

2014 Invitational mini-Festival

Electronic Music Midwest



February 22, 2014
Montana State University

Providing access to new electroacoustic music by living composers

Invitational mini-Festival

ELECTRONIC MUSIC




M I D W E S T

February 22, 2014

Montana State University
Bozeman, Montana



ELECTRONIC MUSIC



EMM

M I D W E S T

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Mike McFerron
founder / festival director

Ian Corbett
festival director/ technical director

Jason Bolte
technical director

Jay C. Batzner
programming director

David McIntire
marketing director

Robert Voisey
organization advancement director



DEPARTMENT OF **Music**
LEWIS UNIVERSITY

*EMM is made possible
by the generous support
of Kansas City Kansas
Community College and
Lewis University*

February 22, 2014

Dear Friends,

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 at Montana State University.

Since 2000, our mission has been to host a festival that brings new music and innovative technologies to our students and our communities. We present EMM to provide students and residents opportunities to interact and create a dialog with professional composers and artists. To that end, EMM has presented music by composers from all of the world. "Midwest" does not describe the music presented at our festival, but where the festival is usually held and we are excited to bring our midwest organization to the mountains!

With your help, we've been presenting EMM for 14 years. Your contribution to the festival has given everyone in attendance insight into the current state and the bright future of this ever-developing field of artistic expression. Thank you for your musical contributions.

I believe that today's concerts will be extraordinary. Dr. Jason Bolte has been an organizing member of EMM for close to a decade, and I've been fortunate to hear many of his outstanding electroacoustic compositions over the years. I first met his colleague, Dr. Linda Antas, when she attended the very first EMM in 2000. Her music is exceptionally well-crafted and stands out as thoughtful, dramatic, engaging and highly creative. In addition to writing great music and being great teachers, Linda and Jason have also been champions of new music by organizing and producing many concerts. I am grateful to both of them for all that they do to promote new music, and I am thrilled that they are welcoming EMM to Bozeman. We are all indeed indebted to Jason and Linda for organizing this 2014 EMM Invitational mini-Festival.

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

Sincerely,

Mike McFerron, D.M.A.
Founder, Electronic Music Midwest
Lewis University



Concert 1

Reynolds Recital Hall ~ 10:30am

Montana
New York

Robert Voisey

Pentecost

Scott Blasco

Through a Glass, Quietly

Chris Huvaere

Little Victories

Ryan Lombard, electric guitar

Ryan Lombard

Putt'n Around

Jason Bolte

Melting

Robert Voisey, voice

Robert Voisey

<http://www.emmfestival.org>

Montana, New York by Robert Voisey

“Montana” and “New York” are part of a miniature series called “states.”

Composer, producer, singer, **Robert Voisey** has been described as “mad” by the New York Times and publications around the globe. The LA Times highlighted Voisey as a composer using creativity to get his work heard. Rob Voisey embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences. His work has been heard in more than 40 countries in venues including Carnegie Hall, World Financial Center Winter Garden Atrium, Stratford Circus in London, Museum of Contemporary Art Chicago, MadArt Gallery, The Lobby - nightclub, Tompkins Park, Chashama’s street window in New York City, TV, radio, off-off Broadway productions, movie screenings, bars, and audio synchronized to an installation projected against a building.

Pentecost by Scott Blasco

Over the last several years, I have worked to simplify my music as much as possible—at first from a desire to avoid cluttering it up with “extra notes,” and increasingly out of an impulse to get down to the most basic, essential idea I can. *Pentecost* is one manifestation of that drive. Its genesis lies in the contemplation of a handmade tapestry I own, a deep blue field divided by two interlocking grids of white lines. My first quick sketches—waving pencil on blank paper—tried to take in too much; but, as I pared it down, I came to a band of interweaving lines moving across the page, individual and yet one gesture.

The title *Pentecost* refers to both the event and the feast in Christian tradition: the descent of tongues of flame onto the heads of a waiting, wondering band of disciples. The weaving lines of my sketches circle and descend, a moment suspended in time, imagined in sound.

Scott Blasco is a composer and performer with a passion for collaboration and interactivity. In his work he seeks a juxtaposition of simplicity and complexity, exploring systems that allow for very long time-scales with minimal repetition, with an emphasis on surface consistency. His work includes concert music and both solo and collaborative intermedia installation works, often using custom electronic interfaces for audience interaction. Scott teaches music theory, composition, and electronic music at Washington State University, and is a member of the electroacoustic multimedia ensemble The Digital Honkbox Revival. His piano and electronics work, *Queen of Heaven*, is available from Irritable Hedgehog Music.

Through a Glass, Quietly by Chris Huvaere

We watch the world of technology around us change nearly constantly. We, in turn, are watched by inhuman eyes. What do they see? What do they hope to see? This piece is a discussion between technology and its users.

Chris Huvaere is currently a Post-baccalaureate student at Montana State University - Bozeman. He graduated from MSU with a degree in Computer Science and currently works for MSU as a software developer and systems administrator.

Little Victories by Ryan Lombard

Little Victories is a song for the often-unnoticed moments of joy we experience: the moments too elusive to have ever had music written in their honor. As the title suggests, this piece seeks to convey optimism through restraint, putting emotional content before technical prowess and complexity.

Originally from Des Moines, Iowa, **Ryan Lombard** currently lives in the Kansas City area. His music infuses elements of jazz, classical, ambient, and psychedelic rock. He performs and composes as a solo artist as well as fronting his rock band Ellesello. He currently studies music technology at Missouri Western State University.

