

# WIU New Music Festival & 2015 Invitational mini-Festival **Electronic Music Midwest**



WESTERN  
ILLINOIS  
UNIVERSITY

**March 9-10, 2015**  
**Western Illinois University**

*Providing access to new electroacoustic music by living composers*

# Invitational mini-Festival

## ELECTRONIC MUSIC



M I D W E S T

March 9-10, 2015

Western Illinois University

Macomb, Illinois



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ILLINOIS  
UNIVERSITY





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March 9, 2015

In its twenty-ninth year, Western Illinois University's New Music Festival is pleased to host the annual Electronic Music Midwest Mini Festival. The festival features two days of electroacoustic music and includes an 8-speaker surround sound diffusion system. Concerts include electronic music both with and without traditional musical instruments. Since its beginnings in 2000, Electronic Music Midwest has become one of the premiere venues for the presentation of the most interesting new music in a range of styles and aesthetics in the electronic medium.

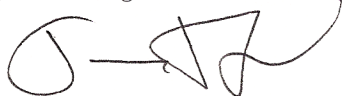
The annual New Music Festival at Western Illinois University provides a rare opportunity for our community and region to hear new music and meet recognized composers and performers. The events of the festival provide an opportunity to experience and understand the music of our time. In addition to faculty and student composers, the festival brings together ten participating visiting composers and performers, some of the university's fine performing faculty, and student performers in a series of lectures, concerts, and workshops that explore many exciting facets of today's new music world.

We welcome the musicians of Electronic Music Midwest and our other participating composers for what we know will be an exciting event.

  
James Caldwell, Co-Director, New Music Festival 2015

  
Paul Paccione, Co-Director, New Music Festival 2015

James Romig, Co-Director, New Music Festival 2015



**School of Music**

College of Fine Arts and Communication, Browne Hall 122, 1 University Circle, Macomb, IL 61455-1390  
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# ELECTRONIC MUSIC



## M I D W E S T

### EMM Organizers

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*

March 9, 2015

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 collaborate with Western Illinois University's New Music Festival for this two-day event of electroacoustic music in Macomb.

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.

With your help, we've been presenting EMM for 15 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 being a part of this community.

I believe that this mini-festival's concerts will be extraordinary. Dr. James Caldwell has been a participating composer at EMM for several years, and I've been fortunate to hear many of his outstanding electroacoustic compositions over the years. I am grateful to him and his colleagues, Dr. James Romig and Dr. Paul Paccione, for all that they do to promote new music, and I am thrilled that they are welcoming EMM to Western Illinois University. We are all indeed indebted to them for organizing this 2015 EMM Invitational mini-Festival and WIU New Music Festival.

On behalf of EMM organizing board we are delighted that you have chosen to join us this year at WIU, 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

March 9, 2015 ~ 7:30pm  
COFAC Recital Hall

Extensions

Eric Honour, saxophone

Eric Honour

Simple Matter

Lawrence Fritts

Drifts 2

David D. McIntire, clarinet

David D. McIntire

Deep Pocket Music

No. 11

No. 12

No. 13

No. 14

No. 15

No. 16

James Caldwell

Melting

Robert Voisey, voice

Robert Voisey

Icarus Falling (to my father)

Paul Paccione

Ceaseless Cease

Eric Ginsburg, clarinet

Kyong Mee Choi

Largamente Con Amore, Capriccio Con Attitude

Ian Corbett, saxophone

Ian Corbett

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<http://www.emmfestival.org>

## Extensions by Eric Honour

*Extensions* uses live processing, as well as shuffled live loops, to extend the sound world of a solo saxophone into polyphonic clouds, washes, grooves, and textures. Challenging the performer to exert control over the work via foot pedals and touch pads, in addition to playing saxophone, “Extensions” works to extend the performance paradigm as well as the sonic capabilities of the solo instrument.

Devoted to exploring and furthering the intersections of music and technology, **Eric Honour’s** work as a composer and saxophonist has been featured in numerous international conferences and festivals like ICMC, SEAMUS, Spark, FEMF, BEAF, EMM, and others. A member of the Athens Saxophone Quartet and noted soloist specializing in performing with electronics, he appears regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions.

Honour’s music has been described as “fast, frenetic, and fiendishly difficult” and performed around the world by such notable artists as Quintet Attacca, Winston Choi, Stephan Vermeersch, Krista Martynes, the Thelema Trio, and Quartetto Musicattuale. His work as a composer has been recognized in many competitions, published by Roncorp, and recorded on the Capstone, Ravello, and Innova labels. Professor of music and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on the Innova, Centaur, Ravello, Irritable Hedgehog, Orpheus Classical Music, Everview, North Star Appli, and E.M.E. Action labels, as well as on numerous independent releases.

