

20th Annual Festival Electronic Music Midwest



April 22-23, 2022
Lewis University

Providing access to new electroacoustic music by living composers

ELECTRONIC MUSIC



M I D W E S T

April 22-23, 2022

Lewis University
Romeoville, IL





On behalf of Kansas City Kansas Community College, it is my pleasure to welcome you to Electronic Music Midwest. Since its inception in 2000 as the Kansas City Electronic Music Festival, the annual event has presented a series of short concerts over the course of a weekend, bringing together interesting and cutting-edge artists and researchers who share their works and ideas with each other. More than 500 new electronic compositions by composers from around the world have been featured in this Midwestern event. The festival is also an excellent avenue for broadening the experience of our students, who can see and hear new technologies and techniques before they filter to the mainstream.

Andrea Cheeseman is an advocate of new music, and sought-after performer of electroacoustic music written for clarinet and bass clarinet. A promoter of electroacoustic music she has toured extensively and given recitals throughout the country. We are pleased to have her as this year's guest performer.

I am confident the EMM festival will provide an exceptional occasion for composers, performers, faculty, educators, students, and the community – to explore the field of electroacoustic music and its innovative technologies. KCKCC is especially proud of the work the Dr. Ian Corbett, Professor of Audio Engineering at KCKCC and EMM festival director/technical director, does for the festival throughout the year, and the work of KCKCC's audio engineering and music technology students as they assist with the running of the festival.

We welcome you to EMM 2022 at Lewis University, and hope you have a fun and fulfilling experience!

Sincerely,

A handwritten signature in dark ink, appearing to read 'Aaron Margolis', with a stylized flourish at the end.

Dr. Aaron Margolis
Dean of Arts, Communications and Humanities

April 4, 2022

Dear Friends and Colleagues:

Greetings from the College of Humanities, Fine Arts and Communications at Lewis University, and congratulations on the celebration of the 2022 Electronic Music Midwest Festival! Lewis University is excited to have been affiliated with EMM since its inception in 2000, this is their 20th Anniversary (two years lost to Covid). We are particularly pleased to support and acknowledge the work of Lewis University Professor of Music Dr. Mike Mcferron, EMM co-founder and festival co-director.

EMM is distinctive in the role it has played to bring to life new and innovative electroacoustic music through performances of the highest quality. Since 2000 the festival has featured over 1200 works by composers from around the globe, and this year's festival brings more than 50 artists, innovators and leaders in electroacoustic music performance and composition.

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

The 2022 Festival features guest performer Andrea Cheeseman, clarinet. A champion of new electroacoustic music, Dr. Cheeseman has premiered many new works by today's leading composers. She is a versatile musician and has been the featured performer at festivals such as the Third Practice Electroacoustic Music Festival and the Electroacoustic Barn Dance.

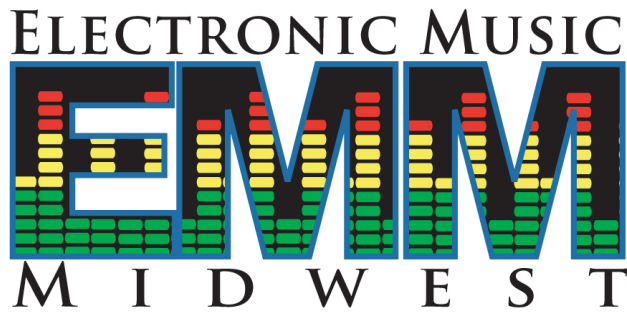
Lewis University is honored to play a part in supporting this festival, and we wish to thank and acknowledge our long-standing consortium partners Kansas City Kansas Community College (KCKCC). In addition, we extend heartfelt gratitude for the contributions of Dr. Ian Corbett, Dr. Jason Bolte, Robert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

May EMM 2022 provide moments of artistic imagination and musical transformation that will engage and inspire you.

Sincerely,



Laura L. Franklin, DMA
Dean | General Education and College of Humanities, Fine Arts & Communications
Lewis University
she/her/hers



April 22, 2022

Dear Friends,

Welcome to the 20th Annual Electronic Music Midwest! We thrilled to present this two-day festival of electroacoustic music. Nearly 200 works were submitted for consideration for this year's festival. Congratulations on your selection!

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

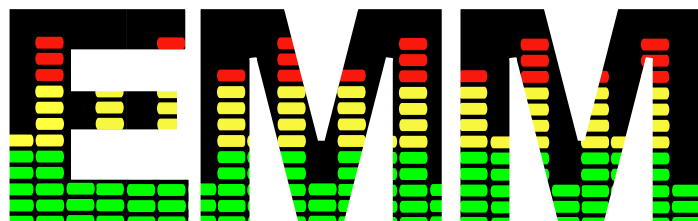
We are grateful to Andrea Cheeseman for serving as our artist in residence this year. Andrea is a spectacular performer and champion of new music. We are confident you will be impressed by her performances throughout the festival.

The 2022 EMM will be an amazing festival. If only for a few days, your music in this venue will create a sodality we hope continues for a long time to follow. Your contribution to this festival gives everyone in attendance insight into the future of this ever-developing field of artistic expression. The struggles of the last two years have shown us the importance of building community where we can and how artistic creations bind us together in the world. Thank you for being a part of this community of artists.

We are delighted that you have chosen to join us this year at EMM, and we hope that you have a great time during your stay. If we can do anything to make your experience here better, please do not hesitate to ask any of the festival team.

Welcome to EMM!

Mike, Jason, Kay, Tony, Rob, and Ian



2020 EMM Guest Artist, Andrea Cheeseman

Andrea Cheeseman is a clarinetist and teacher living in Columbia, South Carolina. Throughout her career, she has been committed to playing good music and collaborating with inspiring people who challenge her.

A versatile performer, Cheeseman frequently performs as a soloist and chamber musician. Although she regularly performs traditional repertoire, she is an advocate of new music and is a sought-after performer of electroacoustic music written for clarinet and bass clarinet. Wishing to promote electroacoustic music, she has toured extensively, giving recitals and masterclasses throughout the country. Additionally, Cheeseman has been a featured performer at festivals such as the Third Practice Electroacoustic Music Festival and the Electroacoustic Barn Dance and has appeared at the TUTTI Festival, EMM and SEAMUS conferences. She has been described as “a skilled performer with an ability to connect to the audience. And comfortable in her own skin, she has the uncanny ability to slide into the soundscape as if she were physically part of it.” Cheeseman has premiered pieces by today’s leading composers and released her debut album *Somewhere* in September 2019 (Ravello).

From 2009 to 2019, Cheeseman served on the faculty of Appalachian State University where she taught studio lessons and a methods course as well as coached chamber music. Prior to her appointment at ASU, Cheeseman was on the faculties of Delta State University, Alma College and Hillsdale College. Cheeseman earned the Doctorate of Musical Arts and Master of Music degrees in clarinet performance from Michigan State University and the Bachelor of Music degrees in clarinet performance and music education from Ithaca College.

When not teaching or performing, Cheeseman spends her time gardening, swimming, practicing ashtanga yoga and perfecting her kimchi recipe. More info at cheesemanclarinet.org.



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Concert 1

April 22, 2022

Philip Lynch Theatre ~ 1:30pm

Re:Hab/Re:Sound

Will Porter, trombone

Brad Decker

De Rerum Natura

Rodney DuPlessis

Double Pendulum

Kevin Anthony, performer

Kevin Anthony

Surge

Alex Theiss, trombone

Patrick Reed

vite(re)mix

Carter John Rice

That's the Way the Cookie Crumbles

Wilson Poffenberger, saxophone

Carolyn Borcharding

Re:Hab/Re:Sound

by Brad Decker

Often we lose sight of the beauty around us, while we are focused only on what's right in front of us. Modern life often forces us to live within blinders, and we too easily lose sight of the nuances of our peripheral vision. This project aims to symbolize beauty in a dark world. Flute and oboe explore gestures and musical idioms that suggest a beautiful, blissful transcendence of a plastic society, which is continuously filled with alarm and tension. The computer part captures this tense reality: test sirens reverberating in empty spaces, sudden disruptions, unlikely snarls of percussive elements, and swirling rhythms. This piece was commissioned by Rebecca Johnson and Elizabeth Sullivan, and is dedicated to them.

