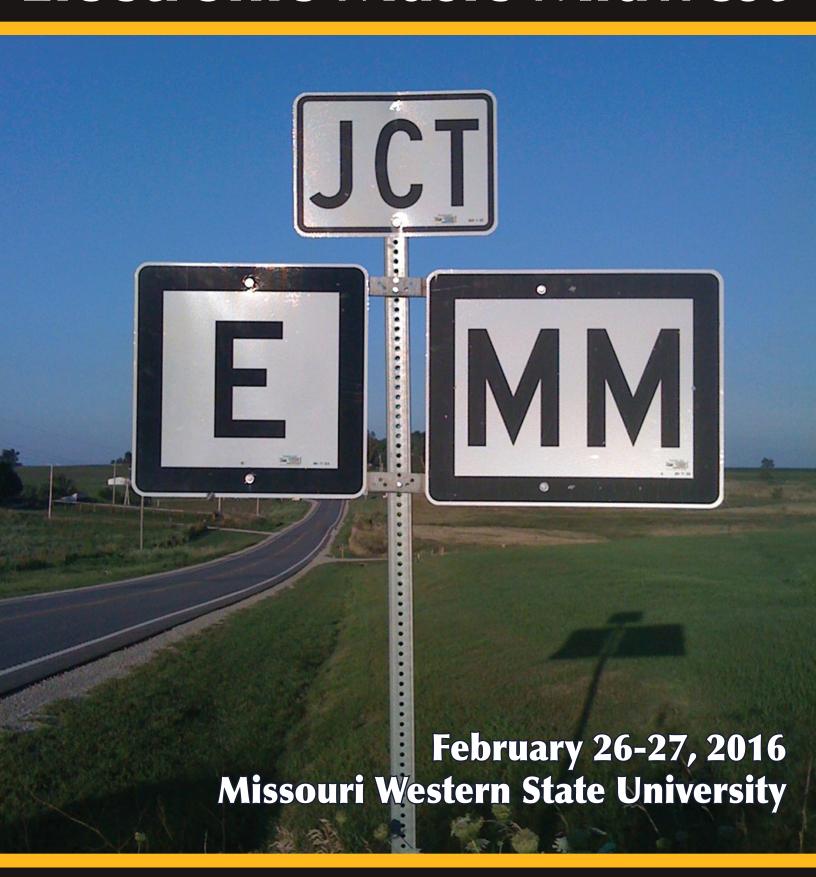
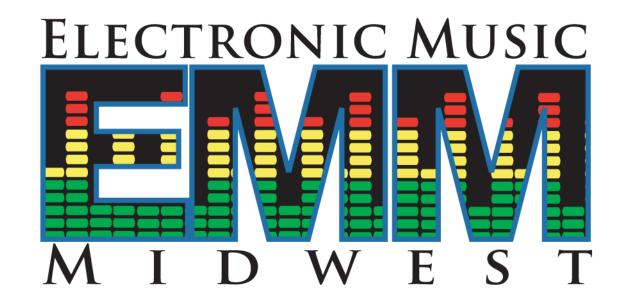
2016 Invitational mini-Festival Electronic Music Midwest



Invitational mini-Festival



February 26-27, 2016 Missouri Western State University St. Joseph, Missouri









EMM Organizers

Mike McFerron founder / festival director

lan Corbett festival director/ technical director

Jason Bolte techinal director

Jay C. Batzner programming director

David McIntire marketing director

Robert Voisey organization advancement director





EMM is made possible by the generous support of Kansas City Kansas Community College and Lewis University February 26, 2016

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 Missouri Western State University on this two-day event of electroacoustic music in St. Joe.

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. David McIntire has been a member of the EMM organizing board for several years, and I've been fotunate to learn so much from him through his music and participation. We are all indeed indebted to him for organizing this 2016 EMM Invitational mini-Festival.

On behalf of EMM organizing board we are delighted that you have chosen to join us this year at Missouri Western, and we hope that you have a wonderful time during your stay.