## Simple Matter by Lawrence Fritts

No matter how we view them, things are made of small things. We think this way particularly in the arts, with pictures made of pixels, dots, and marks, and music made of samples, waves, and notes. Artistically, the important question is not how small things can be—although scientists from Democritus to Planck have been endlessly fascinated with the problem—but by what method do small things make large things? Mathematically, one could say that small matter generates large matter according to rules of combination. Changing the rules, of course, changes the object. Yet in music, the matter is not so simple. Sometimes a musical object changes not according to new rules of generation, but by virtue of its having achieved a certain state, size, or density. Thus rhythm creates pitch, vibrato creates timbre, grains create clouds, echo creates reverberation, and so on. Simple Matter takes these ideas as its compositional basis, where the mathematics of group theory is applied to a small number of elements that generate larger objects situated between perceptual forms, sometimes approaching a threshold only to pull back, sometimes crossing over to create new states of matter.

**Lawrence Fritts** is an American composer born in Richland, Washington. He received his PhD in Composition at the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is Associate Professor of Composition at the University of Iowa, where he is Director of the Electronic Music Studios. His music has been recorded on the *Innova*, *SEAMUS*, *Albany*, *Frog Peak*, and *Tempo Primo* labels. His writings appear in *Music Theory Spectrum*, *Computer Music Journal*, *Proceedings of the International Computer Music Conference, University of Miami 2004*, and *Systems Research in the Arts*.

He has received awards from SEAMUS, Bourges International Electroacoustic Music Competition, International New Music Consortium Competition, International Institute for Advanced Studies in Systems Research and Cybernetics, and the International Look & Listen Festival, as well as over \$500,000 in competitive grants for the Electronic Music Studios. He has created and developed the University of Iowa Musical Instrument Samples, a collection of 24 instruments recorded note-by-note in an anechoic chamber. These can be downloaded for free from the Electronic Music Studios’ website: <http://theremin.music.uiowa.edu/MIS.html>. He plays guitar with his blues trio, Larry and the Belief System, and his book, *2,000 Blues Licks for Guitar* has recently been published by Centerstream Press/Hal Leonard. He is a founding Editorial Board Member of the *Journal of Mathematics and Music*.

## Drifts 2 by David D. McIntire

*Drifts 2* is a study in quietness, using the softest sounds an instrument is capable of, combined with a cascade of sine waves that shimmer and drift unpredictably in their pitch with each successive wave. Here presented with clarinet, it has also been performed elsewhere in the US and Germany on violin (with Erik Carlson) and flute and piano (with Antoine Beuger and D. Edward Davis).

**David D. McIntire** is a sound artist and producer based in Kansas City. He is currently an assistant professor of music technology at Missouri Western State University. He also runs Irritable Hedgehog, a small label devoted to minimal and electroacoustic music, whose releases have been widely praised for their excellence and historical importance. He leads the Ensemble of Irreproducible Outcomes, a trio that composes and performs indeterminate repertoire. Their first album, *Memory and Weather*, has just been released.

## Deep Pocket Music by James Caldwell

*Deep Pocket Music* (2015) is the third set of small *musique concrète* pieces. The original set was made with sound sources that came out of my pockets. This set uses a pair of finger cymbals, a pencil run over the rungs on the back of a chair, dresser handles, the bag from a bunch of apples from the grocery store, and marbles poured into the bottom of a hand drum. The processes include Tom Erbe's "SoundHack" and Michael Norris's "Soundmagic Spectral" plugins.

**James Caldwell** is Professor of Music Composition and Theory at Western Illinois University. A native of Michigan, he earned a BM from Michigan State University, and a MM and DMus from Northwestern University. In 2005 he was named Outstanding Teacher in the College of Fine Arts and Communication and received the first Provost's Award for Excellence in Teaching. He was named the 2009 Distinguished Faculty Lecturer. For twenty-nine years he has been co-director of the Western Illinois University New Music Festival, which has hosted more than 200 composers for performances of their music. For fourteen years he has been curator of an annual concert of electroacoustic music, ElectroAcoustic Music Macomb. In 2004 he began studying studio art as a way to stretch creatively and to reacquire himself with the experience of being a student, and earned a BA in Art from WIU in 2014.

## Melting by Robert Voisey

*Melting* is a vocal work utilizing throat singing to sculpt overtones of pitches enhanced by electronic amplification. At its world premier at the Composers Concordance Festival II in New York City *Melting* was described as "a sudden change of pace . delivered with care, making an instant connection with the audience."

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. His work has been heard in more than 40 countries in venues including: London's Stratford Circus, Museum of Contemporary Art Chicago, and New York's Carnegie Hall, Winter Garden Atrium, Tompkins Park, Chashama's street window on 37th street. His work has appeared on TV, radio, off-off Broadway productions, movie screenings, bars, and a video installation projected against a 3 story building.