Putt'n Around by Jason Bolte

Putt'n Around was composed in response to David McIntire and Irritable Hedgehog's *Putney Project*. The work uses material derived from David's early exposure to the EMS VCS-3, also known as the "Putney."

Jason Bolte is a composer of acoustic and electroacoustic music. He currently resides in Bozeman, Montana with his wonderful wife Barbara and their two daughters, Lila and Megan. Jason teaches music technology and composition at Montana State University where he also directs the MONTana State Transmedia and Electroacoustic Realization (MONSTER) Studios. Jason's music is available on the SEAMUS, Irritable Hedgehog, Vox Novus, and Miso Records labels.

Melting by Robert Voisey

"Melting" is a vocal work sculpting over tones of pitches utilizing extended vocal techniques enhanced by amplification.



Concert 2

Reynolds Recital Hall ~ 1:30pm

Arioso

Lisa Chaufy, alto recorder

Miguel Chuaqui

Three tracks from the Immigrant Breast Nest catalog

- 1) Exiles (Doomsday Mix)
- 2) Nocturnal Playing
- 3) King of Iniquity

David Morneau

Helios Overture

David McIntire

sic second chance

Robert Voisey

Mallard's Rest

Theo Lipfert, live electronics and video

Theo Lipfert

Cloudburst

Elizabeth Whitehorn

Iridescence

Linda Antas

B Island

Robert Voisey

Microphun

Michael Wittgraf, live electronics

Michael Wittgraf

<http://www.emmfestival.org>

Arioso by Miguel Chuaqui

Arioso is a style of singing between the recitative and aria that arose in the 16th century. The form is usually free, and it tends to include frequent tempo changes. The piece is inspired by a print from a picture of a captive unicorn from “The Hunt of the Unicorn,” a tapestry from the early 16th century. The soloist represents the unicorn, and its captivity is represented by the harmonies that surround it, especially in the recurring slow sections of the piece. These alternate with more lyrical yearning types of gestures and with fast music in which the unicorn attempts to escape from the harmonies, sometimes more successfully than others. At the end the only possible release is a disembodied sort of dream-like escape.

The work uses live electronics created by a Max patch that receives the audio from the soloist and tracks the pitches played by the soloist. It transposes these pitches to create successions of harmonies and other transformations of the soloist’s musical material. These transformations are intended to blur the distinction between harmony and timbre, further emphasizing the imprisonment in which the recorder finds itself.

The Chilean-American composer **Miguel Chuaqui** was born in 1964 in Berkeley, California, and grew up in Santiago, Chile. He studied piano at the Escuela Moderna de Música and the Pontificia Universidad Católica de Chile. In 1984 he transferred to the University of California at Berkeley, where he majored in Mathematics and Music, studied electroacoustic music at CNMAT (Center for New Music and Audio Technologies), and went on to complete his Ph.D. in Composition with composer Andrew Imbrie. His music, which includes orchestral, chamber, vocal, and electroacoustic works, has been performed in venues in the U.S. and abroad by Speculum Musicae, Parnassus, Earplay, Left Coast Ensemble, Empyrean Ensemble, Octagon, New York’s Riverside Symphony, New York Virtuoso Singers, Colorado Chamber Players, Canyonlands Ensemble, Abramyan String Quartet, Ensemble Bartok Chile, SEAMUS (Society for Electro-Acoustic Music in the U.S., and NYCEMF (New York City Electroacoustic Music Festival).

He has received commissions from the Fromm Foundation at Harvard University, the Koussevitzky Foundation at the Library of Congress, the Utah Arts Council (NEA), Meet the Composer, and from U.S. and international performers and ensembles. Honors include an Award in Music from the American Academy of Arts and Letters, an Aaron Copland Recording Grant, the Eisner Prize, a Nicola de Lorenzo Award, an award from the Society for Universal Sacred Music, and induction into the National Association of Composers of Chile. His works are released on Centaur Records, New World Records, and Albany Records.

He is the Chair of the Composition Area at the University of Utah School of Music, where he hosted the 2008 SEAMUS (Society for Electro-Acoustic Music in the United States) National Conference, SEAMUS 2008. His research interests include collaborations with colleagues in areas as diverse as Modern Dance (interactive dance systems) and the School of Medicine (interactive software development for therapeutic musical applications).

Lisa Chaufy began her musical studies as a flutist in Rhode Island and discovered early music and the recorder while an undergraduate at Wellesley College. After graduating with a degree in music and medieval/renaissance studies, Lisa studied musicology at the University of California, Berkeley. Praised for her “remarkably vibrant” playing, Lisa has performed as a soloist and with groups such as the University of Utah Singers, the Choir of the Cathedral of the Madeleine, as well as with Utopia Early Music. Lisa has played for masterclasses with the Dutch recordists Marion Verbruggen, and Saskia Coolen, with whom she currently studies. Lisa is currently the director of the Emma Ray Riggs McKay Music Library at the University of Utah.

Three tracks from the Immigrant Breast Nest catalog by David Morneau

- 1) Exiles (Doomsday Mix)
- 2) Nocturnal Playing2
- 3) King of Iniquity

I am, among other things, composer-in-residence at Immigrant Breast Nest, a netlabel that presents “NYC’s best in weird, mostly electronic, underground music...from no-wave techno freaks and squeaks to boss drum & noise to abstract electronic doom.” Here are tracks from three different projects I’ve released on I.B.N.

Exiles (Doomsday Mix) is from AMSCRAY: The Scrams Get Scrambled, a remix compilation project featuring music by Albuquerque garage rock paragons The Scrams. I repurposed the original track by reducing the guitars and organ to mindless loops, exploding the drum track into breakbeat configurations, and obscuring Joseph Cardillo’s vocal performance behind further layers of distortion.