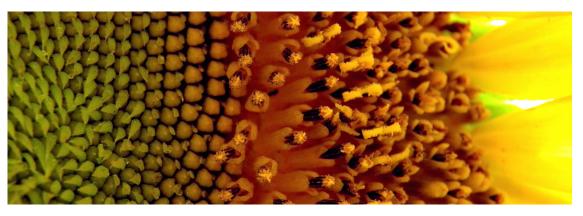
Sincerely,

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

Lewis University



Concert 1 February 26, 2016 ~ 7:30pm Kemper Recital Hall



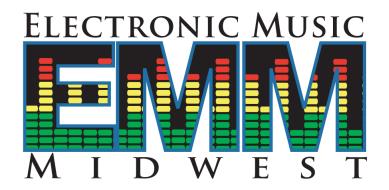
Meditatio Synzygiae

Mike McFerron

Meditatio Synzygia is a concert meditation that peers through the intersections where science and art meet. From the ancient Greek, "suzugos" meaning "yoked together", syzygy has been referred to as a "union of opposites." In this electroacoustic composition, the similarities that bind seemingly opposite elements are examined; consonance and dissonance, drone and chime, sound and image, human intuition and algorithmic process, temporal time and musical time, physical and spiritual.

Abandoning a Western traditional 12-step division of the octave, *Meditatio Synzygia* divides the octave into 672 equal steps. In this composition, the audience hears each of these steps within the octave, and each chime progressively and systematically appears sooner than the previous chime, creating a telescoped musical shape. At the heart of this microtonal work is a transmogrifying drone, a textural pantina surface on which 672 distinct chimes blot.

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.



Concert 2 February 27, 2016 ~ 10:30am Kemper Recital Hall

Relativity Nick Reder

Nick Reder, bass guitar

selectric.metal Travis Garrison

Motors Ted King-Smith & Mnemosyne Quartet

Mnemosyne Quartet
Michael Miller, bass clarinet
Russell Thorpe, saxophone, clarinet, and flute
Ted King-smith, saxophone and electronics
Eli Hougland, electronics and audio engineer

William Doyle Abyss

Shimmering Tetrachord David D. McIntire

David D. McIntire, soprano saxophone

Relativity

by Nick Reder

Relativity is an experiment using the 432hz tuning instead of the standard 440hz. 432hz has many conspiracies surrounding it and people have said it relaxes them. The frequencies are also connected to Hinduism with certain pitches connected to the Chakras within the religion. The key of this piece is in D, related to the "Third Eye Chakra". I tried to recreate tradition Hindustani music with electronic aspects as well.

Nick Reder is an undergrad student at Missouri Western State University earning a bachelor's degree in music technology. Taught by David McIntire and Mark Elting, he continues to expand his horizons on the recording and compositional process. His primary instruments are trumpet, bass, and guitar.

selectric.metal

by Travis Garrison

Type. Bounce. Hit. Manufacture. Drone. Mix. Bake. Serve.

Travis Garrison is a composer, theorist, audio engineer, and performer of electroacoustic music. A common thread throughout his work is a blurring of the boundaries between things organic and things electronic, between the actual and the imagined, and between the real and the hyperreal. Current research interests include computer-based improvisational systems and the aesthetics, history, and theory of electroacoustic music.

Dr. Garrison currently serves as Instructor of Music at the University of Central Missouri, teaching Music Technology and Composition. He previously taught and worked as an audio engineer at East Carolina University and Bennington College. His composition selectric. metal is included on the "Electronic Masters Vol. 3" CD released in 2014 by ABLAZE Records, and the piece was also awarded Honorable Mention in the 2012 SCI/ASCAP Student Commission Competition. His works have been performed at many festivals and conferences including the International Computer Music Conference (ICMC), the Society for Electroacoustic Music in the United States (SEAMUS) conference, the New York City Electroacoustic Music Festival, the Symposium on Arts and Technology at Connecticut College, and the Electronic Music Midwest (EMM) Festival. He currently serves as Technical Director of the New York City Electroacoustic Music Festival and as the CD Series Editor for the Society of Composers, Inc. Garrison holds a Ph.D. in Music Composition with a cognate in Historical Musicology from the University of Florida, an MA in Electroacoustic Music from Dartmouth College, and a BA in Computer Music and Composition from the University of California, San Diego.