Robert Voisey is the Executive Director of Vox Novus, a new music production and promotion company. Through Vox Novus, he founded and continues to direct the performance projects: 60x60, Composer's Voice, Fifteen-Minutes-of-Fame, and Circuit Bridges resulting in more than 500 performances promoting thousands of composers, musicians, choreographers, dancers, and artists. He is responsible for empowering the new music community with the composer resources, Composers' Site and Music Avatar. He is also the Organizational Advancement Director of Electronic Music Midwest and is active in promoting contemporary new music projects throughout the world.

## Icarus Falling (to my father) by Paul Paccione

Icarus took to the sky on wings made of feathers adhered to a wooden frame with wax. He was cautioned that flying too near the sun would cause the wax to melt. But Icarus became ecstatic with his ability to fly and forgot the warning. The feathers came loose and waving his naked arms instead of wings plunged to his death in the sea. In Bruegel's painting *Landscape with the Fall of Icarus* the death of Icarus takes place, quite unnoticed, in the spring with the year emerging in all its pageantry.

**Paul Paccione** (N.Y.C., 1952) is Professor of Music Theory and Composition at Western Illinois University, Macomb, Illinois. He was named Western Illinois University's Distinguished Faculty Lecturer for 2002. He has received degrees in music from the Mannes College of Music (BM, 1974), University of California, San Diego (MA, 1977), and the University of Iowa (PhD, 1984). His teachers have included, Harley Gaber, Kenneth Gaburo, William Hibbard, and Eric Richards.

In 2010, New World Records ([www.newworldrecords.org](http://www.newworldrecords.org)) released a c.d. recording devoted entirely to his music, titled, "Our Beauties Are Not Ours." Additional recordings of his music are available on the Frog Peak and Capstone labels. His writings on music have appeared in *Perspectives of New Music*, *ex tempore*, *College Music Symposium*, *American Music*, the *Journal of Music Theory Pedagogy* and in liner notes for New World Records. Frog Peak Music publishes his music. ([www.frogpeak.org](http://www.frogpeak.org)).

## Ceaseless Cease by Kyong Mee Choi

*Ceaseless Cease* depicts the endless turmoil of the human condition that stems from human desire. If we try to stop desire, however, we create another form of desire. The title refers to this dichotomy in the attempt to end what cannot be ended.

**Kyong Mee Choi**, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine and Concurso Internacional de Composição eletroacústica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, THE ETERNAL TAO, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, SORI, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

## 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 and other professional events. Ian's book "Mic It! Microphones, microphone techniques, and their impact on the final mix" was published by Focal press in 2014. Ian has also authored audio recording related articles for Sound On Sound ("The Worlds Best Recording Technology Magazine"). 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](http://www.offbeatopenhats.com)





# Concert 2

March 10, 2015 ~ 2pm

COFAC Recital Hall

HORN CALL

Randall E. Faust

Randall Faust, horn  
James Caldwell, electronic media

Economies of the Senses

Lawrence Fritts

To Unformed

Kyong Mee Choi

Liang-yu Wang, piano

sic second chance

Robert Voisey

Oregon

Robert Voisey

Crumpled Sonnets Remix

Robert Voisey

Diegetic/Non-Diegetic

Adam Stombres

Crystal Rebone, contrabass  
Adam Stombres, computer

Harvest of Change

Robert Voisey

Phantasms

Eric Honour

Eric Honour, saxophone

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<http://www.emmfestival.org>

## HORN CALL by Robert E. Faust

*HORN CALL* for horn and electronic media was composed in 1976 during the time that I was teaching Electronic Music at the Shenandoah Conservatory of Music in Virginia—as well as doing graduate study during the summer at the University of Iowa. Inspirations for the composition came from my interest in Gordon Mumma's *Hornpipe* for horn and electronic media, Karlheinz Stockhausen's *SOLO* (using a rather complex tape-delay system), and the interactive Electronic Music and Laser-Deflection Systems of Peter Tod Lewis and Lowell Cross at The University of Iowa.

*HORN CALL* begins with a horn call—which is echoed in canon through a tape-delay system. The hornist uses hand-stopping technique to develop and modulate the sonorities of the natural harmonic series in a centuries-old manner even as the electronic system applies new electronic methods of mixing and processing the sound. Midway through the composition RING MODULATION is used to process the sound. At the end of the development section the Ring Modulation is gradually removed—revealing a recapitulation of natural horn sounds in canon with each other—and in palindrome with the exposition.

**Randall E. Faust** has been active as a composer for several decades. His earliest formal studies in composition were with Rolf Scheurer in Mankato, Minnesota, followed by subsequent studies with Warren Benson (at the Interlochen Arts Academy), Anthony Iannaccone at Eastern Michigan University, and Peter Tod Lewis and Donald Jenni at The University of Iowa. After completing a Master of Music degree in Composition and Theory at Minnesota State University, Mankato in 1973, he taught at the Shenandoah Conservatory of Music in Virginia (1973-82), and Auburn University, in Auburn, Alabama (1982-1997), prior to his appointment at Western Illinois University in 1997.