Brad Decker is a composer, educator, and performer of contemporary concert music, whose works often incorporate electronic, electroacoustic, or interactive media. His recent works explore the interaction of acoustic instruments and electronics to create immersive composite textures. His instrumental works combine virtuosic flourishes, polyrhythmic interplay, and extended techniques. Electronic elements include interactive computer processing and sampling, multichannel diffusion, and fixed-media accompaniments. Multimedia projects range from traditional film soundtracks to live-performed improvisations with video. As a double bassist, he regularly performs his own compositions and improvisations that incorporate computer interactivity. His teachers include Peter Hestermann, Kenneth Jacobs, Erik Lund, Heinrich Taube, Steven Taylor, and Scott Wyatt. He has attended masterclasses and lessons with composers Agostino DiScipio, Stefano Gervasoni, Lee Hyla, and Tristan Murail. He currently teaches music composition and technology at Eastern Illinois University.

His music is distributed through his website www.braddecker.org.

Originally from the United Kingdom, **Will Porter** (pronouns: he/him) joined the faculty at Eastern Illinois University in 2018. Will has performed with orchestras throughout Europe, South America and North America, including the London Philharmonic Orchestra and Gustav Mahler Jugendorchester. From 2009-2014, Will held the position of Co-Principal Trombone with the Orquesta Filarmonica de Santiago, at the Teatro Municipal, in Santiago, Chile. Will gave performances at the 2018 International Trombone Festival, and the 2019 American Trombone Workshop.

Will's research interests examine the relationships between classical-music education and social development, and from 2016-2017 he spent 12 months performing, teaching and researching in Mozambique. His previous research in East Africa has included working with brass bands in Dar es Salaam, Tanzania. Will regularly works with court-involved youth at juvenile detention centers and youth shelters in Wisconsin and Illinois, where he gives music workshops and teaches trumpet and trombone.

A first-generation student, Will is a graduate of the University of Leeds (BMus Hons), the Royal Academy of Music (MMus and LRAM), and the University of Wisconsin-Madison (DMA). Will is an Edwards Trombone Performing Artist.

De Rerum Natura

by Rodney DuPlessis

De Rerum Natura is inspired by the concept of "naturalness" in physics, which presents a conflict between truth and beauty. In physics, the most natural theories ought to have dimensionless ratios of order 1 and ought not to have fine-tuned parameters. The tension between this widely applied concept on the one hand, and the promise of science to shed all bias in pursuit of truth on the other, guided my meditation within the soundscape of this piece. The sound material was recorded by the composer in Australia (Alpine National Park), Paris, Siena, and California. Composed at Musiques & Recherches in Belgium and at CREATE in California (2019-2020). The blending and processing of sounds reflects the tension between nature and naturalness; the way things are and the way we want them to be.

Rodney DuPlessis is a Canadian composer and programmer exploring intersections of science, nature, technology, and music. In his work, he studies processes and patterns from natural and human-made systems to extract latent musicality and visceral sonic narratives. He incorporates algorithmic and intuitive methods, field recording, sonification, and software development to create electroacoustic and chamber music, museum installations, and network music collaborations.

His music has been performed internationally and recognized by prizes such as Musica Nova International Competition (Finalist), Corwin Award for Excellence in Composition (1st prize - Percussion, 1st prize - Solo), and 2020 SEAMUS/ASCAP award (finalist). He has collaborated with new music luminaries such as Los Angeles Percussion Quartet, Formalist Quartet, Hocket, Henrique Portovedo, and Scott Worthington.

As a programmer, DuPlessis creates innovative sound processing and synthesis software. In 2020, Duplessis, Curtis Roads, and Jack Kilgore released EmissionControl2, an interactive real-time application for granular synthesis. In 2021, he released QHOSYN, a synthesizer that sonifies a quantum wave function.

DuPlessis is dedicated to promoting the presentation of new music and art. He has directed and produced many festivals and concerts, and serves as Programs and Development director of the Nomadic Soundsters art collective.

DuPlessis' teachers have included Curtis Roads, Clarence Barlow, João Pedro Oliveira, and Martin Kutnowski. He holds a BA in Music and Psychology, Masters of Arts in Composition, Masters of Science in Media Arts & Technology, and PhD in Composition at UC Santa Barbara.

Double Pendulum

by Kevin Anthony

Double Pendulum is an audiovisual work for solo performer. It is an experiment in complexity from simplicity. Internally, it consists of a three-act narrative that is realized by the performer through guided improvisations. A visualized particle system reflects the musical actions of the performer, and in turn informs the performer of how to react. The shy and infantile particle system grows awkwardly, then experiences an apotheosis in a cloud of visual swarms and sonic drones.

Kevin Patrick Anthony is a music composer, electronicist, vocalist, artist, designer, and a pursuer of creative technologies. He is currently an assistant professor of composition at Brigham Young University. He has a passion for maintaining interdisciplinary environments which promote collaborative creativity. He has received degrees from Brigham Young University Idaho (BMA), Brigham Young University (MA in Music Composition) and the University of California, Irvine (PhD, Integrated Composition, Improvisation, and Technology).

His work aims to harness the creative possibilities presented by new and old technologies. He has researched and worked creatively in a great breadth of fields including digital signal processing and spectral analysis, artificial intelligence, sensor-circuitry, animation and illustration, non-verbal communication in virtual spaces, virtual reality, and motion-to-music translation.

Surge

by Patrick Reed

Surge explores the movements of ocean waves, navigating different phrases and gestures of musical wave shapes. The work splits into 4 sections, starting with a low rumbling of small swells of ocean waves leading into a large swell that comes crashing back down each time with more energy. The middle section represents my interpretation of a nice evening along the beachfront. The calmness of waves combine with bells from various harbors. This grows slowly over the course of the night, rising and swelling before revisiting the gestures from the opening. The trombone slowly begins to play a group of many notes, giving into a slow feel of constant rising with a larger nervous and stressful section creating the sensation of an endless, ascending wave. This finally crashes back down and makes way to the calm sparkle of a relaxed coda, where the trombone plays a series of rising and falling waves fading into the distance. Surge also explores the dichotomy between a light, sparkling texture representing the calmness and wonder of coral reefs and the surface of the ocean, and the gritty, mysterious darkness found at the bottom of the ocean.

Patrick Reed is a native of Dallas Texas, as a composer and educator, he hopes to foster and teach an interest and love for contemporary music to people of all ages. His music style ranges from solo to large ensemble compositions, to works written for beginners and young band ensembles. His work has recently been performed at ICMC in Daegu, South Korea, New York City Electroacoustic Music Festival, SEAMUS, NSEME national conferences, and at SCI region six conferences.

Reed is currently pursuing a PhD. in music composition at the University of North Texas.

Reed earned his Master in Music in composition at Bowling Green State University, where he has studied with Elainie Lillios, Christopher Dietz, and Mikel Kuehn. He holds a Bachelor of Music in Composition and Music Education from Texas Tech University, where he studied composition with Peter Fischer and Mei-Fang Lin.

Alexander Theiss is currently an active performer and educator in New York City. As an educator he currently teaches trombone lesson for the Mannes School of Music Prep division. In addition, Alexander has taught music in public schools in Maryland, Texas, and New York in addition to his private lesson studios over the past decade. Since in New York, he has performed under the direction of many prestigious conductors such as Joel Revzen and Gerard Schwartz, as well as performances at Alice Tully and Carnegie Hall. As a Graduate Assistant at Texas Christian University Alexander assisted in facilitating the TCU Trombone Summit, conducted performances with the TCU trombone choir, and performed as a soloist in the school's Honors Recital. Alexander received his Bachelor of Music in Music Education from Texas Tech University where he was a Drum Major for the Marching Band and active educator years after for their summer band and orchestra camp.

vite(re)mix

by Carter John Rice

You are the smoothie now.

Carter John Rice is an assistant professor of Multimedia Arts Technology at Western Michigan University. A native of Minot, North Dakota, Rice is not only a composer but also an audio engineer and educator drawn to music through a desire to instill knowledge in others. He is passionate about music education and enjoys teaching music at all levels.

As a composer, Rice draws inspiration from a wide array of sources including acoustic phenomena, cognitive science, and classical mechanics. His music has been featured at venues such as the national SEAMUS conference, the national conference for the Society of Composers Inc. (SCI), the International Computer Music Conference, Electronic Music Midwest, and the Electroacoustic Barn Dance.

