixing the time and frequency domain of texts and musical samples.

Dan Tramte is currently working towards his PhD in music composition with a specialization in computer music media at the University of North Texas where he also serves as a graduate assistant for CEMI. His music has been selected for performances at SEAMUS, NYCEMF, and ICMC and can be heard on the CDCM label.

Patrick Peringer is a PhD student at University of North Texas. What he looks for in music is the symbiotic relationship between complex structures and simple language. He performs with and composes for real-time composition ensemble Impulse and composes acousmatic and interactive music.

Larry Austin, composer, was born in Oklahoma, 1930. His works have been performed and recorded widely by North American and European orchestras, ensembles, and soloists, and, since 1964, have incorporated electroacoustic music media. http://cemi.music.unt.edu/larry_austin/

Working toward music with a cognizance of one’s surroundings, **C.R. Kasprzyk’s** work has garnered performance credits throughout North America, The Netherlands and Belgium. A former faculty member of Morgan State University and Bluefield College, Kasprzyk is currently pursuing his doctorate at Bowling Green State University.

Distinguished Professor of the Arts Emeritus (BGSU), **Burton Beerman’s** music spans many media, including, interactive real-time electronics, interactive video art, theatre, dance, chamber, and orchestral music. His works have been the subject of international, national and public television and radio broadcasts, including ABC, NBC, CBS, Fox News, NPR and PBS. Beerman’s pioneering work in integrated multimedia has been presented throughout the world.

Elainie Lillios’ music reflects her fascination with listening, sound, space, time, immersion and anecdote. Influential mentors include Jonty Harrison, Pauline Oliveros, Larry Austin and Jon Christopher Nelson. She has received grants/commissions from Réseaux, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, ASCAP/SEAMUS, LSU’s Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, National Foundation for the Advancement of the Arts and others. Her composition *Veiled Resonance* won First Prize in the 2009 Concours Internationale de Bourges, with other awards from Concurso Internacional de Música Electroacústica de São Paulo, Concurso Internazionale Russolo, Pierre Schaeffer Competition and La Muse en Circuit Radiophonic Competition. Numerous performances of her work include guest invitations to the GRM, Rien à Voir, festival l’espace du son and June in Buffalo. Find Elainie’s music on Empreintes DIGITALES, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art and SEAMUS labels.

2BTextures

Elainie Lillios and Bonnie Mitchell

2BTextures is a two movement abstract animation that explores the complex relationship between experimental audio and visuals. This experience takes viewers on an integrated sonic and visual journey into a surrealistic environment influenced by nature.

Elainie Lillios' music reflects her fascination with listening, sound, space, time, immersion and anecdote. Influential mentors include Jonty Harrison, Pauline Oliveros, Larry Austin and Jon Christopher Nelson. She has received grants/commissions from Réseaux, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, National Foundation for the Advancement of the Arts and others. Her composition *Veiled Resonance* won First Prize in the 2009 Concours Internationale de Bourges, with other awards from Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition and La Muse en Circuit Radiophonic Competition. Numerous performances of her work include guest invitations to the GRM, Rien à Voir, festival l'espace du son and June in Buffalo. Find Elainie's music on Empreintes DIGITALES, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art and SEAMUS labels.

Bonnie Mitchell's research and creative interests include interactive installation art, particle systems, interface design, experimental animation, multimedia, and cross-disciplinary collaboration. Her work has been exhibited internationally at ICMA, SIGGRAPH, ISEA, Ars Electronica, Digital Salon, ArCADE, Gamut, etc. Ms. Mitchell is also chair of the SIGGRAPH 2006 Art Show in Boston.

Shape Study: Music for Metamorphoses

Mike McFerron

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

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

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). A past fellow the MacDowell Colony, Ucross, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra's "First Hearing" Program (2001). McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

The Whale Song

Audrey Valentine

The Whale Song was conceived in response to the composer's fascination with the vocal capacities of the humpback whales. It is said that the whales have tremendous dynamic capabilities, and to hear them close up would be like standing next to an amplified rock band. This piece utilizes many extended techniques for the trombone using some amplification with live alteration of the sound in order to imitate the voice of the whale. The trombone is at times the voice of the whale and at others, the voice of the waves and the wind. Enjoy the audial journey to the depths of the sea where the giants roam.