The National Gallery Orchestra at the National Gallery of Art in Washington, D.C. as part of the Bicentennial Festival of American Music, and the Weill Recital Hall of Carnegie Hall has given significant performances of his work. During the past two decades his compositions have been discussed in several doctoral dissertations at major universities, as well as having been recorded on Crystal Records, MSR CLASSICS, Summit Records, ACA Digital Recordings, and Albany Records. A brief title of Randall Faust's D.M.A. Thesis at The University of Iowa (1980) would be "Three Concertpieces for Horn and Electronic Media."

## Economies of the Senses by Lawrence Fritts

One constant in my electronic works has been physical, tactile, multi-dimensional, and spatial qualities of the sounds that I create in my music. When I speak of creating sounds, I mean that I start with the highest quality of recordings of natural physical objects, then combine them almost microscopically into a complex sound object that possesses different qualities in ever-changing proportions of loudness and duration. By combining these sound objects into larger gestures, I gradually sense that the objects and gestures have become organized and categorized in my listening. As I sense the different musical qualities of the material that grows during this process, I find ways to connect them in my hearing to create a number of different types of music, to use a broad, but accurate term. If I want to focus on what one type of music is doing, I usually have to divert my attention from other types of music in order to follow, make sense of, and purely enjoy what I am hearing. I have taken from this experience a way of understanding and appreciating my physical senses, which seem to compete for my attention in the way that this music does for me.

**Lawrence Fritts** is an American composer born in Richland, Washington. He received his PhD in Composition at the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is Associate Professor of Composition at the University of Iowa, where he is Director of the Electronic Music Studios. His music has been recorded on the *Innova*, *SEAMUS*, *Albany*, *Frog Peak*, and *Tempo Primo* labels. His writings appear in *Music Theory Spectrum*, *Computer Music Journal*, *Proceedings of the International Computer Music Conference*, *University of Miami 2004*, and *Systems Research in the Arts*.

He has received awards from SEAMUS, Bourges International Electroacoustic Music Competition, International New Music Consortium Competition, International Institute for Advanced Studies in Systems Research and Cybernetics, and the International Look & Listen Festival, as well as over \$500,000 in competitive grants for the Electronic Music Studios. He has created and developed the University of Iowa Musical Instrument Samples, a collection of 24 instruments recorded note-by-note in an anechoic chamber. These can be downloaded for free from the Electronic Music Studios' website: <http://theremin.music.uiowa.edu/MIS.html>. He plays guitar with his blues trio, Larry and the Belief System, and his book, *2,000 Blues Licks for Guitar* has recently been published by Centerstream Press/Hal Leonard. He is a founding Editorial Board Member of the *Journal of Mathematics and Music*.

## To Unformed by Kyong Mee Choi

This piece is inspired by Thich Nhat Hanh's book, *No Death, No Fear*. He describes life and death by saying, "When conditions are sufficient we manifest and when conditions are not sufficient we go into hiding." *To Unformed* attempts to depict Thich Nhat Hanh's idea musically by using the same musical material to express Hahn's idea of "manifestation" and "hiding".

**Kyong Mee Choi**, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo, Honorary Mentions from *Musique et d'Art Sonore Electroacoustiques de Bourges*, *Musica Nova*, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and *Destellos* Competition. She was a Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine and Concurso Internacional de Composição electroacustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and *Détonants Voyages* (Studio Forum, France). Ravello records published her multimedia opera, *THE ETERNAL TAO*, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, *SORI*, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

Taiwanese-born pianist **Liang-yu Wang** has made numerous appearances as a soloist and collaborative pianist throughout the United States, Canada, Italy, France, South Africa, and Taiwan. Actively engaged in concert appearances at national and international venues, Ms. Wang has performed in the Morgan Library & Museum, the Richard B. Fisher Center, the Hudson Opera House, the National Cultural Center in Taiwan, the Welgemeend Hall in Cape Town, South Africa, and also in several unconventional performance venues such as the Woodbourne Correctional Facility, NY.

Ms. Wang has been featured as guest artist at several reputable chamber music organizations in Arizona, including the Sonoran Chamber Music Series, Red Rocks Music Festival, and the Downtown Chamber Series. Other festival appearances include the Music Academy of the West, the Banff Arts Centre, the Schlern International Music Festival, and the Académie Musicale Internationale "Barbara Krakauer". An accomplished chamber musician, Ms. Wang has collaborated with Maestro Leon Botstein, cellists Raphael Wallfisch, Thomas Landschoot, violinists Federico Agostini, Jorja Fllezanis, Joseph Swensen, Grigory Kalinovsky, clarinetist Todd Palmer, Baritone Robert Barefield, double bassist Catalin Rataru, Jazz pianist Andy Milne, and the members of Houston Symphony Orchestra, Cape Town Philharmonic Orchestra, and Phoenix Symphony Orchestra. Along with her active performing career, Ms. Wang has also been giving chamber music master classes both in US and in Taiwan, including Arizona State University and National Sun Yat Sen University, among others. As a cello-piano duo, Ms. Wang and Thomas Landschoot released their debut CD "Balabille: Cello Sonatas by Debussy, Poulenc & Chopin" on ArchiMusic in December 2011, which was nominated by the Golden Melody Awards in Taiwan as "The Best Classical Music Album" of the year.