Rice holds a bachelor's degree in music theory and composition from Concordia College, a master's degree in music composition from Bowling Green State University, and a doctor of arts in music composition from Ball State University. He has studied with Elainie Lillios, Christopher Dietz, Michael Pounds, Jody Nagel, Keith Kothman, Daniel Breedon, and Steven Makela.

That's the Way the Cookie Crumbles

by Carolyn Borcharding

Cookie Crumbles is an experiment in improvisation with live electronics. This was written originally for Wilson Poffenberger's doctoral project in which he discusses various strategies for learning to improvise outside of the jazz idiom. The piece can take on many different forms and styles based on the improviser's decisions while playing and progressing through the cues. The form, duration, and even instrumentation are flexible, and there is no score besides short descriptions of each cue displayed in the SuperCollider post window. For me as a composer, this was also an exercise in letting go, as all of my work up until this point has required very specific scored directions to the performer. The title of the piece fits the material well. Whatever the decisions of the performer may be, that's just the way the cookie crumbles.

Carolyn Borcharding is a composer and sound artist predominantly interested in building sounding and visual worlds within which performing bodies and audio gestures can exist together in various fluid relationships. Her body of work ranges from pieces for solo instrument to multimedia ensembles consisting of video, electronically produced sound, and acoustic instruments. In her multimedia works, she considers each medium an essential performing body in which the media interact with, relate to, and inform one another. In fixed media works, she experiments particularly with the creation and destruction of the listeners' sense of space. Carolyn has had works performed internationally throughout the North American region and at national and regional events such as the Society for Electro Acoustic Music in the United States National Conference, the North American Saxophone Alliance National Conference, Electronic Music Midwest, New Music on the Point, and others. Carolyn received her Master's in Music Composition at Western Michigan University where she studied with Dr. Christopher Biggs and Dr. Lisa Coons. She is currently pursuing her doctorate in music composition from the University of Illinois.

Described as an “Admirably skilled player” (The News-Gazette), Boston based saxophonist **Wilson Poffenberger** is quickly establishing himself as a soloist, educator, chamber musician and improviser. Currently, Mr. Poffenberger is pursuing a Doctor of Musical Arts degree in saxophone performance and literature at the University of Illinois Urbana-Champaign where he recently received ABD status.

As a soloist, Mr. Poffenberger has performed with the Boston Modern Orchestra Project, Illinois Modern Ensemble, Illinois Wind Symphony, Dana Symphony Orchestra, Youngstown State University Percussion Ensemble, and Hagerstown Municipal Band. He has presented recitals at the National Student Electronic Music Event, XVIII World Saxophone Congress in Zagreb, Croatia, EMS60 Conference, Splice New Music Festival, International Navy Band Saxophone Symposium, North American Saxophone Alliance Biannual Conference, Duquesne Saxophone Day, the Fondation des États-Unis and the Fondation Bierman-Lapotre.

Recent accomplishments include first prize at the 2020 UI Symphony Orchestra Concerto Competition, first prize at the 2020 American Prize Chamber Music Competition, first prize at the 2020 North American Saxophone Alliance Quartet Competition, first prize at the 2019 Mostly Modern Festival Concerto Competition, first prize at the 2019 Krannert Debut Artist Competition, grand prize at the 2017 Enkor International Woodwind and Brass Competition, winner of the 2016-2017 Harriet Hale Woolley award, first prize at the 2014 Dana Young Artist competition, semi-finalist in the 2014 International Saxophone Symposium and Competition, and semi-finalist in the 2018 and 2014 North American Saxophone Alliance Collegiate Solo Competition.

A strong advocate for new music, Mr. Poffenberger has premiered and commissioned dozens of works by composers such as Étienne Rolin, Guillermo Lago, Gregory Wanamaker, Joel Love, David Biedenbender, Ralph Lewis, Elsie Han, Robert Lemay, Alexis Bacon, Vahid Jahandari, Andrew Koss, Drew Farrar, Carolyn Borcharding, Alex Miller, and Aaron Lockhart. Mr. Poffenberger received his Masters of Music degree from Youngstown State University and his Bachelors of Music Education degree from Indiana University of Pennsylvania with additional study at CRR Boulogne-Billancourt in Paris, France. He has performed in masterclasses with Otis Murphy, Chien-Kwan Lin, Michael Ibrahim, Timothy McAllister, Vincent David, Claude Delangle, Arno Bornkamp, Masataka Hirano, and Christian Wirth. His primary teachers include Debra Richtmeyer, Jean-Michel Goury, James Umble, and Keith Young. Mr. Poffenberger performs exclusively on Selmer Paris saxophones and mouthpieces. When Wilson's not playing saxophone, you can find him brewing pour-over coffee, tinkering with his Sony mirrorless camera or watching copious amounts of backpack reviews on YouTube.



Concert 2

April 22, 2022

Philip Lynch Theatre ~ 4:30pm

Detritus

Joshua Mallard

Feather Mallet

Shuyu Lin

Shuyu Lin, Wii Remote

I Think I've Lost my Marbles

Jason Richmond

dentro de um, o outro

Rodrigo Pascale

Rodrigo Pascale, performer

The Fate of the Dollar

Cecilia Suhr

Cecilia Suhr, cello and violin

Infinity Net

Pak Hei (Alvin) Leung

Fluidity

Tomàs Peire-Serrate

Andrea Cheeseman, clarinet

Children of the Stars

Kay He

Georgios Cherouvim, video

Detritus

by Joshua Mallard

Detritus: a product of disintegration, destruction, or wearing away

Detritus explores the concept of destructive sound design. This is accomplished through the heavy processing of relatively inconspicuous source material. A single balloon sample is altered entirely to create a dynamic and varied soundscape. This is embellished to the point of not being able to identify the original character of each sound. The resultant sounds are then mixed into an amalgamation of synthetic sound design.

Joshua Mallard (b. 1998) is an award-winning composer currently residing in State College, Pennsylvania. Mallard's works have been performed internationally by a variety of ensembles, including HyperCube and Rote Hund Muzik. His flute work *Perennial* was programmed on Fear No Music's 2020-21 concert series, "Tomorrow Is My Turn". Recently, Mallard was commissioned to write a new work for Willamette University's "Artist As Advocate" workshop.

Mallard's works have been selected for many festivals including The 2022 UNK New Music Festival, NSEME 2020, MuSE Sound of Arts Festival, Penn State New-Music Festival and Symposium, and more. Currently, Mallard is a host for the Contemporary Art Music Project's podcast, "Lost to Time". Here, Mallard discusses the work of musicians from marginalized groups

Additionally, Mallard works as a composer and sound designer for media. He has worked with companies and studios such as Blipsounds, E-Line Media, Lunchbox Entertainment, and Forest Ring Games. Joshua is currently pursuing a Masters of Music in music composition at The Pennsylvania State University (MM '23) with Baljinder Sekhon and Steven Rice.

Feather Mallet

by Shuyu Lin

On the inspiration and process for *Feather Mallet*: Everything begins with a wine glass sent from my friend: I was fascinated by the pure sound that the glass made, which becomes the original sound motive. When I recorded the glass sound, I realized that I hit the glass with different kinds of mallets a lot. Then, a question popped into my mind: what would be the relationship between the hitting movement and the sound produced, if the hitting movement could trigger a pre-recorded sound, although I didn't physically strike the glass with an

Shuyu Lin is a doctoral student and an associate instructor in the composition department at Indiana University, Jacobs school of music.

She earned a B.M. in Composition from the Shanghai Conservatory of Music in 2018, studying with Daqun Jia and Deqing Wen. She later earned an M.M. in Composition from the Indiana University, Jacobs school of music. in 2020. Her teachers there included David Dzubay, Aaron Travers, and Eugene O'Brien.

Her music has been featured in venues and festivals in China, the United States, Europe and has been performed by groups, such as Shanghai Kun Opera, Shanghai Philharmonic Orchestra, Ukraine Philharmonic Orchestra, Moscow Contemporary Music Ensemble, and IU New Music Ensemble, etc.

Her Main works: *The Noon Moon* for ensemble (2019/rev.2020), *The Metro of Station* for alto, alto flute and viola(2019), *Breeze Thought the Pearl* (2017), *Hezhuan* for Tenor and piano(2014), *Yongyule* for Chinese flute, Pipa and Zheng(2011)

I Think I've Lost my Marbles

by Jason Richmond

I Think I've Lost my Marbles is a work that explores the process and manipulation of marble sounds, taken both from recorded audio and digital synthesizers. I love the sound of glass hitting, rolling, and bouncing against any surface (without the glass breaking). Along with taking these sounds and processing them through various effect chains, in composing this piece I sort of started losing my marbles so to speak, seeing how weird and unfamiliar I can take a sound from its original source. Of course I didn't lose my mind, but you can't tell that from the final sound.