Audrey Valentine is a composition student at Central Michigan University who enjoys learning about various instruments and scoring techniques. In addition to the Western education she is a part of, some other key musical influences include African music, klezmer, Bulgarian styles, jazz, flamenco, and experimental genres.

This is Audrey's first year as an undergrad composition major, initially starting as a clarinet major. She is learning how to play trumpet currently in order to write idiomatically, and also knows basic piano, djembe, and saxophone. If given the chance to study another instrument she would probably pick bass clarinet, tabla or cello. Initially planning on being a visual arts major at an institute of art, she found that music was a much more cultivated part of her life upon graduation from high school. The endeavor now is to become an artist of the soundscapes.

A junior at Central Michigan University, **Andrew Walker** is working towards a Bachelor of Arts degree in music with a minor in anthropology with plans to pursue graduate studies in ethnomusicology and cultural anthropology. Mr. Walker has presented research at the 2010 MTMS conference at the University of Cincinnati as well as the 2010 Midwest Regional Society for Ethnomusicology conference. Mr. Walker is also an active trombonist studying with Dr. Robert Lindahl as well as playing in various CMU ensembles.

Echoes in the Darkness

Andrew Martin Smith

Runner Up in the Experimental Music category of the 2010 West Virginia Flash Festival, *Echoes in the Darkness* was conceived as an exploration of limited means. All of the sonic material contained within this work has been generated from one sound source: the sound of bats flying in a cave. This piece was created using DSP-Quattro, SoundHack, and Logic Pro 7.

Andrew Martin Smith is a doctoral student in Contemporary Music at Bowling Green State University, where he studies composition with Mikel Kuehn. He has received degrees in music composition from the State University of New York at Fredonia (B.M. 2007) and Bowling Green State University (M.M. 2009). His primary instructors have included Burton Beerman, Andrea Reinkemeyer, Donald Bohlen, Karl Boelter, and Elainie Lillios.

Smith has written a variety of pieces for solo instruments, voice, choir, mixed chamber ensembles, wind ensemble, orchestra, and electronic media. He is frequently commissioned to write chamber works for ensemble and solo recitals.

During the 2008 California State University Summer Arts program, Mr. Smith received additional instruction in composition from Ken Froelich and Howard Frazin, while participating in master classes with Stefan Poetzsch, Kurt Rhode, Teresa Beaman, Guy Livingston, and members of the Kronos Quartet.

Andrew is also an active clarinetist, who has performed with the Western New York Chamber Orchestra, the Southern Tier Symphony, and members of the Glimmerglass Opera Orchestra.

Georgia; Tennessee; Kentucky; Illinois; Iowa; South Dakota

Robert Voisey

Rob Voisey's "**States**" project is a post-modern project inspired by Jon Nelson's 50/50. "States" is a collection of 50 second mash-ups consisting of sound collage, featuring post consumer audio. Voisey's piece "Oregon" was selected and featured on the "50/50" CD release by Recombinations/mnartists 2010 with 49 other DJ's composers, and sound artists. "New York," another miniature from the "States" project, is part of the 60x60 (2010) International Mix and received debuts at London's Stratford Circus as well as in St Louis and Japan. The works "North Dakota," "Oregon," "Texas," "West Virginia," "Hawaii," "Virginia," "Maryland," and "Illinois" all debuted in New York City on the Vox Novus "Club" concerts.