Motors

by Ted King-Smith/Mnemosyne Quartet

Both works for improvisors and fixed media, *Motors* and *Birds* are parts of our Anomalous City show at the Prairie Logic park and were written to feature Mnemosyne and guest saxophonist Zach Shemon. Now reimagined as a concert experience, Motors explores the sounds of cars, engines, and a noisy food truck generator; while Birds combines the natural sounds, an ambient texture, and musical quotation of the Barry Cockcroft piece Ku Ku.

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

Abyss by William Doyle

Abyss is one of Will's most recent project, and is styled in the ambient genre. This track aims to paint the image of a large gorge, which take form in the various effects throughout the song. Abyss was inspired after Will listened to Brian Eno's album titled "Ambient 1: Music for Airports".

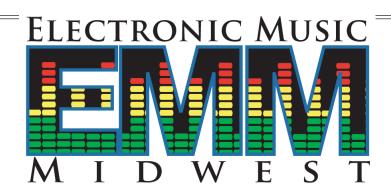
Will Doyle is currently a student of Music Technologie at Missouri Western State University, with over nine years of ensemble performance experience. Being an avid listener of modern EDM genres, he decided to look into how he could compose electronic music. As a result of this research, Will has gained an electronic composition hobby that has lasted for nearly 5 years. He has produced different genres of EDM (which include Electro, Dubstep, and Chiptune), along with the new addition of Abyss.

Shimmering Tetrachord

by David D. McIntire

Shimmering Tetrachord is a study in impure tunings. Sine waves are unfurled in ever-richer cascades, with the soloist weaving lines among them. The tetrachord is a suspended chord (B-flat/C/F/G) that opens in 5-limit just intonation, but with each recurring succession of tones this tuning is thwarted further; each sine wave is unpredictably shifted in frequency by a few hertz.

David D. McIntire is an educator, sound artist and producer based near Kansas City. He holds music degrees from Nazareth College of Rochester, Ithaca College and the University of Missouri-Kansas City. He is the proprietor of Irritable Hedgehog, a label devoted to minimal and electroacoustic music and whose recordings have been widely recognized for their excellence. He also leads the Ensemble of Irreproducible Outcomes, a trio of composer/performers devoted to playing indeterminate compositions.



Concert 3 February 27, 2016 - 2:30pm Kemper Recital Hall

Extensions Eric Honour

Eric Honour, baritone saxophone

Birds Eli Houghland

Mnemosyne Quartet
Michael Miller, bass clarinet
Russell Thorpe, saxophone, clarinet, and flute
Ted King-smith, saxophone and electronics
Eli Hougland, electronics and audio engineer

Earth Tones James Mobberley

The Long Goodbye Kip Haheim

Matt Otto, saxophone

Wave Trains Travis Garrison

Largamente Con Amore, Capriccio Con Attitude Ian Corbett
Ian Corbett, saxophone

Extensions

by Eric Honour

Extensions, a guided improvisation composed in 2014, 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, Spark, FEMF, BEAF, EMM, and others. A member of the Athens Saxophone Quartet, he performs regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions in North America and Europe.

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, 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.

Birds

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Earth Tones

by James Mobberley

Earth Tones, for fixed media, was written in 1978 on the Moog Mark IV and the Arp 2600 synthesizers, with layers of sound recorded live, directly to 4-track tape. The sounds of that decade were dominated by the warm pulsing of square wave pads and glissing lead lines. I still love that stuff...