From 2011 to 2013, Ms. Wang served as Visiting Assistant Professor (Collaborative Piano/String) at the Indiana University-Bloomington. Prior to her position at IU, Ms. Wang had been awarded the Post-Graduate Collaborative Piano Fellowship from the Bard Conservatory of Music, where she worked closely with the world-renowned soprano Dawn Upshaw, the artistic director of the Graduate Vocal Arts Program at Bard. Ms. Wang holds a Performer Diploma in Piano Performance from Indiana University-Bloomington, and received her M.M. and D.M.A. in Collaborative Piano from the Arizona State University. Ms. Wang had been on staff with the Eastern Music Festival and the Banff Arts Centre in the past summers. She recently joined the faculty at Western Illinois University School of Music in 2013.

## sic second chance by Robert Voisey

*sic second chance* was selected from a call for scores and recorded by the Vine Orchestra. The piece is six seconds long and uses graphic notation. The goal of the project was to encourage compositions that are creative and striking while being extremely concise.

## Oregon by Robert Voisey

This sonic miniature *Oregon* was one of 50 works selected for Jon Nelson's 50/50 project. This 50 second mashup includes at least 50 percent post-recorded material. The 50/50 CD was released by Recombinations/mnartists and aired on *Some Assembly Required*.

## Crumpled Sonnets Remix by Robert Voisey

*Crumpled Sonnets Remix* was commissioned by David Morneau for his CD, *Love Songs Remixed* released by Composers Concordance Records. The work is a remix of vocal samples from the original recording by singer Katherine Crawford.

## Diegetic/Non-Diegetic by Adam Stombres

*Diegetic/Non-Diegetic* is a piece of interactive, electro-acoustic music that explores the interaction of sounds from different points of origin. “Diegetic sound” is a term used in the film world to describe those sounds which originate from within the scene, such as dialogue and environmental sounds, whereas “Non-Diegetic” sounds are those which the characters in the film are not privy to, such as the film score, voice-over narrative, or sound effects added for dramatic purposes. In *Diegetic/Non-Diegetic*, sounds are generated by the performers, randomized computer processes, the interaction of the performers with each other and the electronics. The goal of the piece is to force the listener to question the points of origin of the sounds that they are hearing, blurring the line between diegetic and non-diegetic sounds.

Originally from Saint Charles, Illinois, **Adam Stombres** received a B.M. in Music Composition from the University of Missouri – Kansas City in 2011. He is pursuing a Masters degree with a double emphasis in Composition and Jazz Studies from Western Illinois University, where he is the Music Theory Teaching Assistant. In addition to composing, Adam also plays the tenor saxophone, and currently plays lead tenor with WIU’s Jazz Studio Orchestra, Jazz Combo II, and in several extracurricular ensembles that explore a diverse blend of genres.

**Crystal Rebone**, Jazz Studies major, is a senior bassist at Western Illinois University. She is a principle bassist in the Symphony Orchestra and Chamber Orchestra. She is also a part of the Jazz Studio Orchestra and the Jazz Combo program at Western and studies under Matt Hughes. While here at Western, she has given lessons to both cello and bass students in and around Macomb and has gigged in cities all over Illinois including Quincy, The Quad Cities, Springfield, Peoria and Ottawa. This is her first time performing in the New Music Festival and is very excited for this opportunity!

## Harvest of Change by Robert Voisey

*Harvest of Change* is a 60 second work selected by Hans Tammen for the 60x60 Surround Sound Mix, a collaboration with Harvestworks in New York City. This quadraphonic composition spatializes short audio samples to create a sound collage.

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. His work has been heard in more than 40 countries in venues including: London’s Stratford Circus, Museum of Contemporary Art Chicago, and New York’s Carnegie Hall, Winter Garden Atrium, Tompkins Park, Chashama’s street window on 37th street. His work has appeared on TV, radio, off-off Broadway productions, movie screenings, bars, and a video installation projected against a 3 story building.

Robert Voisey is the Executive Director of Vox Novus, a new music production and promotion company. Through Vox Novus, he founded and continues to direct the performance projects: 60x60, Composer’s Voice, Fifteen-Minutes-of-Fame, and Circuit Bridges resulting in more than 500 performances promoting thousands of composers, musicians, choreographers, dancers, and artists. He is responsible for empowering the new music community with the composer resources, Composers’ Site and Music Avatar. He is also the Organizational Advancement Director of Electronic Music Midwest and is active in promoting contemporary new music projects throughout the world.