"With few opportunities and much competition, young composers show creativity in just getting heard." And in Chris Pasles's article in the Los Angeles Times, **Robert Voisey** is highlighted as one of those composers. Composing electroacoustic and chamber music, his aesthetic oscillates from the ambient to the romantic. Rob Voisey embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences around the world. In 2010, Voisey debuted "Mandala: Soft Fire" a video collaboration with Patrick Liddell at EMM (Electronic Music Midwest). His work "Ursa Minor" was selected for the 60x60 UnTwelve mix and received its debut in the Chicago Museum of Contemporary Art. His work "Electric Trains" was selected for the 360 degrees for 60x60 Sanguine mix. He was interviewed in the art magazine White Fungus and was highlighted as a "savvy" entrepreneur in the "Savvy Musician" a book by David Cutler. Robert Voisey is also the Director of the 60x60 project. An international electronic concert series promoting thousands of composers throughout the globe. He also co-directs the Composer's Voice concert series, a monthly chamber concert series based in New York City.

Organum on St. Denio (2010)

Peter Hulen

The texture of this piece for fixed media is informed by 12th-century organum. The low part (the "tenor") is based on the hymn tune St. Denio. Sustaining drones are the duration-augmented pitches of that melody, tuned in ratios of the harmonic series. Pitches of the higher, rapidly pulsing events above (the "duplum") strictly conform to a 32-tone logarithmic scale consistent with the intervals of the theoretical sixth octave of the harmonic series, randomly selected within those constraints. All sounds were produced through various types of digital synthesis.

Peter Hulen lives in West Lafayette, Indiana, and is Associate Professor of Music at Wabash College in Crawfordsville, Indiana, where he teaches Music Theory, Composition, Electronic Music and college-wide courses. His electronic music is performed internationally. Affiliations include the International Computer Music Association, the Society for Electro-Acoustic Music in the United States, and the Society of Composers, Inc. He received a B.M. in Composition from the University of Tulsa, an M.M. in Composition from Southwestern Theological Seminary, and a Ph.D. in Music from Michigan State University. He also has a certificate in Mandarin Chinese from the Beijing International Studies University. His musical interests include acoustic spectra, microtonality, and polyphonic structures.



Concert 3

8pm

Mississippi; Louisiana; Texas; New Mexico; Utah; Nevada; Oregon; Washington

Robert Voisey

Miniatures

Jay C. Batzner, piano

Jay C. Batzner

Nunc Dimittis

Peter Hulen, voice

Peter Hulen

The Last Straw

M. Anthony Reimer

An Interrupted Memory

Mike McFerron

Inflorescence

James Caldwell

Bent Metal

Keith Kothman

intermission

Highway Coda

Michael Pounds
Matt Mullins

Jay C. Batzner, narrator

The student is expected to conduct himself at all times, both on and off
the campus, as a gentleman and a responsible citizen

Peter Hulen

Memory of the Future

David McIntire
Joan Grossman

Phimphony, Movement 1 - Epilogue, "Are You For Real!?"
Ian Corbett, saxophone

Ian Corbett

Noises Everywhere

Jason Bolte

FUBU (conFUsion/comBUstion)

HyeKyung Lee, piano

HyeKyung Lee

<http://www.emmfestival.org>

Mississippi; Louisiana; Texas; New Mexico; Utah; Nevada; Oregon; Washington

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Miniatures

Jay C. Batzner

These four short pieces are an outlet for my newfound interest in improvisation. Since the tape part for these pieces will not change it made sense to me to have a piano part that would always be different. The first piece uses short rhythmic gestures and drones. The second miniature is rough and aggressive in all registers of the piano. Miniature three is an homage to the group Negativland, one of my primary musical influences. Furthermore, the samples used for this miniature were taken directly from their own website. The final miniature is bright and shiny with all samples coming from a toy piano trill.

Jay C. Batzner is a composer, sci-fi geek, home brewer, burgeoning seamster, and juggler on the faculty of Central Michigan University where he teaches music technology and electronic music courses. He has been many places and has done several things, some of which are rather impressive.

Nunc Dimittis (2011)

Peter Hulén

This is a two-channel piece for live automated signal processing. There are four elements: 1) sounds from a bell rung at the very beginning (in this case a small Buddhist singing bowl); 2) vocal sounds from the first sung syllable; 3) sung text processed for harmonization; and, 4) computer-generated speech samples assigned pitches for harmonization. The bell and vocal-sound pitches are shifted according to the harmonic series.