Described as “radically creative music for staving off the abyss,” *Nocturnal Playing* is from my recent solo EP, Broken Memory, an 8-bit realization of H.P. Lovecraft’s “The Music of Erich Zann.” I composed and produced this EP using only my vintage Nintendo GameBoy and Nanoloop, a stem-sequencer built by Oliver Wittchow.

In 2012 I curated a compilation album for I.B.N. called B’aktun Waning. Each month that year, on the 21st, we released a new track by a different artist as a countdown to December 21, 2012—the much hyped Mayan apocalypse. *King of Iniquity* is my contribution to the album, released on February 21, 2012, which was also Mardi Gras. It’s a potent mixture of bass trombone drones, swirling synths, and splintered dub-step beats “bursting into a million ruined colors that that let you see forever.”

David Morneau is a composer of an entirely undecided genre, a provider of exclusive unprecedented experiments. In his work he endeavors to explore ideas about our culture, issues concerning creativity, and even the very nature of music itself. He lives and works in New York City. Learn more at <http://5of4.com>

Helios Overture by David McIntire

Helios Overture is a work that I composed (“improvised” is probably more accurate here) very quickly in order to test-drive a hand-built Novadrome analog synthesizer from Casper Electronics that I had just completed in January. I have always favored using analog source material and I like using peculiar sound generators that are not in common use. This device certainly fits that description. The title I borrowed without permission from Carl Nielsen, who will probably someday punch me in the face, if there is an afterlife for composers. The two works don’t have a lot in common: Nielsen’s is in C-major, mine is in B. Nielsen’s is a gloriously sustained V-I gesture depicting a sunrise, with gorgeous, subtle orchestration. My piece delivers something else.

David D. McIntire is a sound artist and producer based in Kansas City, who has composed electronic music since 1979. He currently teaches at Missouri Western State University and runs Irritable Hedgehog, a (very) small label devoted to minimal and electroacoustic music, whose releases have been widely praised for their sound quality and interpretive excellence. McIntire once played clarinet and saxophone for eccentric and idealistic groups like the Colorblind James Experience, the Hotheads and the Whitman-McIntire Duo. He presently leads the Ensemble of Irreproducible Outcomes, a trio that specializes in performing indeterminate works.

Sic second chance by Robert Voisey

Sic second chance is a 6 second work written for the Vine Orchestra using graphic notation. Its final product was to be distributed on Vine Video.

Composer, producer, singer, **Robert Voisey** has been described as “mad” by the New York Times and publications around the globe. The LA Times highlighted Voisey as a composer using creativity to get his work heard. Rob Voisey embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences. His work has been heard in more than 40 countries in venues including Carnegie Hall, World Financial Center Winter Garden Atrium, Stratford Circus in London, Museum of Contemporary Art Chicago, MadArt Gallery, The Lobby - nightclub, Tompkins Park, Chashama’s street window in New York City, TV, radio, off-off Broadway productions, movie screenings, bars, and audio synchronized to an installation projected against a building.

Mallard’s Rest by Theo Lipfert

“Mallard’s Rest” is a short poetic film with live, electronic, multi-channel sound. In the film a young girl narrates a series of stories about everyday objects from her life. As the film progresses the stories reveal themselves to be memories told by an adult woman. But are they real? Did she experience these events herself, or do they come from someplace or someone else? Throughout these “stories about objects” we also see landscapes that transition from one season to the next. We are left contemplating the veracity of our memories, questioning the influence of other people on our thoughts and beliefs, and wondering if there is a difference between what we see and what we know.

Theo Lipfert, Associate Professor in the School of Film and Photography at Montana State University, Bozeman, is a filmmaker who is exploring the intersection between visual media and sound. He earned an MFA in Painting at Hunter College in New York City and exhibited paintings and prints widely in North America and Germany before devoting his creative energies to film, video, sound, and teaching. His documentary, narrative, and experimental films have been shown widely at film festivals and broadcast on television. Lipfert was a Fulbright scholar on the African island nation of Mauritius during the 2011-12 academic year. There he taught digital media production and completed a documentary film entitled “Invasion of the Giant Tortoises” about efforts to introduce non-native tortoises to the Mauritian ecosystem. Lipfert’s previous Kyma performances have involved “Live Cinema” that mixes randomly selected audio and video clips into unique, live, film presentations.

Cloudburst by Elizabeth Whitehorn

Imagine the world of a thunderstorm. Now place yourself inside. At first you hear nothing, as the storm has yet to begin. Then, all at once, BOOM! The first thunderclap bursts onto the scene.

This is the first movement of a five-movement work. As the title suggests, “Cloudburst” is not very long, lasting only a few minutes before it is over. This multi-movement piece is designed to make you wonder if the thunderstorm is outside, or in your own imagination. (The audio of the lightning/thunder strikes are from Freesound, recorded by Rowy101. All other sounds and manipulations have been created by the composer using Logic Pro X.)

Elizabeth Whitehorn, or Liz, as she is commonly known in music circles, has been involved in music since she was old enough to crawl--right over the sheet music! Liz was introduced to the world of electronic music last fall by her professor Dr. McIntire and has fallen in love with the style. She is currently enrolled in the music program at Missouri Western State University in Saint Joseph, Missouri--pursuing a Bachelor of Music degree with a concentration in Music Technology.

Iridescence by Linda Antas

Iridescent (from Latin iris 'rainbow') Displaying a spectrum of luminous colors that shimmer and change due to interference and scattering as the observer's viewing angle changes.