## Phantasm by Eric Honour

*Phantasm* for alto saxophone and computer explores connections between old and new, between high-tech urban sounds and low-tech, rural folk sounds, and between memory and imagination. The piece is rooted in an earlier work of mine for solo saxophone. I was struck by the idea of a revenant – a sort of fragmentary remnant of a ghost – and the somewhat tenuous connections between an existing recording and a new, granularly processed version of the same recording. The materials of *Phantasm* are exactly these sorts of ghostly fragments: the live saxophone part is derived throughout from the earlier work, but with the materials twisted and bent into new, haunting shapes, distorted through extended saxophone performance techniques. The computer makes use of pre-recorded materials as well as live granular processing of the saxophone to create washes and clouds of sound. The first large section of the work, “Digital Ritual,” serves to call the phantasm forth and repeatedly, ritualistically pairs samples of Kenyan Nyatiti harp with various rhythm patterns derived from the West African bembé. As time goes by, these rural, traditional sounds are wrenched into the 21st century, undergoing extremes of digital distortion and aliasing noise as the saxophone’s invocation grows more and more frenetic and intense. The second large section of the work, “Phantasm,” places a new saxophone line in counterpoint against the revenant of the older, original saxophone recording. Both old and new feature extensive granular processing, to blur the edges between them and achieve a new synthesis of texture and timbre.



Devoted to exploring and furthering the intersections of music and technology, **Eric Honour's** work as a composer and saxophonist has been featured in numerous international conferences and festivals like ICMC, SEAMUS, Spark, FEMF, BEAF, EMM, and others. A member of the Athens Saxophone Quartet and noted soloist specializing in performing with electronics, he appears regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions.

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



# Concert 3

March 10, 2015 ~ 7:30pm

COFAC Recital Hall

Paparuda

Julieta Mihai

Julieta Mihai, violin

Mancala Variations

Jay C. Batzner

Texturologie 7c: Wolfsbane

Tammie Walker, piano

James Caldwell

Loomings (excerpt)

James Romig

Radioplay (to Jean Tinguely)

Paul Paccione

After Time: A Resolution

Julieta Mihai, violin

Jeff Herriott

Constellations: 2CC Mix

Robert Voisey

Morneaumix: my husband

Mike McFerron

Down river to the rhythm of rowers

John Mayrose, guitar

John Mayrose

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<http://www.emmfestival.org>

## Paparuda by Julieta Mihai

A Romanian drought ritual, Paparuda is still used in some places “to awaken the virility of the sky and to provoke the rain” (Mircea Eliade). When the soil cracks because of drought, a girl covered in grass stops at every house in the village while singing and dancing the following song:

Paparuda, ruda  
Jump up and soak (us)  
Soak with a sprinkle  
For the vineyard to grow  
(...) Soak with a bucket  
For the fruit to grow  
(...) Soak with a jug  
For the little boy to grow up  
(...) Soak with a cup  
For the little girl to grow up

The peasants pour water over her. There is shouting and dancing.

I used percussive elements generated by metal and glass immersed in water, violin, heartbeats and voices. The voice of my infant son contributed to the timbral palette of the piece.

**Julieta Mihai** is a composition student of James Caldwell, who helps her explore her interest in electronic music. Her part teachers include Paul Paccione, Sever Tipei and Ede Terényi. A violinist and chamber musician, she teaches violin at WIU and is a member of the Julstrom quartet. She has studied in Romania at the Academies of Music in Cluj and Bucharest. She graduated from the University of Illinois at Urbana-Champaign with a DMA degree in May 2003.

## Mancala Variations by Jay C. Batzner

In 2007, I began a weekly podcast of electroacoustic music. The intention was for me to create a new piece each week and send it out into the great vastness of the internet. At the beginning of 2008, I took a slightly different approach to the weekly pieces. Instead of composing many smaller works, I decided to compose a piece on the “installment plan.” I recorded sounds from my mancala game board, wrote a theme using those sounds, and each week composed a new variation. The piece was completed for my podcast’s first anniversary on February 28, 2008.

**Jay C. Batzner** (b. 1974) is a composer and zazen practitioner in the Soto Zen tradition. Jay’s music has been performed at all the usual academic new music festivals (SCI, CMS, SEAMUS, EMM, etc.) and instrument performance societies (NFA, IHS, NASA). His works have received recognition from such organizations as the Bourges festival, the Areon Flutes International Composition Competition, the VI Concurso Internacional de Miniaturas Electroacusticas, and the London International Film Festival. Most recently, his 25-minute composition for piano and electronics as if to each other was recorded by R. Andrew Lee and will be released by Irritable Hedgehog in early 2015.

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

As you might expect, his scores and recordings are available at his website: [jaybatzner.com](http://jaybatzner.com).