Jason Richmond received his Doctorate in Music Composition at the University of Cincinnati College-Conservatory of Music (CCM). His works, both acoustic and electronic, have been performed throughout the United States and Europe, including performances of his computer music at the Ball State New Music Festival, Electronic Music Midwest Festival, the Electro-acoustic Barn Dance Music Festival, a performance at Kainan University in Taiwan, a performance at the Manchester Music Festival, and a performance of his award-winning work PLoCK at the ICMC in Daegu, South Korea. He recently completed the NES Artist Residency in Iceland, focusing on commissioned works. Dr. Richmond received his Bachelor of Music at Northern Kentucky University, his Masters degree in Music Composition at the University of Louisville, and was under the direction of Dr. Joel Hoffman, Dr. Michael Fiday, and Dr. Mara Helmuth at CCM for his D.M.A. He is the recipient of CCM's Composer Competition Award and was commissioned by the CCM Philharmonia to write a new work during their 2013/2014 season. His orchestral piece, Ctrl + Alt + Del, was recorded by the Brno Philharmonia in the Czech Republic and is featured on ABLAZE Records Orchestral Masters Vol. 4 disc and was a Semi-Finalist in the 2020 American Prize Orchestra Division competition. Dr. Richmond teaches Music Theory, Music Technology, and Music Composition at Northern Kentucky University.

dentro de um, o outro

by Rodrigo Pascale

Dentro de um, o outro is a live electronic composition. To perform this composition, the performer should utilize the Max-MSP patch, which was built by the composer. This patch is divided into three main parts: 1. 5 synthesizers that operate FM and AM (in which the parameter's values are randomly generated and changed throughout this part); 2. a 10-synthesizers choir on which the frequencies are generated based on one selected harmonic of the overtone series (which is live selected by the performer and can be changed throughout the performance) respecting a predetermined range; 3. a 10-synthesizers choir that respects the same principles of the previous one, but also undergoes FM and AM (but with statical parameters).

Rodrigo Pascale (1996) is a Brazilian composer based in Michigan. Pascale graduated in composition at the Federal University of Rio de Janeiro (UFRJ) in 2018, where he attended classes with Marcos Nogueira and Liduino Pitombeira. During his stay in Brazil, he had some works selected for several regional recitals and national events. Among them, the XXIX Panorama da Musica Brasileira Atual stands out. In this national event, Pascale had his composition "Morro do Leme" premiered by the performers Eduardo Monteiro and Thalyson Rodrigues. He also had works performed by other important Brazilian ensembles, such as UFRJ Sax Ensemble, UFRJ Brass Quintet and Duo Adour. Since 2019, Pascale has been living in the United States, where he earned a master's degree in composition at WMU. After he moved abroad, he has actively had his music played in concerts and worked together in collaboration works with performers. The most remarkable selections of his work for concerts include: 2020 MUSLAB Exhibition (Mexico), Espacios Sonoros 2020 Festival (Argentina), V International Congress of Music and Mathematics and the Tesselat Electronic / Electroacoustic Concert, where he got an honorable mention. Besides these selections, Pascale was bestowed as one of the winners of the International Composition Competition organized by Sound Silence Thought and the winner of Festival Expresiones Contemporeneas 2020 Call for Scores for Bassoon solo. Furthermore, Pascale has composed for many works in collaboration with performers for instance, "Concrescenza" with Hinge Ensemble, "Assemblage" with Erin Rogers and "Bifurcation" with Splinter Reeds.

The Fate of the Dollar

by Cecilia Suhr

This interactive, audio-visual live electro-acoustic performance explores the looming concerns about fiat currency creation linked to the Covid pandemic and the potential impact on people's livelihoods and lifestyles. In doing so, it reflects on a wide range of emotions tied to the current economy ranging from uncertainty, urgency, volatility, anxiety, and the rising concern on inflation and the fate of the dollar via violin and cello improvisation. (Technical Support: Hans Tammen)

Cecilia Suhr is an intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano), multimedia composer, painter, author, and improviser, who is working at the intersection between art, music, and digital technology. Her creative work has been featured in New York City Electro-Acoustic Festival, Festival of Contemporary Art Music, Splice Festival, Hot Air Music Festival, Moxonic Festival, Beast Feast, Irish Sound, Science & Technology Association, Performing Media Arts Festival, Oh My Ear Festival, SEAMUS, iDMAa, International Computer Music Association, Audio Mostly Conference, ACM International Conference on

Multimedia, IEEE Games, Entertainment and Media Conference, Convergence, International Conference/Festival of Music, Technology & Ideas, Music Diaries Festival, Klingt Gut International Symposium on Sonic Art and Spatial Audio, CICA Museum, IANG Gallery, Pensacola Museum of Art, Outside the Box Biennial, Artech: International Conference on Digital and Interactive Arts, National Associations of Composers, ELO Conference and Media Arts Festival, etc. She is currently an Associate Professor of Humanities and Creative Arts as well as an Affiliate Professor of Art at Miami University Regionals, Ohio.

Infinity Net

by Pak Hei (Alvin) Leung

Infinity Net (2020) for fixed media is a composition journey, and a listening experience, exploring the many possibilities of granular synthesis, spatialization, and the contrasts between self and the universe. Inspired by the art works and life experience of the Japanese artist Yayoi Kusama (b. 1929). The title comes from an early series of paintings by the artist, which contains an overwhelming amount of tiny pots obsessively spread through canvas of gigantic sizes, thus creating an illusionary and immersive visual experience to the audience. *Infinity Net* is also the title of Kusama's autobiography, in which she recalled her psychiatric experiences - repeatedly and obsessively drawing polka dots over and over again as a way to therapize her illusions and anxiety.

Born and raised in Hong Kong, **Pak Hei (Alvin) Leung's** compositions have been played in the U.S., Italy, Taiwan and Hong Kong by music groups including Transient Canvas, the Rhythm Method String Quartet, Duo Zonda, Trio Mythos, Resonance, Stellar Trio, Music-Joint Association, Hong Kong Wind Kamerata, Hong Kong Chinese Orchestra, Contrast Trio, Hong Kong Saxophone Ensemble and Romer String Quartet. His recent works are featured in ICMC 2021, SCI National Conference 2021, NSEME 2021, Longy's Divergent Studio 2021, Hong Kong Contemporary Music Festival 2020&2021, Hong Kong Chinese Orchestra Net Festival, SCI Summer 2020 Student Mixtape, Charlotte New Music Festival 2020 and others.

Alvin is currently a PhD student in Music with a concentration in composition at the University of North Texas. He received a Master of Music degree at Bowling Green State University, and a Bachelor of Arts in Music from the Chinese University of Hong Kong (CUHK). His principal teachers include Panayiotis Kokoras, Marilyn Shrude, Christopher Dietz, Mikel Kuehn, Wendy Wan-ki Lee, Victor Wai-kwong Chan, Hau-man Lo and Ricky Tse.

Fluidity

by Tomàs Peire-Serrate

The Livrono Music Festival 2020 commissioned a series of new works on the theme of water. *Fluidity* is a fantasy for clarinet and electronics in which the later are taken or derived from the sound of water in different states of the matter. Throughout the piece, the clarinet explores these sounds as it goes through contrasting situations in which both interact and merge.

Tomàs Peire Serrate is an LA-based composer born in Barcelona. His music has been performed in Europe, US and Asia. He has been featured in concert series such as Klang (Helsinki), Off Liceu (Barcelona), Hear Now and Jacaranda (Los Angeles), and showcased in festivals like Zodiac (Nice, FR), HighScore (Pavia, IT), Livorno Music Festival (Livorno, IT), Vipa (Valencia, SP), Re-Imagined (Hong Kong), Chopin and Friends (New York, US) and at the SCI National Conference (Albuquerque, US). Since 2019, Tomàs is the Associate Artistic Director for the Du Vert a l'infini Music Festival held in Besançon, France.