The text, in Early Modern English, is the Song of Simeon known as Nunc Dimittis—the opening words of its Vulgate translation from the original Greek. Harmonization comes from Anglican chant in The Hymnal 1982. Dating back a couple of millennia and shared in cultures shaped by Christianity, it is a powerful metaphor for serenity and equanimity at the end of a day, or the end of a life, when the boundaries of what we can know close in around us.

Lord, now lettest thou thy servant depart in peace, according to thy word;
For mine eyes have seen thy salvation, which thou hast prepared before the face of all people,
To be a light to lighten the Gentiles, and to be the glory of thy people Israel.
Glory to the Father, and to the Son, and to the Holy Spirit:
As it was in the beginning, is now, and will be forever. Amen.

Peter Hulen lives in West Lafayette, Indiana, and is Associate Professor of Music at Wabash College in Crawfordsville, Indiana, where he teaches Music Theory, Composition, Electronic Music and college-wide courses. His electronic music is performed internationally. Affiliations include the International Computer Music Association, the Society for Electro-Acoustic Music in the United States, and the Society of Composers, Inc. He received a B.M. in Composition from the University of Tulsa, an M.M. in Composition from Southwestern Theological Seminary, and a Ph.D. in Music from Michigan State University. He also has a certificate in Mandarin Chinese from the Beijing International Studies University. His musical interests include acoustic spectra, microtonality, and polyphonic structures.

The Last Straw

M. Anthony Reimer

I think it is important that nothing be implied by the title of this piece beyond an attempt to incorporate the work's single sound source, a coffee stirrer, with the work's main gestural idea which starts with a dense cluster of events whose frequency decreases over time only to trigger the next set of events.

Originally an orchestral French Horn player hailing from Indiana, **M. Anthony Reimer** has spent most of the last 25 years freelancing in live theatre as a composer and sound designer. His work has been heard on stages and at festivals across the country and internationally. He completed his undergraduate work at Ball State University, received a Master's in Computer Music and New Media from Northern Illinois University and is currently pursuing a doctorate in Music Composition at the University of Illinois.

An Interrupted Memory

Mike McFerron

An Interrupted Memory was written in 2009-2010 for Lewis University "Art of Memory" Series. All of the sound sources for this work were taken from five recordings, each two-minutes in length. These audio clips were recorded simultaneously at five different locations on the campus of Lewis University in the fall of 2009. *An Interrupted Memory* attempts to capture and sustain two minutes of the soundscape of Lewis University on that day at that time.

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). A past fellow the MacDowell Colony, Ucross, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra's "First Hearing" Program (2001). McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

Inflorescence

James Caldwell

An inflorescence is a cluster of florets arranged on a stem in a fixed pattern. Inflorescence is also the process of budding, unfolding, or flowering. I ran into the word in the caption of botanical photographs by Karl Blossfeldt that I have been using as a source of images for drawing and printmaking. This piece was made with the software synthesizer MX4 and Digital Performer.

James Caldwell, Professor of Music Theory and Composition at Western Illinois University, was named Outstanding Teacher in the College of Fine Arts and Communication for 2005, was awarded the inaugural Provost's Award for Excellence in Teaching in 2005, and was named WIU's 2009 Distinguished Faculty Lecturer. He is co-director of the WIU New Music Festival, now in its twenty-fourth year. He has been making electronic music since 1979.

Bent Metal

Keith Kothman

Bent Metal explores an ambient soundscape of metallic sounds in a live-performance environment using performance software of my own design. Most of the source material comes from percussive improvisations on a bicycle, performed by adcbicycle via freesound.org.