## Texturologie 7c: Wolfsbane by James Caldwell

There are thirty-six pieces, so far, in my *Texturologie* series. The pieces are influenced by continuous-field or all-over-pattern paintings, and I borrowed the title from a series of paintings by Dubuffet. I wrote the first two pieces of *Texturologie 7*, *7a: Blossfeldt's Bell-Heather*, and *7b: Canterbury Bell* at a time when I was involved with enlarged botanical images in the photographs of Karl Blossfeldt. (Google: *Blossfeldt Art Forms in Nature*. After the concert.) I made several lithographs that draw on Blossfeldt's imagery, including a somewhat abstracted and slightly anthropomorphic print of Wolfsbane. *Texturologie 7c: Wolfsbane*, for piano and fixed sound, lives somewhere in the universe of Harold Budd, Bill Evans, Cold Blue, Schubert, and Hearts of Space. The fixed electronic music is non-rhetorical and ambient, though it has a long-range registral shape. The piano music shifts between contributing to the ambient sound world and more rhetorical gestures—statements and counterstatements, development, return, and so on. The harmony in the fixed electronics is based on a technique of chromatic weighting, so that the pitch classes C, B flat, F, E flat, A flat, B, D flat, and F sharp are present in the ratio 29:11:10:8:5:5:3:2 (note a couple of Fibonacci numbers in there) at the beginning and end, with gradual transformations in the weighting throughout the piece. The harmony in the piano music is organized around a general opposition of two transpositions of a four-pitch collection in a chromatic-median relationship. Not much really happens, but I like being there.

**James Caldwell** is Professor of Music Composition and Theory at Western Illinois University. A native of Michigan, he earned a BM from Michigan State University, and a MM and DMus from Northwestern University. In 2005 he was named Outstanding Teacher in the College of Fine Arts and Communication and received the first Provost's Award for Excellence in Teaching. He was named the 2009 Distinguished Faculty Lecturer. For twenty-nine years he has been co-director of the Western Illinois University New Music Festival, which has hosted more than 200 composers for performances of their music. For fourteen years he has been curator of an annual concert of electroacoustic music, ElectroAcoustic Music Macomb. In 2004 he began studying studio art as a way to stretch creatively and to reacquaint himself with the experience of being a student, and earned a BA in Art from WIU in 2014.

**Dr. Tammie Walker**, Professor of Piano, is a graduate of the University of Illinois at Urbana-Champaign, where she earned the Master of Music and Doctor of Musical Arts degrees as a student of Ian Hobson. A native of Madison, WI, her early training was with Penelope Cecchini and Frances Karp. An active solo and collaborative pianist, Dr. Walker has concertized throughout the continental U.S., Hawaii, western Europe, and South Korea, having given over 300 performances since her hire at WIU. Fall 2014 performance highlights include a solo recital and teaching tour at four universities in Seoul, South Korea, and an appearance as the Conference Artist for the Wisconsin Music Teachers Association Annual Convention. She was the 2012 College of Fine Arts and Communication Outstanding Teacher and her students have been accepted to many of the finest graduate programs in the country. Several former students are currently in doctoral piano programs on full assistantships (Michigan State, University of Iowa, Texas Tech, University of North Texas, University of Missouri-Kansas City), with recent competition wins at UMKC, the University of Illinois, Texas Tech and the Artist Presentation Society Competition in St. Louis.

## Loomings (excerpt) by James Romig

*Loomings* is a 73-minute work for two-channel audio created in 2003. It uses as its source material a live recording of Spin (a quartet for flute, violin, cello, and keyboard percussion) performed by the Society for Chromatic Art. The recording was made in New York City's Church of the Holy Trinity (the one on West 82nd Street, not the one on East 88th), a space notable for its extreme reverb. After reversing the recorded audio in order to digitally apply a similar reverb in the other direction, the music—going forward again—was sent through a freeware audio-processor (I've forgotten the name of the software; I don't think it's around anymore) that allowed me to lower the pitch by two octaves and a minor third. I also time-stretched the duration by the same ratio. The short excerpt heard tonight is the very beginning of the work, and corresponds to only a few measures of the original composition. It might also be of interest that the flutist on the source recording—made in May 1999—is WIU's own John McMurtery.

**James Romig** endeavors to create music that reflects the intricate complexity of the natural world, where fundamental structures exert influence on both small-scale iteration and large-scale design, obscuring boundaries between form and content. His music has been performed in 49 states and 31 countries. Guest-composer visits include Northwestern University, University of Illinois, University at Buffalo, the Cincinnati Conservatory, Juilliard, Eastman, and the American Academy in Rome. Artist residencies include Petrified Forest National Park, Grand Canyon National Park, and Copland House. He holds degrees from Rutgers University (PhD, studying with Charles Wuorinen and Milton Babbitt) and the University of Iowa (MM, BM). He has been on faculty at Western Illinois University since 2002.