In 2018, he obtained the Audience Commission Award at the American Composers' Orchestra Underwood Readings for his orchestral piece Rauxa. He has won the 1st prize at the New Vision Composition Competition (New York, 2019) for his work Five Haiku for soprano and ensemble; as well as the 3rd prize at the Krzysztof Penderecki International Composers Competition Arboretum (Poland, 2019) for his chamber orchestra piece Collapse. In addition, Tomàs is the winner of the Grand Prize at the International Composition Competition iSing! Festival in Suzhou, China, 2020 and more recently the 1st prize of the jury at the 1st Mieczyslaw Karłowicz International Composers' Competition 2021 in Szczecin, Poland, for his orchestral work Borealis.

Besides his concert works, Tomàs has composed and orchestrated music for fiction and documentary feature films, as well as for VR experiences. Some of the projects that include his original music are The Prosecutors (US), Prism (US), Anushree (India), Natalie_Net (Spain), Asleep (China), and Life Without Matter (UK). His orchestrations and arrangements are part of projects like Minons (Universal Pictures), Love and Friendship (Amazon Studios), Watership Down (BBC-Netflix), 32 Malasaña Street (Warner Bros), If I Stay (New Line Cinema), Chef's Table (Netflix), American Masters (PBS), A Heavy Burden (New York Times), and FGM (The Guardian).

Tomàs studied piano and composition in Barcelona, at the Escola Superior de Música de Catalunya (ESMUC), and at the Sibelius Academy in Helsinki. He received a Masters of Music degree in Film Scoring at New York University - Steinhardt, and a Ph.D. in Music Composition at the UCLA Herb Alpert School of Music.

Children of the Stars

by Kay He

Children of the Stars is a fixed media piece of an immersive multimedia show (50 mins) - StellarScape, which synthesizing music, science, visual art, and technology. The live performance of StellarScape includes live musicians, electronic music, and dance, collaborating with interactive cinematography - fusing kinesthetic and acoustic sensing with cosmic simulations. This project makes a creative connection between Sciences and the Arts, leveraging interactive technology to create novel forms of audience experience and engagement.

We started this project right after the pandemic hit—we all felt lost, trapped and disconnected from the world and other human beings. A few of us started Zoom meetings and we wanted to create a project that made people feel connected to the world. Ultimately, we are all stardust brought to life and all part of one race—the human race. No matter what we are going through, whether it be a pandemic or some other adversity, we must all remember that we are all in this together and connected on a fundamental and cosmic level. There is only one earth, and we are all on this cosmic speck of stardust called Earth—there is no you or I, just us. StellarScape is a story of a massive star, from its birth to its death, echoing the theme of darkness and light. It's also a story about us. We are in the universe and the universe is in us. We are stardust brought to life.

In this piece, multimedia composer Yuanyuan (Kay) He collaborated with visual artist Georgios Cherouvim created a work that shifting between abstractive ambiguity and imaginations.

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

Georgios Cherouvim graduated with a distinction and an award from the National Center for Computer animation in the United Kingdom. Since 2005 he has worked on the visual effects of several feature films, commercials and virtual reality experiences , as well as music videos and art projects. He is currently based in New York where he is also teaching a computer animation class at the School of Visual Arts. His personal work and animation shorts have been screened in festivals around the world including Ars Electronica, Siggraph, Art Futura, One Dot Zero and Athens Digital Art Festival. He has been invited to present his work and give guest lectures at the Institute of Architecture and Media of Graz University in Austria, the NCCA of the United Kingdom, Digitized design conference in Athens and DevHour games conference in Mexico city. He recently gave a TEDx talk at the Ionian university about creative coding and digital tools. <https://ch3.gr>



Concert 3

April 22, 2022

Philip Lynch Theatre ~ 8pm

Wax Phonetic

Robin Meiksins, alto flute

Benjamin Damann

“...the land that happened inside us...”

Tim Reed

A Little More than Meets the Eye

Andrea Cheeseman, clarinet

Nicholas Hubbell

here I stand

Kennedy Taylor Dixon, viola

Kennedy Taylor Dixon

Texturologie 22: Acanthus

Andrea Cheeseman, clarinet

James Caldwell

Inside

T. R. Beery

Wax Phonetic

by Benjamin Damann

Benjamin Damann is a composer, percussionist, music technologist, and educator currently residing in Perrysburg, Ohio. Among others, he has been commissioned by the Eastern Illinois University Percussion Ensemble, the SPLICE Ensemble, Apply Triangle, the Plauger-Klauss Duo, and more. His works, performed and recorded throughout the United States at such events as NYCEMF, EMM, and the SEAMUS national conference, are inspired by probability, indeterminacy, improvisation, and the timbral manipulation of acoustic instruments through both physical preparation and electroacoustic augmentation.

Benjamin's recent works have focused on idiomatic harmonic gestures of jazz as applied to post-tonal harmony, the maximization of contemporary techniques and timbral possibilities, and the application of twentieth-century poetic forms in musical contexts. His research interests include xenharmonic tuning systems and the complex applications of both rhythm and meter in the music of Unsuk Chin and Gerard Grisey.

As a performer, he is devoted to realizing electronic, experimental, and graphical works for solo snare drum and multi-percussion as well as programming software interfaces to aid in the performance of such works. His background in percussion has also led him to teaching opportunities from fifth-grade beginning band to university marching bands. Benjamin holds a BM in percussion performance with a concentration in music composition from Eastern Illinois University, where he studied with Dr. Brad Decker and Professor Jamie Ryan, and an MM in Music Composition from Bowling Green State University, where he studied with Dr. Elaine Lillios, Dr. Mikel Kuehn, and Michael Laurelo.

Robin Meiksins is a freelance contemporary flutist focused on collaboration with living composers. While Chicago-based, she uses the Internet and online media to support and create collaboration, as well as more traditional means of performance.

In 2017, Robin completed her first year-long collaborative project, 365 Days of Flute. In this project she performed 138 works by living composers, as well as works from the established flute repertoire. Each day featured a different work or movement and each video was recorded and posted to YouTube the same day. In 2018, Robin launched the 52 Weeks of Flute Project. This project builds on the ideas of internet performance and collaboration from the 365 project. Each week, Robin works with a different living composer to workshop a submitted work, culminating in a performance on YouTube.

Robin has premiered over 100 works by living composers and has performed at SPLICE Institute, the SEAMUS national conference, Oh My Ears New Music Festival, and Frequency Festival. In 2018, she was a guest artist at University of Illinois for their first annual "24-Hour Compose-a-thon." Robin was awarded the Mrs. Hong Pham Memorial Recognition Award for New Music Performance at Indiana University in 2016.

In 2013, Robin was the Ontario woodwind representative at the Federation of Canadian Music Festival's National Competition, where she placed second overall. She has performed in master classes with Michael Hasel, Conor Nelsen, Jeanne Baxtresser, and Jeffery Khaner. In 2014, she was a recipient of the Kingsway Humber Foundation Scholarship. Robin was also a two-time recipient of the Musical Arts Society of Cleveland's scholarship. Robin holds a masters degree from Indiana University's Jacobs School of Music where she studied with Kate Lukas and Thomas Robertello. Robin received a Bachelors of Music with Distinction from University of Toronto, having studied with Leslie Newman. Other notable teachers include Marisela Sager, Linda Miller and Joseph Juhos.

"...the land that happened inside us..."

by Tim Reed

In each of us exists a land, inhabited by bits of memories, real or imaginary, the shadowy sense of longing...something lost that we may be never had.

Tim Reed was born in May of 1976 weighing 11 pounds and 9 ounces. During the following fifteen years, his weight steadily increased, reaching approximately 170 pounds in 1991. Tim's height also increased during this time, reaching 6 feet and 4 inches in 1991. Between 1991 and 2007 his height remained steady at 6 feet and 4 inches while his weight fluctuated between 165 and 210 pounds. Tim is currently 6 feet and 4 inches in height and weighs 181 pounds (November 2021).

A Little More than Meets the Eye

by Nicholas Hubbell

The “Solfeggio Frequencies,” (B5 =44 cents, G#5 =44, F#5 =2, D#5 =46, C5 =16, B4 =7, G4 =18, C#4 =48, F2 =6), are thought to be the exact vibrations of the Chakras in our bodies. The clarinet ventures in and out of those tunings to embark on many journeys. Towards the end we return briefly, and then head off to a deeper, subterranean level with the bass clarinet.

Nicholas Hubbell graduated from Oberlin Conservatory, studying composition with Randolph Coleman; and electronic and computer music with Gary Lee Nelson. He was involved in some of the earliest computer generated music. After college, he immersed himself in the jazz fusion and experimental music scene in New York City, composing and performing.