Pearls, beetles, butterflies, cuttlefish and other cephalopods, hummingbirds, bornite, bismuth, soap bubbles, opals, DVDs and oil on wet pavement all exhibit iridescence caused by redirected light. Coloration caused by micro- or nano-structures is referred to as "structural color" and is a common cause of iridescence in the natural world. I was fascinated by the diverse manifestations of iridescence in nature and by the physics of iridescence, which links color and structure. I was also struck by the poetry of it: it is only by looking at something from different angles that we fully appreciate its beauty and complexity. Iridescence contains textures that shimmer, or that were created with processes that parallel the diverse directions, angles, and fluctuations that produce iridescence.

Dr. Linda Antas is a composer, music technologist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on the TauKay, Centaur, EMS, and Media Café labels. A Fulbright Fellowship recipient, Antas has also been recognized by the Musica Nova International Electro-acoustic Music Competition, the International Music Contest Citta' di Udine (TauKay Edizioni Musicali), and has received commissions from the International Computer Music Association, the Rind Fund, and various internationally-renowned performers. She regularly collaborates with visual and sound artists for artistic and educational projects. She serves on the faculty of Montana State University, teaching music technology, interdisciplinary multimedia courses, and composition. She is currently Vice President for Membership of the Society for Electroacoustic Music in the United States.

B Island by Robert Voisey

Using the vocal talents of Tova Kardone, "B Island" is a composition of layered samples used to create a calypso atmosphere.

Microphun by Michael Wittgraf

Microphun (pronounced "micro-fun") is an improvised musical for live feedback, using a microphone, Kyma software, and a Nintendo Wii remote control. It is the result of the composer sitting in his studio gleefully jamming microphones into speakers to hear what happens with various configurations of software. Don't worry, nothing will explode.

Michael Wittgraf earned the D.Mus. in composition from Northwestern University, the M.A. in music theory and composition from the University of Minnesota, and the B.A. in mathematics from Carleton College. In 2005 he served as Dayton-Hudson Distinguished Visiting Professor of Music at Carleton College. Currently he is Chester Fritz Distinguished Professor and Chair of the Department of Music at the University of North Dakota. He specializes in composition, theory, technology, and bassoon.

Wittgraf's music has won awards in the University of Minnesota Craig and Janet Swan Sesquicentennial Commissioning Project, and has received special distinction in the ASCAP/Nissim Foundation Composition Contest, the Ladislav Kubik International Prize in Composition, the Modern Chamber Players International Composition Contest, and the Pi Kappa Lambda Chamber Music Composition Competition. His music has been performed by many artists in North America, Europe, Asia, and Australia.

He was named the 2011 North Valley Arts Council (North Dakota and Minnesota) Artist of the Year. He was the commissioned composer for the National Symphony's North Dakota Residency in 2003. He has won grants from the Bush Foundation, the North Dakota Council on the Arts, The American Composers Forum, and the American Music Center. His catalog contains over seventy works, and includes music for orchestra, band, choir, chamber ensembles, solo instruments, voice, and electronics. He currently serves as Chair of the Music Department at the University of North Dakota. For more information, go to <http://und.edu/faculty/michael-wittgraf/>



Concert 3

Reynolds Recital Hall ~ 4:30pm

Attractors

Bruce Hamilton

Laurel Yost, piano
Jeffrey Vick, percussion

Steel Golem

Chet Udell

From A to ZeD

Mark Vaughn

Orion

Robert Voisey

Bits & Neurons

Nayla Mehdi

Harvest of Change

Robert Voisey

shin no shin

Simon Hutchinson

Simon Hutchinson, live electronics

Requiem

Simon Hutchinson

Simon Hutchinson, shamisen and live electronics

<http://www.emmfestival.org>

Attractors by Bruce Hamilton

Attractors is a meditative journey through a series of near-unison arpeggiated gestures. Processed and sustained resonances of these gestures in the recording, rendered in slightly different tunings, expand the harmony and timbre of the ensemble. As this central idea spins out (over a quiet pulse), different harmonic regions and moods are discovered, creating intensity curves within the basic framework. *Attractors* was written for the New York-based Iktus Piano & Percussion Duo (Denise Fillion and Chris Graham) who played the first performances in April 2013.

Bruce Hamilton (b. 1966) composes and performs music in a variety of genres. He has performed as a percussionist, improviser, and electronic musician for 30 years. His music is published by Non Sequitur Music and can be heard on the Albany, Amaranth, and/OAR, black circle, blank space, Capstone, Ilse, Inner Cinema, Linear Obsessional, Memex, Phill, SEAMUS, Spectropol, split-notes, Three Legs Duck and Mark labels.

Hamilton's creative output is eclectic, exploring multiple styles and genre hybrids. He has received honors, awards and commissions from ALEA III, AMC, ASCAP, PAS, Barlow Endowment, Carbondale Community Arts, Indiana University, Jerome Foundation, National Society of Arts and Letters, Pittsburgh New Music Ensemble, Whatcom Symphony, Russolo-Pratella Foundation, and SEAMUS. Recent performances of his music have included those at the NWEAMO Festival, ICMC, BEAF, Friends of Rain, Third Practice, JMU Contemporary Music Festival, and the Percussive Arts Society International Convention. Over the past ten years Hamilton has performed laptop-based electroacoustic music under various monikers at the Decibel Festival, Hempfest, Sonarchy Radio, and other venues around the Pacific Northwest.