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## Radioplay (to Jean Tinguely) by Paul Paccione

The title *Radioplay* is self-explanatory. The piece is dedicated to the Swiss artist Jean Tinguely, who made kinetic, mechanical sculptures out of everyday objects (pieces of scrap and junk) that were often designed to self-destruct in unexpected ways.

**Paul Paccione** (N.Y.C., 1952) is Professor of Music Theory and Composition at Western Illinois University, Macomb, Illinois. He was named Western Illinois University's Distinguished Faculty Lecturer for 2002. He has received degrees in music from the Mannes College of Music (BM, 1974), University of California, San Diego (MA, 1977), and the University of Iowa (PhD, 1984). His teachers have included, Harley Gaber, Kenneth Gaburo, William Hibbard, and Eric Richards.

In 2010, New World Records ([www.newworldrecords.org](http://www.newworldrecords.org)) released a c.d. recording devoted entirely to his music, titled, "Our Beauties Are Not Ours." Additional recordings of his music are available on the Frog Peak and Capstone labels. His writings on music have appeared in Perspectives of New Music, ex tempore, College Music Symposium, American Music, the Journal of Music Theory Pedagogy and in liner notes for New World Records. Frog Peak Music publishes his music. ([www.frogpeak.org](http://www.frogpeak.org)).

## After Time: A Resolution by Jeff Herriott

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

**Jeff Herriott** is a composer whose music focuses on sounds that gently shift and bend at the edges of perception. He creates unhurried music, using slow-moving shapes with a free sense of time. His works often explore repetition with subtle variations in gestural pace, instrumental character, and tuning. He employs electronics to alter instrumental timbres and shift tunings by tiny amounts – changes that listeners may not actively perceive but which can foster a sense of uncertainty and wonderment.

Jeff's music has been supported by a MATA Festival commission for bass clarinetist Michael Lowenstern; an American Composers Forum commission through the Jerome Composers Commissioning Program for the Anicia Saxophone Quartet; a McKnight Foundation Visiting Composer Residency for which Jeff spent 2 months recording sounds in the Boundary Waters Canoe Area Wilderness and working with local students at the Ely Public Library; and a commission from the Barlow Endowment for Music Composition for the ensemble Due East (Erin Lesser and Greg Beyer). Jeff studied composition and computer music with Curt Lippe, David Felder, Orlando Jacinto Garcia, Fredrick Kaufman, and Kristine H. Burns and received degrees from the University at Buffalo (PhD), Florida International University (MM), and Middlebury College (BA). Jeff is a Professor of Music at the University of Wisconsin at Whitewater.

**Julieta Mihai** is a composition student of James Caldwell, who helps her explore her interest in electronic music. Her part teachers include Paul Paccione, Sever Tipei and Ede Terényi. A violinist and chamber musician, she teaches violin at WIU and is a member of the Julstrom quartet. She has studied in Romania at the Academies of Music in Cluj and Bucharest. She graduated from the University of Illinois at Urbana-Champaign with a DMA degree in May 2003.

## Constellations: 2CC Mix by Robert Voisey

*Constellations: 2CC Mix* is a layered mix of many one-minute ambient miniatures. Each miniature is named after a constellation and almost exclusively uses vocal samples from the voice of Robert Voisey. These miniatures are used like a sonic mobile which can be used in any order, layered on top of one another, with any subset, or repeated to create a new sonic "mix".

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. His work has been heard in more than 40 countries in venues including: London's Stratford Circus, Museum of Contemporary Art Chicago, and New York's Carnegie Hall, Winter Garden Atrium, Tompkins Park, Chashama's street window on 37th street. His work has appeared on TV, radio, off-off Broadway productions, movie screenings, bars, and a video installation projected against a 3 story building.

Robert Voisey is the Executive Director of Vox Novus, a new music production and promotion company. Through Vox Novus, he founded and continues to direct the performance projects: 60x60, Composer's Voice, Fifteen-Minutes-of-Fame, and Circuit Bridges resulting in more than 500 performances promoting thousands of composers, musicians, choreographers, dancers, and artists. He is responsible for empowering the new music community with the composer resources, Composers' Site and Music Avatar. He is also the Organizational Advancement Director of Electronic Music Midwest and is active in promoting contemporary new music projects throughout the world.

## Morneaumix: my husband by Mike McFerron

*Morneaumix: my husband* is a remix of composer David Morneau's *My Husband*. Utilizing a three-note {016} motive found in Morneau's work, the core of this remix are layers of a degrading 31 beat iso-rhythm. This short 8-channel fixed media composition was completed in 2014.

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

## Down river to the rhythm of rowers by John Mayrose

*Down river to the rhythm of rowers* is a controlled improvisation for electric guitar and electronics (Max/MSP). The work demonstrates the unusual aural phenomenon of a sound's anonymity when the attack is removed. Throughout the work, the volume of the guitar fades in shortly after the string is plucked. Three sounds pile up through a series of delays with a very high feedback. There is no processing in the piece; everything you hear is produced live with the guitar.

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



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