James Mobberley is Curators' Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City. Awards include the Rome Prize, a Guggenheim Fellowship, and awards from the American Academy of Arts and Letters, the Civitella Ranieri Center, the Van Cliburn Composers Invitational, and the Charlotte Street Foundation. Commissions have come from the Koussevitzky Foundation, the Fromm Foundation, the Barlow Endowment, Chamber Music America, the St. Louis Symphony, the Kansas City Symphony, Meet the Composer, Music From China, and the Cleveland Chamber Symphony. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, the Beijing Modern Music Festival, and over 50 colleges and universities around the world. His music has received 1320 performances on five continents, and appeared on more than two dozen recordings. Over 50 works are available for listening on https://soundcloud.com/jim-mobberley. An avid bicyclist, he lives in Liberty, Missouri with his wife Laura, a writer, and sons Lucas and Jake. Visit www.jamesmobberleymusic.com to learn more.

The Long Goodbye by Kip Haheim

The Long Goodbye is a meditative improvisation that draws upon various esthetic traditions including Jazz and Indian classical music. The piece is essentially one long out-breath. In some meditation traditions the out-breath is often associated with deep relaxation and is a symbol of release and giving back. The sound world of the piece is generated from a few samples of a malfunctioning fluorescent light fixture rich in harmonics based on 60 cycle hum (which has been tuned down slightly to match the standard tuning of the saxophone).

Kip Haaheim is a composer, musician, and digital artist currently living in Lawrence KS. After being a successful bassist, composer, and producer in the San Francisco Bay Area for more than twenty years he went back to school for a Masters degree at the University of Minnesota and then a doctorate at the University of Arizona. After teaching at the University of Arizona for two years he joined the faculty at the University of Kansas where he was tenured in 2007 and remains to this day.

Haaheim has eclectic interests but spends most of his time composing and producing electro-acoustic music often involving multi-media. His collaboration with fellow composer Daniel Asia Sacred and Profane (Summitt Records 2002) is one of the first surround-sound audio DVDs ever released commercially. Since then he has created a substantial body of work comprising experimental videos, chamber music, audio installations, and various electro-acoustic compositions. H also composed and produced the score for Ryan Jones's documentary film Fall from Grace (originally broadcast on the Showtime cable television network), and the score for Kevin Wilmott's feature film The Only Good Indian (which premiered at the Sundance Film Festival and then had a significant theatrical release internationally). Both films are currently available on Netflix. In his electro-acoustic music he often mixes live musicians with computer- processed sounds and tends to favor live performance over fixed-media. Haaheim's most recent work often features improvisation and the use of non-traditional methods of controlling audio playback and processing.

Matt Otto is currently the Assistant Professor of Jazz Studies at Kansas University (KU). Matt is also an Adjunct Professor at the Rutgers New Brunswick teaching online courses in jazz improvisation, theory and performance. Otto studied music performance and composition at Indiana University, Berklee School of Music, New School Jazz (BFA) and California Institute of the Arts (MFA). Having lived in Japan for 5 years, New York City for 7 years, and Los Angels for 6 years he has performed with a variety of artists including Anthony Wilson, Larry Koonse, Rashid Bakr, Albert "Tootie" Heath, Gregory Hutchinson, Jonathan Kreisberg, Charlie Haden, Joe La Barbera, Leroy Vinegar, Jimmy Smith, Paul Jackson, Sara Gazarek, Josh Nelson, Danny Weiss, William Parker, Matt Wilson, Steve Cardenas, Bobby Watson, Bob Weir, Deborah Brown, Reggie Workman and many others. While in Los Angeles, Matt co-founded of the Los Angeles Jazz Collective. The mission of the collective (LAJC) is to help create opportunities for creative jazz composers and performers to showcase original artistic work and to set up an ongoing Jazz outreach program for young jazz musicians in and around Los Angeles. Matt has recorded and performed with the Grammy nominated Anthony Wilson Nonet (The Power of Nine, Groove Note 1035, 2006), and performs frequently in Los Angeles with the Grammy Nominated Alan Ferber Big Band as well as having recorded on over 50 CD's as both a leader and a side man.