A graduate of Indiana University (BM, MM, DM), Hamilton is Associate Professor of Music at Western Washington University, where he teaches music theory, composition, and directs the electroacoustic music studio (WWEAMS). He is a co-organizer of the Bellingham Electronic Arts Festival, a board member of Make.Shift and the Washington Composers Forum, and runs the Spectropol label. Hamilton lives in Bellingham with composer Lesley Sommer and their son Miles. brucehamilton.info.

Laural Yost is associate professor of piano at Montana State University-Bozeman. She received her Master of Music degree from Colorado State University and was awarded the Certificate of Advanced Solo Studies from the Guildhall School of Music and Drama in London, England. Ms. Yost also studied at Whitworth College. She is a Summa Cum Laude graduate of Colorado Women's College. An active teacher, Ms. Yost has taught at Colorado State University and Northeast Missouri State University. She won the University of Iowa Outstanding Graduate Teaching Award. Winner of several competitions, she has performed many solo and chamber recitals. She has been a featured soloist with many orchestras, including the Casper, Washington-Idaho, and Denver Symphonies. Ms. Yost is a member of the Camerata Trio, Beethoven Trio, Milhaud Trio, and Montana State University-Bozeman New Music Ensemble.

Jeffrey Vick received his Bachelor of Music Education degree from The University of Arizona (1989) where he studied with Gary D. Cook, and a Master of Education in Music degree from Montana State University (1991) with Dan Moore. Other percussion teachers have included Kenneth Beard, Robert Vasquez, Ted Small, and numerous lessons/masterclasses with the late Cloyd Duff (Cleveland Orchestra).

He is currently the Instrumental and General Music Teacher at Anderson School District #41 and LaMotte School District #43 (grades K-8), Adjunct Instructor of Music at Montana State University-Bozeman (MUSI 428 – Gamelan Sekar Gunung), Principal Timpanist and Percussionist with the Bozeman Symphony, Billings Symphony, Intermountain Opera, and Montana Ballet Orchestras, a member of PercOrchestra, Flutes and Friends, and maintains a private studio.

He has appeared as a soloist or guest artist with the Mistral Duo, Cascade String Quartet, Gallatin Woodwind Quintet, Bozeman Symphony, MSU Percussion Ensemble, MSU-Billings Percussion Ensemble, and the MSU Chamber Orchestra. He has served as an adjudicator for the Montana District Four, Five, Six and Nine Music Festivals, the Eastern Half State Music Festival, All-State Band and Orchestra Auditions, All-Northwest Band and Orchestra Auditions (2008, 2010, 2012), Montana State University Applied Lesson Juries, and the MSU Concerto Competition. Conference presentations include the Montana Music Educators Conference (1998, 1999, 2004, 2005, 2007, 2008, 2011, 2013), the Montana Chapter of PAS Day of Percussion (2008, 2012), and the International Conference on Percussion Music at The University of Arizona (1995).

He is the recipient of a Montana Arts Council Individual Artist Fellowship Award (1992), and a Phi Delta Kappa Professional Development Grant (1998) for gamelan study/research in Bali, Indonesia. He's been listed in the Marquis Who's Who in America, Who's Who in American Education, and Who's Who in the World.

Steel Golem by Chet Udell

Steel Golem is a piece for fixed media.

— *n* (in Jewish legend) an artificially created human being brought to life by supernatural means[from Yiddish goylem, from Hebrew gôlem formless thing]

Collins English Dictionary - Complete & Unabridged 10th Edition.

From the ancient cypress swamps of Wewahitchka, Florida, **Chet Udell** serves as instructor of Music Technology at the University of Oregon. He received his Ph.D. in Composition with focus in Electrical Engineering (2012) from the University of Florida. Some of his honors include: SEAMUS/ASCAP Student Commission 2010 1st prize, Destellos International Composition Competition 2011 honorable mention, and Sound in Space 2011 Finalist. His music has been presented around the world and is available on the Summit and SEAMUS record labels. He is an inventor of a U.S. patent-pending technology and owner of a technology startup company developing wireless sensors for musical performance. He is also a proud author of a new book: Elements of Electronic Music, that can be found at Kendallhunt.com.

From A to ZeD by Mark Vaughn

A bothered calumny destined evermore for garrulousness. Has its just kindled liberation, meant nothing of purpose? Questioning, raging, seeking, toiling, under vast weights. Xenophobia yields zilch.

Mark Vaughn is a senior in the Music Technology program at Montana State University. He plays electric bass in the jazz/funk band Sim-Bitti and with the ska band Do It Kappa. He is interested in both electronic and acoustic composition and intends to apply for compositional studies at the graduate level in the Fall of 2014. He studies classical guitar under Michael Videon.

Orion by Robert Voisey

“Orion” is a short one-minute ambient drone from a collection of works entitled “Constellations.”

Composer, producer, singer, **Robert Voisey** has been described as “mad” by the New York Times and publications around the globe. The LA Times highlighted Voisey as a composer using creativity to get his work heard. Rob Voisey embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences. His work has been heard in more than 40 countries in venues including Carnegie Hall, World Financial Center Winter Garden Atrium, Stratford Circus in London, Museum of Contemporary Art Chicago, MadArt Gallery, The Lobby - nightclub, Tompkins Park, Chashama’s street window in New York City, TV, radio, off-off broadway productions, movie screenings, bars, and audio synchronized to an installation projected against a building.

Bits & Neurons by Nayla Mehdi

This piece was written with the concept of causality in mind, as well as the activity and interactions that occur among multiple neurons in the brain. Spatial concepts are focused on within the piece, with a goal of creating an immersive environment, and of creating an awareness of the space between elements.