Keith Kothman is a composer and sound artist living in Muncie, Indiana. Kothman was awarded an Honorable Mention for Interludes at the 31st annual Bourges Electroacoustic Music competition, and has received a grant from the Indiana Arts Commission for a new laptop work based on the writing of Interlochen author Michael Delp. Recordings of his music are available on the Capstone, Cambria and New Albany labels. He is an associate professor of music composition and technology at Ball State University, with degrees from the University of California, San Diego, and the University of Texas, and a Fulbright grant for graduate study in Sweden. More information is available at keithkothman.com.

Highway Coda

Michael Pounds and Matt Mullins

Highway Coda, based on a poem with the same title, is a collaboration between the composer and the poet/musician/video artist. It consists of an electroacoustic audio work, a video component, and a reading of the poem (either a recorded or a live reading). The audio component was created using recordings of the poet playing electric guitar, electric bass, and drums. These sounds, along with some other recorded sounds, were transformed, edited and mixed to create an electroacoustic audio work that accompanies a reading of the poem. The video component is an experimental film created by the poet. Another version of the piece involves an interactive, online interface for exploring the poem along with the audio and visual components of the piece. The composer is grateful to both the MacDowell Colony and I-Park for providing time and stimulating environments that were invaluable in the creation of the audio for this piece.

After a relatively short career as a mechanical engineer, **Michael Pounds** turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. His music has been performed throughout the United States and in Canada, Mexico, England, Ireland, France, Spain, Austria, Korea, Australia and New Zealand. Recent performances include the International Computer Music Conference, the Society for Electro-Acoustic Music in the US National Conference, the New York City Electroacoustic Music Festival, the Society of Composers, Inc. Region IV, V and VIII conferences, and the ElectroAcoustic Juke Joint Festival. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. Michael is the Assistant Director of the Music Technology program at Ball State University (Muncie, Indiana), where he teaches courses in composition, acoustics, music perception, recording and computer music.

Matt Mullins makes experimental films and writes poetry, fiction and screenplays. His writing has appeared in a number of print and online literary journals, newspapers, and magazines. He currently lives in Muncie, Indiana where he teaches creative writing at Ball State University.

The student is expected to conduct himself at all times, both on and off the campus, as a gentleman and a responsible citizen

Peter Hulen

The title of this piece for fixed media is the rule that supposedly guides student conduct at the all-male college where I teach. Raw materials for the piece include samples from this sentence as declaimed in a speech to students, and a two-second sample of the college Glee Club singing the school song. The pop-style line at the beginning and end is derived from the tonality of the spoken syllables, and the ambient sounds recorded with them. Syllables with identifiable pitches were edited and sequenced to form a musical texture derived from the song sung by the Glee Club: Dear Old Wabash, thy loyal sons shall ever love thee. Also included are samples of the word “gentleman,” uttered in some form 34 times during the speech, and sung in a 1970s commercial jingle for pantyhose, plus whispered samples of some of its dictionary definitions. The middle section comprises spectral artifacts from the Glee Club sample produced by time-stretching it, which, in their pitch-specific periodicity suggest some sort of virtuosic display.

Peter Hulen lives in West Lafayette, Indiana, and is Associate Professor of Music at Wabash College in Crawfordsville, Indiana, where he teaches Music Theory, Composition, Electronic Music and college-wide courses. His electronic music is performed internationally. Affiliations include the International Computer Music Association, the Society for Electro-Acoustic Music in the United States, and the Society of Composers, Inc. He received a B.M. in Composition from the University of Tulsa, an M.M. in Composition from Southwestern Theological Seminary, and a Ph.D. in Music from Michigan State University. He also has a certificate in Mandarin Chinese from the Beijing International Studies University. His musical interests include acoustic spectra, microtonality, and polyphonic structures.