Wave Trains

by Travis Garrison

Imagine a train full of pianos on the beach. This piece is nothing like that.

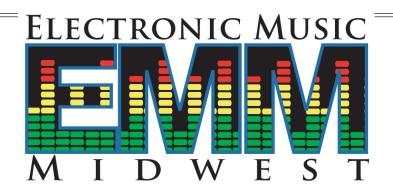
Travis Garrison is a composer, theorist, audio engineer, and performer of electroacoustic music. A common thread throughout his work is a blurring of the boundaries between things organic and things electronic, between the actual and the imagined, and between the real and the hyperreal. Current research interests include computer-based improvisational systems and the aesthetics, history, and theory of electroacoustic music.

Dr. Garrison currently serves as Instructor of Music at the University of Central Missouri, teaching Music Technology and Composition. He previously taught and worked as an audio engineer at East Carolina University and Bennington College. His composition selectric. metal is included on the "Electronic Masters Vol. 3" CD released in 2014 by ABLAZE Records, and the piece was also awarded Honorable Mention in the 2012 SCI/ASCAP Student Commission Competition. His works have been performed at many festivals and conferences including the International Computer Music Conference (ICMC), the Society for Electroacoustic Music in the United States (SEAMUS) conference, the New York City Electroacoustic Music Festival, the Symposium on Arts and Technology at Connecticut College, and the Electronic Music Midwest (EMM) Festival. He currently serves as Technical Director of the New York City Electroacoustic Music Festival and as the CD Series Editor for the Society of Composers, Inc. Garrison holds a Ph.D. in Music Composition with a cognate in Historical Musicology from the University of Florida, an MA in Electroacoustic Music from Dartmouth College, and a BA in Computer Music and Composition from the University of California, San Diego.

Largamente Con Amore, Capriccio Con Attitude by Ian Corbett

I couldn't help myself.

Ian Corbett is Coordinator 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. Ian's book "Mic It! – microphones, microphone techniques, and their impact on the mix" was published by Focal Press in 2014, and he also authors articles for Sound On Sound ("The Worlds Best Recording Technology Magazine"). Since 2004 he has been a member of the Audio Engineering Society's Education Committee, and has presented, mentored, and served on panels at local, regional, national, and international AES events, as well as many other professional industry events throughout the USA, Europe, Central America and Asia, and he is also a member of the Producers & Engineers Wing of the National Academy of Recording Arts and Sciences. Ian holds a Doctor of Musical Arts degree in composition from the University of Missouri-Kansas City, and he can frequently be found playing saxophone, eating and drinking in Kansas City's jazz clubs and restaurants.



Concert 4 February 27, 2016 ~ 7pm Kemper Recital Hall

Vox Mettallica James Mobberley

New Horizon Paul Rudy

Spencer Edgers, saxophone

Suspension of Time Aaron Crawford

Flone Mara Gibson

Virginia Q. Backman, flute

Handcrafted Ale Eric Honour

Eric Honour, performer

Downtown Replay Jon Robertson
Lauran Thompson, Character physical Char

Lauren Thompson, Choreography Tom Hipp, Video

Cat Mahari, dance

Vox Mettallica

by James Mobberley

Vox Metallica (2006), for fixed 2-channel digital media, uses a collection of recordings of non-singing sounds from several different voices, plus recordings of guitars, bass guitar, drum set, and organ as sound sources. Context being a critical part of our memory and pattern-recognition processes, Vox Metallica plays with familiar and non-familiar juxtapositions of elements from "classical" electro-acoustic and popular music. After all, it's both a short walk, and a very long walk, from uptown to downtown...