Nayla Mehdi is primarily a sound artist. In her works you will most often find sound worlds that investigate the hidden intricacies of sound’s deep structure, having an emphasis on timbral exploration, and that consider the space between elements. Her interests currently lie in installation art, video art, sound design, spectralism, quiet music, and soundscape composition.

Harvest of Change by Robert Voisey

“Harvest of Change” is a 60 second work written for 60x60’s surround sound collaboration with Harvestworks in New York City.

shin no shin by Simon Hutchinson

In his essay on Japanese Aesthetics, Donald Richie explains a three-part formula for classifying the arts, shin-gyou-sou:

“The first term, shin, indicates things formal, slow, symmetrical, imposing. The third is sou and is applied to things informal, fast asymmetrical, relaxed, the second is gyou and it describes everything in between the extremes of the two.”

These three divisions, though, can also all be subdivided in threes, such as shin no sou (the more sou end of shin), shin no gyou (medium-shin), and shin no shin (the highest level of shin).

Simon Hutchinson's work as a composer incorporates his experience across diverse musical styles from all over the world. Drawing especially from jazz, the avant-garde, baroque, and the traditions of Japan, Korea, and Indonesia, Hutchinson creates unique music and intermedia works that explore themes of modernity, technology, and global community.

Hutchinson holds a PhD in Composition with supporting coursework in Intermedia Music Technology from the University of Oregon, an MA in Composition from the University of California, Santa Cruz, and a BA in Music from Bates College. Notable composition teachers include Robert Kyr, David Crumb, Jeffrey Stolet, Hi Kyung Kim, David Cope, Peter Elsea, and Bill Matthews. Additionally, Hutchinson has spent several years in Japan studying shamisen (three-stringed lute) and Japanese Folk Music with virtuoso Sato Asao and shakuhachi (vertical bamboo flute) with Sato Chikuen.

Requiem by Simon Hutchinson

This piece, for shamisen and live electronics, is dedicated to my friend, Kawamura Shinyu. Shinyu was the first person I met when I arrived in Japan, and it was through him that I came to study the shamisen. Sadly, Shinyu also grappled with bipolar disorder, and took his own life during one of his depressive episodes. Through this piece, I hope to celebrate his life and express my gratitude for his endless kindness, hospitality, and generosity to me.



Concert 4

Reynolds Recital Hall ~ 7:30pm

Saturniana

Donn Schaefer, bass trombone

Miguel Chuaqui

Notturmo

Ryan Hare
Samantha DiRosa, video

Two Pieces

Bruce Hamilton

Discombra (Elegant Music Revised)

Elevator Machine Room (EMR)
David Morneau & Robert Voisey, performers

X Marks the Sirens

Alice Brown, voice

Mike McFerron

Disinformation Indistinguished

Michael Wittgraf

Largamente Con Amore, Capriccio Con Attitude

Ian Corbett, alto sax

Ian Corbett

<http://www.emmfestival.org>

Saturniana by Miguel Chuaqui

Saturniana is a work for bass trombone that includes fixed and live electronics written for my colleague Donn Schaefer. For the live electronics I designed a recursive program (“patch”) in Max that captures the characteristic glissando (slide) of the trombone and extends it infinitely. This program also measures the musical intervals that the trombone plays and uses them to shape fairly aggressive electronic sounds and textures, which inspired the basic material from which the bass trombone part was created. The title was suggested by the somber and, at the same time, savage character of much of the music: something like an inhospitable planet, or like the dark humor of the Roman god of Time, Saturn.

The Chilean-American composer **Miguel Chuaqui** was born in 1964 in Berkeley, California, and grew up in Santiago, Chile. He studied piano at the Escuela Moderna de Música and the Pontificia Universidad Católica de Chile. In 1984 he transferred to the University of California at Berkeley, where he majored in Mathematics and Music, studied electroacoustic music at CNMAT (Center for New Music and Audio Technologies), and went on to complete his Ph.D. in Composition with composer Andrew Imbrie. His music, which includes orchestral, chamber, vocal, and electroacoustic works, has been performed in venues in the U.S. and abroad by Speculum Musicae, Parnassus, Earplay, Left Coast Ensemble, Empyrean Ensemble, Octagon, New York’s Riverside Symphony, New York Virtuoso Singers, Colorado Chamber Players, Canyonlands Ensemble, Abramyan String Quartet, Ensemble Bartok Chile, SEAMUS (Society for Electro-Acoustic Music in the U.S., and NYCEMF (New York City Electroacoustic Music Festival).

He has received commissions from the Fromm Foundation at Harvard University, the Koussevitzky Foundation at the Library of Congress, the Utah Arts Council (NEA), Meet the Composer, and from U.S. and international performers and ensembles. Honors include an Award in Music from the American Academy of Arts and Letters, an Aaron Copland Recording Grant, the Eisner Prize, a Nicola de Lorenzo Award, an award from the Society for Universal Sacred Music, and induction into the National Association of Composers of Chile. His works are released on Centaur Records, New World Records, and Albany Records.

He is the Chair of the Composition Area at the University of Utah School of Music, where he hosted the 2008 SEAMUS (Society for Electro-Acoustic Music in the United States) National Conference, SEAMUS 2008. His research interests include collaborations with colleagues in areas as diverse as Modern Dance (interactive dance systems) and the School of Medicine (interactive software development for therapeutic musical applications).

Donn Schaefer is originally from Vancouver, Canada. Before joining the music faculty at the University of Utah, Schaefer taught low brass and jazz studies at the University of Mississippi. Schaefer holds degrees from Bemidji State University; the University of Massachusetts, Amherst; and the University of Iowa.