Memory of the Future

David D. McIntire and Joan Grossman

Memory of the Future is a collaboration between video artist Joan Grossman and composer David D. McIntire, which explores uncanny and imaginary intersections between the natural world and that of human technology. (jg & ddm)

David D. McIntire is a composer, teacher and scholar based in Kansas City. He grew up in upstate NY and has played clarinet and saxophone with a number of idealistic groups, most notably the Colorblind James Experience. His interest in electronic music began in the 5th grade, when he was the only student in his school to advocate (unsuccessfully) for the purchase of a synthesizer. With composer/musicologist Kyle Gann he directed the 2009 Second International Conference on Minimalist Music at UMKC. In 2010 he launched the Irritable Hedgehog Music, a publisher and label with a focus on minimalist and soundscape compositions. With pianist R. Andrew Lee he produced a new recording of Tom Johnson's *An Hour for Piano*, which has been enthusiastically endorsed by the composer.

Joan Grossman is a media artist and scholar who is based in Brooklyn, New York, and currently Visiting Faculty in Film & Media Arts at UMKC. Her work spans documentary filmmaking, video installation, web-based projects, and writing. She is currently working on a documentary (with Tom McCourt) and video installation about the experimental and utopian artists community, *Drop City*, which will premiere at the Museum of Contemporary Art in Denver later this year. Her book, *BLACKOUT: On Memory & Catastrophe*, was published by Atropos Press in 2009.

Phimphony, Movement 1 - Epilogue, “Are You For Real?!?”

Ian Corbett

This piece, mediocre at best, was realized not using Pro-Tools. But nobody cares, and that’s not the point. If you’re sick - stay the hell at home. Turn off your damn cell phone. Leave the freakin’ candy in your bag. And get a babysitter. Be quiet, sit still, pay the musician some respect. And just listen.

Dr. Ian Corbett is the Coordinator of the Audio Engineering Program, and Professor of Music Technology and Audio Recording at Kansas City Kansas Community College. He also owns and operates “off-beat-open-hats - recording and sound reinforcement”, specializing in servicing the needs of classical and jazz ensembles in the Kansas City area. Since 2004 he has been a member of the Audio Engineering Society’s Education Committee, and has mentored, presented, and served on panels at local, regional, and national AES events. Ian holds a Doctor of Musical Arts degree in composition from the University of Missouri-Kansas City. For more information please direct your web-browser to: www.offbeatopenhats.com.

Noises Everywhere

Jason Bolte

Noises Everywhere was inspired by a snippet of text from the classic children’s book “Goodnight Moon” by Margaret Wise Brown, a book my daughter and I love to read at bedtime. The work uses sound materials derived from my daughter’s (Lila’s) toys. *Noises Everywhere* was commissioned by the American Society of Composers, Authors, and Publishers and the Society for Electro-Acoustic Music in the United States as part of the ASCAP/SEAMUS Student Commission Competition 2008. *Noises Everywhere* was selected finalist at the International Competition for Composers “Città di Udine” 2010.

Jason Bolte (b.1976) is currently serving as an Full-Time Adjunct Instructor of Music Technology and Composition at the University of Central Missouri while completing his D.M.A. in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member and current President of the Kansas City Electronic Music and Arts Alliance. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. Jason’s music is available on the Vox Novus and Miso Records labels.

FUBU (conFUtion/comBUstion)

HyeKyung Lee

FUBU (conFUtion/comBUstion) was commissioned by/written for Thomas Rosenkranz for the Festival of Millenium at the University of Oregon in 1999. It was my first electronic composition with instrument. The whole process was confusing...

HyeKyung Lee is currently teaching at Denison University in Granville, Ohio. She received her doctoral degree in composition and a Performance Certificate in Piano Performance from the University of Texas at Austin in 1998. During her tenure as pianist in the University of Texas New Music Ensemble she performed over 200 contemporary music pieces. Her recent commissions include Ga-go-pa for Columbus Children’s Choir and Youth String Orchestra, Eclipse for electronics for the University of North Texas Dance Department, Mystic River for Renée B. Fisher Piano Competition, and Dreaming in Colours for Bassoon and Piano for the first Meg Quigley Vivaldi Competition. Her music can be found on Innova, Vienna Modern Masters, Aurec, Capstone, Mark Custom, New Ariel, Equilibrium recordings (for which she performed the piano with saxophonist Todd Yukumoto), and SEAMUS CD Series Vol.8

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