Mr. Hubbell established Just Music, a music production house, where he produced hundreds of soundtracks for film, TV and radio. Chances are if you're the parent of a millennial or Gen X-, or are one yourself, you've heard his music in your living room. Among his many soundtracks for children, are the best selling Dr. Seuss Beginner Book Series for Random House, and the very popular Anne of Green Gables. He has also composed for number of documentaries, including: The Men Who Brought the Dawn (Documentary of Hiroshima and Nagasaki), featured in The Smithsonian Museum; Pitching Man (biography of the great baseball pitcher, Satchel Page, hosted by Billy Dee Williams) featured in the Baseball Hall of Fame. His music also appears on a number of national and international networks, such as CBS, NBC, ESPN and Nickelodeon.

Through out his career, Mr. Hubbell has balanced the “commercial” side of composing with the personal side. Through commissions, or just because, “I needed to write this,” he has composed for a wide variety of instrumental combinations that often include an electronic (fixed media) component. He was commissioned by the Chicago Philharmonic, to compose a work for their 30th anniversary celebration concert. In a review of Behind the Hedge for ensemble and electronics, Percussive Arts Society magazine wrote: “Nicholas Hubbell has given the chamber ensemble genre a great addition, one that is sure to get people talking!”

His work is performed in festivals and concert halls in the U.S, and abroad.

here I stand

by Kennedy Taylor Dixon

here I stand, written for improvised viola and fixed media (FM), is the final movement of a collection of works as a dedication to both the Black Lives Matter movement and my experiences as a Black Woman in America. I juxtapose American society and the singular black voice by embedding them within the two mediums of FM and improvised solo viola, respectively.

Kennedy Taylor Dixon is a violist, composer, and collaborator based out of Kalamazoo, MI. After completing a double degree in Viola Performance and Composition from Western Michigan University in Spring 2020, she is continuing her education at WMU by pursuing a Master of Arts in Composition, with an expected graduation of December 2021. Throughout her time at WMU, Kennedy has diligently worked to combine her two majors, as she often writes for herself and the string family, while also collaborating with other musicians. As a composer, Kennedy has attended the MOXsonic (Missouri Experimental Sonic Arts) Festival at the University of Central Missouri to perform her piece, pretty on paper, for solo viola and improvised electronics, with colleague and friend Kristopher Bendrick. Dixon has also been awarded an Immediate Needs Grant from the Kalamazoo Arts Council to assist in her second year of attending the Nief-Norf Summer New Music Festival at the University of Tennessee - Knoxville, as a Performer-Composer Fellow with an Alumni Scholarship Award in June 2020. Due to cancellation of the event, Dixon participated in a livestream concert of the Festival in July 2020. In June 2021, Dixon was selected to be a composition participant at the New Music on the Point Virtual Music Festival, where Grammy nominated JACK Quartet premiered her newest string quartet, unstuckening (2021).

Texturologie 22: Acanthus

by James Caldwell

Texturologie 22: Acanthus (2020), for clarinet and tape (recorded electronic sound), places clarinet lines built from a limited number of scales and gestures into a slowly-moving harmonic and textural environment. The Texturologie series employs the metaphor of continuous-field or all-over pattern painting, like the paintings by Dubuffet that share the name. The subtitle is from Karl Blossfeldt's photo of *Acanthus mollis* (bear's breeches) bracts without flowers.

James Caldwell retired in May 2018 after a 33-year career at Western Illinois University. At WIU he was co-director of the annual New Music Festival, curator of his own ElectroAcoustic Music Macomb series, recipient of the inaugural Provost's Award for Excellence in Teaching in 2005, the 2009 Distinguished Faculty Lecturer, president of the WIU chapter of UPI Local 4100, representing about 600 faculty and academic support professionals, and other things. He earned a BA in Art from WIU in 2014. His 2021 album of concrete miniatures, *Pocket Music*, was released on the Neuma label. www.jamesmccaldwell.com

inside

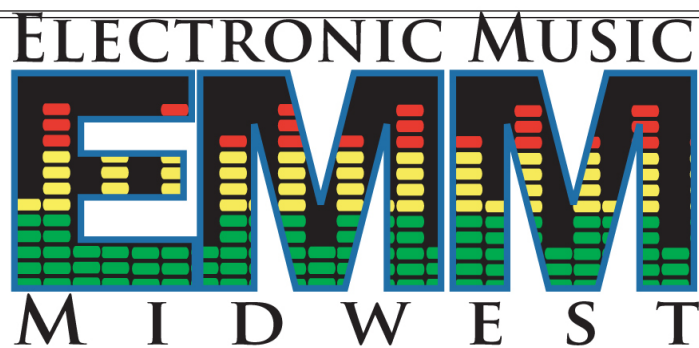
by T. R. Beery

inside, for 8 channel speaker array, was conceived as an exploration of sounds found within electronic equipment. Imagining a surreal landscape of electronic sounds, I tried to place the listener inside the world of a no-input mixer. Sourcing material exclusively from a no-input mixer, fragments of sound are manipulated and placed in the multi-channel field through Audio Spray Gun, created by Richard Garrett. *inside* attempts to merge the worlds of chaos and beauty through a variety of gestures and textures.

T. R. Beery is an Appalachian-based composer-performer. Studying guitar from an early age, Beery developed an interest in noise-based music. Much of his output focuses on music involving extended techniques, non-standard instrumentation, extra-musical elements, and electronics.

His works have been included in various festivals and conferences, including ICMC, SEAMUS, Living Music Series, Midwest Composers Symposium, and the Upbeat Music Festival.

Beery is a graduate of the University of Cincinnati and Ohio University and currently teaches at Shawnee State University. Past teachers include Mark Phillips, Douglas Knehans, Mara Helmuth, Robert McClure, Michael Fiday, and Michael R. Barnhart.



Installation

April 23, 2022

Philip Lynch Theatre Lobby

Library of Babel

by Jared Bradley Tubbs

Library of Babel is an installation that allows users to search through a sea of sonic and visual representations of alphabetical symbols and punctuation that are encompassed in an infinite textual library. Visitors peer through the various walls, shelves, and volumes of the library, searching for whatever they wish - be it meaning, sense within the chaos, or audiovisual euphony. The default sounds for symbols can be replaced by recordings that the user creates on location, allowing the user to provide their own sonic reconstructions of the Library's contents. Library of Babel breaks language into its constituent parts, leading users to examine how they interpret and construct meaning from text.

Jared Bradley Tubbs, native to Tuscaloosa, Alabama, is a composer, percussionist, and music technologist pursuing his DMA in Music Composition at the University of Georgia. Previously, he has earned a Master of Arts in Music and Master of Music in Music Composition from Western Michigan University, studying under Dr. Lisa Coons and Dr. Christopher Biggs. Additionally, he has earned a Bachelor's degree in Music Composition at the University of Alabama, studying under Dr. Amir Zaheri.

Since beginning his studies, Jared Bradley Tubbs has had numerous presentations of his research and creative work. His collaboration with choreographer Rebecca Salzer for the premiere of his work *To Whom It May Concern* for fixed media and dancers received multiple performances during the 2016 Alabama Repertory Dance Theatre season. *52Factorial*, an improvisational work featuring live electronics, was chosen for performance at the 49th Annual Festival of New Music at Ball State University. His paper, "Unifying Sonification: Comparing and Codifying Standards of Sonification Between Artistic and Scientific Communities" was selected for presentation at *Electroacoustic Barndance* in 2019 as well as *MOXSonic* and the National Student Electronic Music Event in 2020. His compositional and research interests center around experimental music and music technology.

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Concert 4

April 23, 2022

Philip Lynch Theatre ~ 10:30am

Contact

Gracie Fagan/Faenya

Floating Through an Astral Sea

Zachary Oliver

Zach Oliver, Charlie Cunningham, Caiti Marrant, and Paula Villavicencio, percussion

Artificial

Timothy Folkers

Timothy Folkers, performer

Nor Hope

Wenbin Lyu

Within Waves

Christopher Poovey

Nick Bolchoz, percussion

NGC 1275

Connor Gibbs

I'm So Cold

Mickie Wadsworth

Mickie Wadsworth, performer

"Pop Song" No. 2 – SparklePhase

Michael Flynn

Contact

by Gracie Fagan/Faenya

Gracie Fagan is a new age composer and audio designer based in Lincoln, Nebraska. She is currently studying composition with Dr. Greg Simon and Tom Larson at the University of Nebraska-Lincoln's Glenn Korff School of Music. In addition to composition, Gracie studies trumpet performance with Dr. Darryl White. She enjoys playing as a member of the UNL Jazz Orchestra and her jazz combo. Being an active composition studio member, she is an involved member of the Flyover New Music committee, promoting new music in the greater community and executing premiers of new works with her colleagues. Outside of the studio, Gracie can be found doing service work for her music leadership fraternity, Kappa Kappa Psi, playing Dungeons and Dragons, and watching every movie she can find.