James Mobberley is Curators' Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City. Awards include the Rome Prize, a Guggenheim Fellowship, and awards from the American Academy of Arts and Letters, the Civitella Ranieri Center, the Van Cliburn Composers Invitational, and the Charlotte Street Foundation. Commissions have come from the Koussevitzky Foundation, the Fromm Foundation, the Barlow Endowment, Chamber Music America, the St. Louis Symphony, the Kansas City Symphony, Meet the Composer, Music From China, and the Cleveland Chamber Symphony. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, the Beijing Modern Music Festival, and over 50 colleges and universities around the world. His music has received 1320 performances on five continents, and appeared on more than two dozen recordings. Over 50 works are available for listening on https://soundcloud.com/jim-mobberley. An avid bicyclist, he lives in Liberty, Missouri with his wife Laura, a writer, and sons Lucas and Jake. Visit www.jamesmobberleymusic.com to learn more.

New Horizon

by Paul Rudy

The dawn of 2016 for me was not just seeing the light at the end of the tunnel, but actually emerging into it. New Horizon is what I felt upon emerging from a darkness that nearly took me. It is about what is possible. Probability be damned!

Dr. Paul Rudy is an internationally acclaimed composer and professor at the UMKC Conservatory of Music and Dance. He performs, teaches workshops, and leads meditations on sound art and healing. He builds land art and ceremonial spaces at Harmony Farm outside Lawrence, Kansas, to honor the Spirits of the Land and the Ancestors. On Halloween night in 2014 he began taking anomalous photographs that reflect this deep connection with the land and its non-physical occupants.

Spencer Edgers is a saxophonist/composer originally from Bellevue, WA. He is currently studying jazz saxophone at the Boyer College of Music and Dance (Temple University) in Philadelphia, PA.

Suspension of Time

by Aaron Crawford

"We are travelers on a cosmic journey, stardust, swirling and dancing in the eddies and whirlpools of infinity. Life is eternal. We have stopped for a moment to encounter each other, to meet, to love, to share. This is a precious moment. It is a little parenthesis in eternity."

-- Paulo Coelho, The Alchemist

Aaron Crawford lives in Parkville, MO and has worked in the professional music field over the past 13 years as a touring musician, live sound engineer, recording engineer, producer, and mixer. Aaron is currently in his final semester at Missouri Western State University pursuing his Bachelors of Music focused in Music Technology/Percussion and a minor in Psychology. He is studying under Dr. David McIntire (composition/technology) and Dr. Dennis Rogers (percussion).

Crawford has had original compositions diffused and performed at the 2000, 2002, and 2014 Electronic Music Midwest Festival. In April of 2015 Crawford premiered the commissioned piece "Mokusatsu" for the Missouri Western State University eXtreme Percussion Festival, which featured a two drum set solo with electronics. In July of 2015, Crawford performed a world premier of his piece for vibraphone and computer called "Sculptures" at the soundSCAPE festival in Maccagno, Italy.

In 2013, Crawford engineered, co-produced, and co-wrote the Grammy nominated music group Norma Jean. Norma Jean's record Wrongdoers peaked at 37 on the Billboard Music charts, number 1 on the Christian Charts, 7 on the rock charts, and 3 on official vinyl charts. He also engineered and produced the band Bears and Company who hit top ten in record sales in Japan in 2013.

Flone

by Mara Gibson

Flone is meant to imply an arrow, piercing, to divide, a splice to split; also, it suggests, being alone, and protecting that solitude. Formally, the piece is constructed around "tension points" initiated by tempo changes resulting in sudden, dramatic shifts in personality. The dissonant multiphonics, derived from the diminished seventh progression in the Allemande of Bach's Partita, signify the onset of a change. The Bach quotation gradually becomes more identifiable until one third of the way through the piece, (similar to a technique I explored in E: clipse), when it then fractures itself, and echoes the opening, more ethereal in character, gradually returning in a flipped dynamic shape (crescendo from mp to f). What begins the piece as a descrescendo (a dying away of sound to "niente"), ends the piece with a tension, a crescendo with sudden interruptions, distractions and disruptions.