While still a high school student, Schaefer toured with several bands of the Canadian Military, including the Royal Air Command Band. Other performing credits include the Utah Symphony, Lake Placid Sinfonietta (a chamber orchestra in NY), San Francisco Ballet, Memphis Symphony Orchestra, Cedar Rapids Symphony Orchestra, Tennessee Philharmonic, along with freelance playing and recording in the Nashville/Memphis areas. Schaefer held an associate position with the Civic Orchestra of Chicago in 1997-1998.

For the past several years Donn Schaefer has toured and performed with the Cramer Trombone Choir, an international group of college trombone-professors. Recent performances include Russia, Sweden, Finland, Texas, New York, and New Orleans. Schaefer has appeared as an artist and adjudicator at the Greeley Jazz Festival, the largest jazz festival in the United States. In 2007, Schaefer was a featured soloist at the annual “76+4 Trombones” event in Las Vegas, along with Jim Pugh and Eijiro Nakagawa. Schaefer has performed and presented clinics at the Eastern Trombone Workshop and International Trombone Festivals.

Notturmo by Ryan Hare

Notturmo (2007) was conceived as a collaborative project between myself and hybrid-media artist and photographer Samantha DiRosa. The music is two excerpted movements from my *Sinfonia: Six Pieces in Memoriam John Cage* (2000). These movements are entitled *Nachtmusik I* and *II* (in an oblique homage to Gustav Mahler’s Seventh Symphony), and are “night music” in the Bartókian sense of the word. For some time I have considered extracting these two movements into a separate composition, and this project proved to be the ideal opportunity. The sound sources include a recalcitrant steam radiator from an old apartment I once lived in, which used to awaken me daily in the brutally early hours of the morning. After cursing the primitive technology, I sometimes tried to adopt a more constructive attitude, and hear the radiator noises as a composition.

Samantha DiRosa provided the following: “The video is a collage of footage captured from the Costa Rican rain forest and the Museum of Natural History in New York. The footage was purposely recorded at a slow frame-rate with a low resolution digital still camera.”

Ryan M. Hare (b. 1970), teaches composition, music theory, and bassoon at Washington State University—where he is an associate professor of music—and is Composer in Residence for the Washington Idaho Symphony. His compositions have been heard in numerous venues and festivals throughout the United States, and also in Germany, Austria, Chile, Thailand, and the Philippines. Hare was recently named “Composer of the Year” by the Washington State Music Teacher’s Association. Other recent honors include a prestigious Artist Trust Fellowship, grants from New Music USA’s “MetLife Creative Connections” program, the ASCAP Plus Award, and commissions and premieres from the Washington Idaho Symphony and Affinity Chamber Players. Ryan Hare has also twice been the featured composer at the Washington Composers Forum’s “Composer Spotlight,” at Jack Straw Productions in Seattle.

Ryan Hare earned his Doctor of Musical Arts in Composition from the University of Washington; his other degrees include a Master of Music in Composition from Ithaca College and a Bachelor of Arts in Music from Oregon State University. Prior to his arrival at WSU, Hare held appointments at the University of Washington, Seattle University, Seattle Pacific University, and Oregon State University, and taught composition and bassoon at Music Works Northwest. His principal teachers in composition have been Joël-François Durand, Richard Karpen, and Diane Thome at the University of Washington, Greg Woodward at Ithaca College, and Ron Jeffers at Oregon State University. Additional composition studies include Shulamit Ran and Jacob Druckman, both as visiting composers at Ithaca College, and with Brian Ferneyhough and Paul-Heinz Dittrich at the Internationale Ferienkurse für Neue Musik, Darmstadt, Germany.

Samantha DiRosa is an Associate Professor of Art and Environmental Studies at Elon University in North Carolina, where she teaches courses in Time-Based Art, Eco-Art, and Visual Culture.

Two Pieces by Bruce Hamilton

or more than a decade I’ve been producing short form works continuously, between and during the composition of longer pieces. One fascination for me is the way these focussed nuggets can interact with each other in different contexts. I’ve explored juxtaposing miniatures in recordings, my live shows, dance collaborations; and in 2010 organized a two-day festival around the idea of short works, which included music videos and live sets consisting of several musicians performing different styles in quick succession. Here I present two acousmatic miniatures exploring at various times noise, microtonality, drone, improvisation, and recomposition. The second piece uses samples from my piece *Two Pastorales* as performed by the Seattle New Music Ensemble.

Bruce Hamilton (b. 1966) composes and performs music in a variety of genres. He has performed as a percussionist, improviser, and electronic musician for 30 years. His music is published by Non Sequitur Music and can be heard on the Albany, Amaranth, and/OAR, black circle, blank space, Capstone, Ilse, Inner Cinema, Linear Obsessional, Memex, Phill, SEAMUS, Spectropol, split-notes, Three Legs Duck and Mark labels.

Hamilton’s creative output is eclectic, exploring multiple styles and genre hybrids. He has received honors, awards and commissions from ALEA III, AMC, ASCAP, PAS, Barlow Endowment, Carbondale Community Arts, Indiana University, Jerome Foundation, National Society of Arts and Letters, Pittsburgh New Music Ensemble, Whatcom Symphony, Russolo- Pratella Foundation, and SEAMUS. Recent performances of his music have included those at the NWEAMO Festival, ICMC, BEAF, Friends of Rain, Third Practice, JMU Contemporary Music Festival, and the Percussive Arts Society International Convention. Over the past ten years Hamilton has performed laptop-based electroacoustic music under various monikers at the Decibel Festival, Hempfest, Sonarchy Radio, and other venues around the Pacific Northwest.