Gracie enjoys writing and collaborating through multiple different mediums. Some of her most notable works have premiered at Flyover New Music concerts in 2020 and 2021. Her earlier catalog includes full orchestra works premiered by the Millard North High School Varsity Orchestra, and marching shows debuted the Millard North High School Junior Varsity Marching Band. This year, she dove headfirst into the electronic music world with the release of her alter artist, Faenya, on all streaming platforms. Gracie continues to collaborate on acoustic commissions, customizing new works for artists with innovative story telling and passionate messages.

Floating Through an Astral Sea

by Zachary Oliver

This piece was born from 3 very different places and thought processes. The first thing that influenced this piece was my purchase of Ableton Live. I wanted to learn all of the effects that Ableton had built in and was capable of, and mixing these effects together was the natural progression my mind went. The second influencer was minimalist music. Before acquiring Ableton, I started listening to this new style of music I'd never heard, and it really started to make me think of new possibilities I could write. This then lead me to free improv music, and I couldn't get enough. This new idea of free improv lead to my third and final influence, wanting to use percussion instruments to make "bad" sounds. I wanted to find all of kinds of new timbres and colors to make with these instruments, and I wanted to show it to others and have them make these sounds with me. Thus, Floating Through an Astral Sea was born. Throughout the duration of this piece, extended techniques will be performed with a multitude of percussion instruments, rhythmic ostinatos and marimba rolls will be looped, and the instruments will have many different effects placed upon them to widen the sonic space they reside in.

Zachary Oliver is a junior at Missouri Western State University currently working on a Bachelor of Music with a concentration in Technology and Industry. He is studying percussion under Dr. Joshua Knight and Clif Walker, and studying composition/technology with Dr. David McIntire. Zach enjoys listening to EDM and impressionist music. When he isn't studying or practicing, Zach can always be found behind a computer playing video games with his friends.

Performing along with Zach Oliver are members of the Missouri Western Percussion Ensemble:

Charlie Cunningham is a senior Music Education major at Missouri Western State University. He lives in Kansas City, Missouri, and his primary instrument is violin. During his final years of school he has taken to broadening his horizons into percussion and music technology. When he isn't working on music for classes, he listens to EDM, J-Rock/Pop, and all genres of metal. After he graduates he hopes to get a job as an orchestra teacher for middle or high school.

Caiti Marrant is a senior Music Education major at Missouri Western State University. Her all time favorite activity through school was drumline. She hopes to teach elementary, middle, and high school music at some point in her career. Caiti appreciates all music, but has a preference for classic rock.

Paula Villavicencio is a sophomore Music Education major at Missouri Western State University. She is from Kansas City, Missouri. Paula enjoys listening to Funk, R&B, and Pop. Paula is an avid video and board gamer, and enjoys involving herself with church activities.

Artificial

Timothy Folkers

Artificial is a live performance installation that was created using samples captured on a soundwalk at the Mortem Arboretum. The concept behind this project was to blend the natural sound of that walk with a transmogrified version of the same source. In doing so, the piece lives alongside juxtaposed with the altered and the natural sounds. This duality is a product of the overall concept of ebb and flow. Within the piece, the sonic characteristics evolve into harmonic resonances that bring forth the idea of oscillation.

Timothy Folkers is a Liberal Arts major with a focus in a music minor and music technology minor at Lewis University. Timothy is a self-taught guitarist for over 10 years and is actively learning live recording techniques, as well as audio production. He has been involved with Balinese Gamelan for over 10 years and performs with the Indonesian Dance of Illinois. Timothy has an interest in computer science and has incorporated aspects of that field into electronic music production, as shown with his recent composition “Artificial.”

Nor Hope

by Wenbin Lyu

Nor Hope was written for soprano and fixed media in 2021. The vocalist Stephany Svorinić and I worked entirely online to finish this piece, and the music is written based on William Butler Yeats’s poem Death.

Wenbin Lyu is a composer and guitarist. His works have been performed at many events, including Tanglewood, Cabrillo, Alba, TUTTI, EMM, ICMC, NYCMEF, NSEME, SPLICE, among others. His music has been performed by Beijing Symphony, Tianjin Symphony, Fifth House Ensemble, Del Sol, Tacet(i), icarus, and Transient Canvas. Based on his outstanding academic performance, he was honored to receive the China National Scholarship in 2016 and Donald Martino Award for Excellence in Composition in 2020. Lyu is the recipient of the 2021 ASCAP Young Composer Awards. Two VR movies he scored premiered at the Cannes International Film Festival in 2016. He serves as a composer-in-residence at HAcappella where based at Harvard University, and the all-female musician group New Downbeat in Cincinnati. Lyu received degrees from China Conservatory and NEC, and he is currently pursuing a Doctorate at CCM with Mara Helmuth.

Within Waves

by Christopher Poovey

Within Waves is piece for hi-hat and live immersive electronics. Sound from the hi-hat drives a large multi channel waveguide mesh that is encoded to an ambisonic signal to envelop the audience in both subtle and dramatic spatial gestures generated by processing the hi-hat’s input into the waveguide mesh.

Christopher Poovey (b. 1993) is a composer and creative coder based in Dallas Texas who creates music and software which produce rich and colorful sound and encourages interactive structures. Christopher’s music has been played by members of Ensemble Mise-en, the University of North Texas Nova Ensemble, Indiana University’s New Music Ensemble, and Indiana University Brass Choir. Christopher’s pieces have been presented at conferences such as the Society for Electro-Acoustic Music in the United States, the International Computer Music Association, the New York City Electronic Music Festival, the Soul International Computer Music Festival, Inner SoundScapes, and the National Student Electronic Music Event. In addition to his reconditions, Christopher has taken courses at the Institut de Recherche et Coordination Acoustique/Musique, at Princeton University in the Percussion Summer Institute, and has attended a residency at the Atlantic Center for the Arts. Christopher currently holds a master’s degree in music composition from University of North Texas and has a bachelor of music in composition at Indiana University. He is currently pursuing a PhD in music composition from University of North Texas with a focus in computer music.

Chicago-based Drummer and Percussionist, **Nick Bolchoz** has performed, adjudicated, and been featured on TV and radio across the United States, South America, and Asia.

From an early age, Nick showed a love for performing. He started performing in church and school musicals as a toddler and his parents quickly noticed his excitement for music and natural rhythm. They bought him his first drumset for his 5th birthday, and the rest was history... albeit, a brief history. After only a few weeks, Nick's fervor for drumming led to broken drumheads and cracked cymbals.

In middle school — thanks to firm, but encouraging teachers — he was introduced to whole new worlds of music. He began listening to classic symphonies, big band records, iconic jazz albums, and all the legendary drummers that were featured on them. As a young student honing his craft, Nick knew he wanted to make music for the rest of his life, but it wasn't until he went to college that he would learn how to make it a career. At the University of Kentucky, he performed in the school's top ensembles; Percussion Ensemble, Jazz Ensemble, and Wind Ensemble. He also performed in the marching and pep bands and frequently performed outside of school in jazz groups, rock bands, and musicals. With the help of his most important musical mentor, James Campbell, Nick learned the art of being a musician and the craft of playing percussion.

He was a Teaching Assistant at the University of North Texas, where he received his Masters in Performance, and a related field in Music Entrepreneurship. While there, he was director of the 8 o'clock Steel Band and the University of North Texas Percussion Group. He recorded and performed with the Grammy-nominated University of North Texas Wind Symphony, 5 O'Clock Jazz Lab Band, Percussion Ensemble, 2 O'Clock Steel Band, Afro-Cuban Ensemble, Gamelan Ensemble, and NOVA New Music Ensemble. His primary teachers included Mark Ford, Christopher Deane, Paul Rennick, Quincy Davis, Ed Smith and Mike Drake.