Composer Mara Gibson is originally from Charlottesville, VA, graduated from Bennington College, and completed her Ph.D. at SUNY Buffalo. She has received grants and honors from the American Composer's Forum, the Banff Center, Louisiana Division of the Arts, ArtsKC, Meet the Composer, the Kansas Arts Commission, the National Endowment for the Arts, the International Bass Society, ASCAP, and the John Hendrick Memorial Commission, Virginia Center for Creative Arts and Yale University. Internationally renowned ensembles and soloists have performed her music throughout the United States, Canada, South America, Asia, and Europe. Dr. Gibson teaches at the UMKC Conservatory as Associate Professor while leading the Conservatory's Community Music and Dance Academy as director; she is founder of the UMKC Composition Workshop and co-director/founder of ArtSounds and coordinates undergraduate composition. She released her first compilation CD ArtIfacts this past May.

Virginia Q. Backman, is a Doctor of Musical Arts Candidate at the UMKC Conservatory, where she earned a Master of Music in Flute Performance in 2009 and studied with Mary Posses. In 2006, she earned a Bachelor of Music in Instrumental Education and Flute Performance from Central Washington University where she studied with Hal Ott and was one of the founding members of the CWU Contemporary Music Ensemble. While at UMKC, she served as principal flutist for Musica Nova, the Conservatory's contemporary music ensemble. In 2012 she performed in a collaboration concert between members of Music Nova and Eighth Blackbird. Backman has appeared as a guest artist at the National Conference of the Society for Composers, the SCI Region V and VI conferences, the University of Central Missouri New Music Festival, and the Black Lab New Music Festival in Kansas City. She won the 2008-09 Missouri round of the MTNA Young Artist Woodwind Competition and was awarded Second Place in the West Central Division Round. In 2012 and 2013 she took second place in the Mu Phi Epsilon Scholarship Competition. Backman has performed in master classes of Jeanne Baxtresser, Walfrid Kujala, Zart Dombourian-Eby, Tim Munro, John Barcellona, William Bennett, Lorna McGhee, Sarah Jackson, and Catherine Payne.

Handcrafted Ale

by Eric Honour

After my family, my three great loves in the world are music technology, experimental music, and high-quality beer. As a home brewer, I delight in crafting unique, delicious beers. As a composer, audio engineer, and performer, I love exploring the intersections between music and technology. This work extends the sound world that exists around the enjoyment of a great beer through live granular and spectral audio processing in Max.

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, Spark, FEMF, BEAF, EMM, and others. A member of the Athens Saxophone Quartet, he performs regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions in North America and Europe.

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Downtown Replay

by Jon Robertson

Downtown Replay is a "process piece," which is a fancy way of saying that it has gone through several phases before reaching this stage. The process began when I met with choreographer Lauren Thompson about the Kansas City Downtown Council's Art in the Loop program. We created an improvisational piece to be performed outdoors in the KC downtown area. The idea was to create a sonic and visual feedback loop. I placed microphones on park benches and bus stop benches and routed those sounds through effects and delays, then sent those modified sounds through loud speakers back to the public to listen to and reinterpret. Dancers were given a specific set of instructions to interpret the movement surrounding them, which then bystanders could choose to reinterpret or ignore, either way inviting the dancers to reinterpret the movement. The whole process was video and audio recorded. You will now see the the video, audio, and dance reinterpreted for this stage.

Jonathan Robertson, adjunct instructor in the music technology department at MWSU, is a composer and sound designer working in Kansas City. He is currently composer for the theatre play Medea (directed by Joshua K. Brody) at UMKC, assistant sound designer for Kansas City Swing (dir. Ricardo Khan) at the St. Louis REP, and composer/sound designer for Immeasurable Heaven (dir. Stephanie Roberts) on Spencer Stage at UMKC. He co-wrote and directed the plays Companions and The Audio Cart (Kansas City Fringe Festival 2014 & 2015). Look for his new work, Mannequins, at the 2016 Kansas City Fringe Festival.



www.emmfestival.org