A graduate of Indiana University (BM, MM, DM), Hamilton is Associate Professor of Music at Western Washington University, where he teaches music theory, composition, and directs the electroacoustic music studio (WWEAMS). He is a co-organizer of the Bellingham Electronic Arts Festival, a board member of Make.Shift and the Washington Composers Forum, and runs the Spectropol label. Hamilton lives in Bellingham with composer Lesley Sommer and their son Miles. brucehamilton.info

Discombra (Elegant Music, Revised) by Elevator Machine Room

Discombra (Elegant Music, Revised) is Elevator Machine Room’s expanded performance art rendering of G.F. Handel’s *Ombra mai fù* (from *Serse*). Playing on the conventional voice and piano idiom, EMR innovates a unique paradigm for contemporary music performance by redefining virtuosity through a prism of cross-genre manipulations. Seriously, that last sentence was a meaningless string of buzzwords. This music is born from an idea about reinterpreting compositions by dead composers. It’s not that serious.

Elevator Machine Room (EMR) is an idea born in a late night stale-whiskey-and-cold-french-fry induced haze. It is manifested in the performances of Robert Voisey and David Morneau. These composers work together to create epic stories and soundscapes using little more than their wits and computer savvy. Elevator Machine Room is unlike anything else you’ve ever heard. There are no happy endings or intellectual ennui, only cold-hard truth and sloppy electronic soundscapes.

X Marks the Sirens by Mike McFerron

X Marks the Sirens was written for and dedicated to mezzo-soprano, Katherine Crawford. This composition was completed in my home studio in July, 2013. My heartfelt thanks to acclaimed poet and my colleague, Jackie White, for supplying a beautiful text.

X Marks the Sirens

by Jackie White

She was what she was
and she knew it.
Fate is often like that.
People don't change.

At the end of her DNA,
an added twist, vixen
gene, where it was
written: men will love

you but you can't
keep them; she took
blue & yellow to green
her colors, but they

saw only red. Her heart
became a shack
for bits of the dead
because the myths repeat

your body will sing
them toward you; their
bodies will break
against rock. A trickle

separates desire, love, or
so it is said. She goes on

crooning; I do not wear
the scent of flowers but flesh,
its musk draws in your animal,
into my hum-howled breath:

Sometimes you have to shut up;
unbelieve what you've read.

X Marks the Sirens" from Beast Charmers Riddle is used with the permission of Jackie White. ©2013 by Jackie White

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

Disinformation Indistinguished by Michael Wittgraf

Disinformation Indistinguished, an eight-minute fixed-media audio work for multichannel sound composed in 2011, is inspired by the apparent total lack of ability by mainstream information outlets to make a distinction between credible information and uninformed opinion. It is also inspired by the parallel lack of ability by information consumers as a group to do the same. What exists in 2011 is essentially a complex tapestry of fact and fiction, of wisdom and dogma, and of reason and unreason, all woven into one enormous fabric without pattern or shape. As such, it is useless. The sounds of *Disinformation Indistinguished* are entirely derived from processed and unprocessed samples. The mix of unprocessed, simply processed, and complexly processed sounds is complex enough to distract the listener from identifying the source and/or techniques used in the construction of the work.

Michael Wittgraf earned the D.Mus. in composition from Northwestern University, the M.A. in music theory and composition from the University of Minnesota, and the B.A. in mathematics from Carleton College. In 2005 he served as Dayton-Hudson Distinguished Visiting Professor of Music at Carleton College. Currently he is Chester Fritz Distinguished Professor and Chair of the Department of Music at the University of North Dakota. He specializes in composition, theory, technology, and bassoon.

Wittgraf's music has won awards in the University of Minnesota Craig and Janet Swan Sesquicentennial Commissioning Project, and has received special distinction in the ASCAP/Nissim Foundation Composition Contest, the Ladislav Kubik International Prize in Composition, the Modern Chamber Players International Composition Contest, and the Pi Kappa Lambda Chamber Music Composition Competition. His music has been performed by many artists in North America, Europe, Asia, and Australia.

He was named the 2011 North Valley Arts Council (North Dakota and Minnesota) Artist of the Year. He was the commissioned composer for the National Symphony's North Dakota Residency in 2003. He has won grants from the Bush Foundation, the North Dakota Council on the Arts, The American Composers Forum, and the American Music Center. His catalog contains over seventy works, and includes music for orchestra, band, choir, chamber ensembles, solo instruments, voice, and electronics. He currently serves as Chair of the Music Department at the University of North Dakota. For more information, go to <http://und.edu/faculty/michael-wittgraf/>

Largamente Con Amore, Capriccio Con Attitude by Ian Corbett

I couldn't help myself.

Dr. Ian Corbett is the Coordinator of the Audio Engineering Program, and Professor of Audio Engineering at Kansas City Kansas Community College. He also owns and operates "off-beat-open-hats - recording and sound reinforcement", specializing in servicing the needs of classical and jazz ensembles in the Kansas City area. 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, national, and international AES events. Ian authors articles on audio recording related subjects occasionally for Sound On Sound ("The Worlds Best Recording Technology Magazine"), and is currently authoring "Mic It!", a book on mics, mic techniques, and their impact on the mix process, scheduled for publication by Focal Press in early 2015. Ian holds a Doctor of Musical Arts degree in composition from the University of Missouri-Kansas City. He can frequently be found playing in, as well as eating and drinking in various jazz clubs and restaurants around Kansas City. For more information, please see: www.offbeatopenhats.com

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