An active recording artist, Nick has recorded and performed with some of the finest musicians and ensembles; Canadian Brass, Jeff Coffin, Arturo Sandoval, Wycliffe Gordon, "The President's Own" United States Marine Band, The Lexington Philharmonic, Ryan Anthony, and Hilary Kole.

Nick is an engaging and invested teacher, covering all facets of music. He cares deeply for his students' individual growth and strives to instill a passion for music in all ages. His private studios include beginners, high school and college students, and professional musicians. Each student is unique, and Nick tailors his lessons to accommodate strengths and boost weaknesses. He currently teaches at Lockport Township High School, Bolingbrook High School, Amos Alonzo Stagg High School, The Music Connection - Conservatory of Music and Art, and teaches privately from his own studio in downtown Chicago.

Nick continues to wear many different musical hats. He drums for Fiona and the Fizgigs, Felix and Fingers Dueling Pianos, and The Local Void. He is a founding member of Texas based contemporary-music collective, Nu Atmospheres and manages social media for musicians and different kinds of music-based organizations.

NGC 1275

by Connor Gibbs

There are countless worlds out there; how do we know what they look like?

Connor Gibbs (b. 1995) is a music educator, composer, and singer from Western Massachusetts. He is currently studying at Bowling Green State University for his MM degree in Composition with Dr. Christopher Dietz, Dr. Marilyn Shrude, and Dr. Mikel Kuehn. Connor previously graduated from Wagner College in May 2017 with his Bachelor of Arts in Music and taught choral and vocal music in Springfield, Massachusetts for three years.

Connor's music has been described as modal and motivic, shifting through different colors to achieve surprising and occasionally programmatic effects. His work has been performed across the United States and Europe at festivals and workshops including the Space City New Music Festival, Dartington International Music Festival, European University Cyprus International Composition Workshop, Boise New Music Series, highSCORE Festival, and more. Collaborations with other artists include violinist Esther Abrami, flutist Iwona Glinka, and playwright Daniel Smith.

I'm So Cold

by Mickie Wadsworth

I'm So Cold came from a collaboration with poet Lily Eager. The texts drew me towards electronics in an effort to create a desolate and echoing environment. When we are trapped in our thoughts, our minds become distorted and we often lose sense of reasoning. The voice seeks to find logic within chaos of emotion.

"Cold

June 4th, 2020

It's my hormones, I swear,
I tell myself as I hold back tears
Thinking about being held.

Today I took a walk in the 90° sun.

I'm so cold."

— Lily Eager

Mickie Wadsworth is a soprano and composer based in Upstate New York. They have written works for solo instrument, voice, electronics, small chamber and large ensembles. Wadsworth's commissions include works for multimedia (podcasts and short films) as well as works for recitals. Recently their work *Lake Song* was published in *NewMusicShelf Anthology of New Music: Trans & Non-binary Voices*, Vol. 1. They have participated in several workshops and festivals including N.E.O. Voice Festival (2021), Art Song Lab (2020), and Electronic Music Midwest (2019). This spring they will be performing their work *I'm So Cold* at SEAMUS, EMM, Manchester New Music Festival and NYCEM. Additionally they will be attending SPLICE Institute as a performer.

Mickie is currently pursuing their masters in Music Composition at Ohio University where they are studying with Dr. Robert McClure. They graduated from The State University of New York at Fredonia with their B.M. in Music Composition in 2021. At Fredonia they studied privately with Dr. Andrew Martin Smith and Jamie Leigh Sampson.

"Pop Song" No. 2 - SparklePhase

by Michael Flynn

The second in a planned series of acousmatic works, "Pop Song" No. 2 - SparklePhase combines the harmonic language and production style of contemporary pop music with classically minimalist process. Throughout the work, a series of Reich-inspired phasing processes are sonically adorned with glittering flourishes and booming bass. Originally conceived as a two-channel work to be listened to with headphones, the octophonic version retains a sense of left-to-right symmetry while adding a front-to-back dimension, presenting the piece in a sort of "super stereo."

Michael Flynn is a composer of acoustic and electronic music whose works present familiar musical ideas in inventive sonic and structural contexts. To this end, his music juxtaposes timbral exploration and metric complexity with pop-music-inflected harmony and beat-driven groove. Drawn towards bright, sparkling timbres, Michael strives to create works that feature vividly colored, dreamlike sound worlds. Michael's music has been featured at events such as SPLICE Institute, the CHIME Festival, the Summer Institute for Contemporary Performance Practice (SICPP), the National Student Electronic Music Event (NSEME), and SPLICE Festival. Michael has written for performers and ensembles including the Chicago Composer's Orchestra, Sonic Hedgehog, the Found Sound New Music Ensemble, the Vital Organ Project, the PRISM Saxophone Quartet, HINGE, and the MOD[ular] Contemporary Chamber Ensemble, among others.

Michael graduated magna cum laude from Columbia College Chicago in 2016 with a bachelor of music in composition. While at Columbia, he received the William Russo Endowed Scholarship for Excellence in Music, presented to one student per year in Columbia College's music department. His teachers at Columbia included Kenn Kumpf, Eliza Brown, and Francisco Castillo-Trigueros. In the spring of 2018, Michael earned a master's degree in composition from Western Michigan University, studying under Christopher Biggs and Lisa Coons. During the 2018-19 school year, Michael held a part-time faculty position at Western Michigan, teaching courses in music theory and electronic music. Currently, he is pursuing a DMA in composition at the University of Georgia, studying under Emily Koh, Andrew McManus, Adrian Childs, and Peter Van Zandt Lane.



Concert 5

April 23, 2022

St. Charles Borromeo Convocation

Hall ~ 1:30pm

Bounce

Jason Bolte

Spread

Bradley Robin, piano

Bradley Robin

The Language of Insects

Nikki Krumwiede

unplugged

Emily Tian, piano

Leslie La Barre

From Below

Nate Krebs

A Good Crescendo is Swell

Jared L. Knight, performer

Jared L. Knight

My Fingernail Choir

Jacob Frost

Press for Audio

Victor Zheng

Bounce

by Jason Bolte

Bounce is an electroacoustic work composed using material derived from mobile device applications.

Jason Bolte is a composer and educator. He currently resides in Bozeman, Montana with his wife Barbara, their two beautiful daughters, and dog Allie. Jason teaches music technology and composition at Montana State University where he serves as the Interim Director of the School of Music. Jason's music explores the North American Mountain West, modular synthesis, live performance, and intersections of music, art, and science.

Spread

by Bradley Robin

Spread culminates a long process of compositional exploration for me. Much of the material has been created through algorithms guided by intuition to meet intuited aesthetic goals in the compositional process, specifically the vertical expansion or compression of harmonic and rhythmic materials. The challenge has been to create an organic flow, one that walks a line between the outpouring of musical texture and expression of melodic material. Harnessing tension, release, and subtle, nuanced changes of emotional tones, *Spread* represents the first movement in a series of envisioned works manipulating harmonic material in similar ways.

Brad Robin is a composer, pianist/keyboardist, improviser, computer programmer, and creator of new opera, instrumental, and electroacoustic multimedia works.

While bridging musical aesthetics into the worlds of theater, dance, and video, he integrates musically and naturally occurring sounds and images into fabrics of sound, both natural and imagined: streams of water and glass, sounds of metallic and wooden objects striking and scraping, and the blowing of natural and electronic air. His music swirls, bites, and caresses, creating an immersive experience for performers and audience.

His music has been performed at national and international festivals including the International Computer Music Conference (ICMC), SEAMUS, and the New York City Electroacoustic Music Festival, and Ecos Urbanos (MX). His recent work *Spread* for piano and live electronics received 2nd place in the Golden Key National Piano Composition Competition, will be performed both in Vienna at the awards ceremony and Electronic Music Midwest, and appears on RMN Classical's Call of Piano Works 2020. His live piano improvisations album, *Release*, is available through Naxos on the Centaur label.

He holds a doctorate in composition from the University of North Texas, and master's degrees in composition and sound art from DePaul and Northwestern Universities, respectively, and currently teaches at both.

The Language of Insects

by Nikki Krumwiede

If our ears were sensitive enough to listen to the sounds of insects, perhaps we could hear them speak. This piece is an exploration of the sounds on the edges of our perception - the key clicks of an accordion, air blown softly through a pan pipe, a small chain slid across the surface of a timber drum. Alone, these sounds are almost too quiet to hear, but when amplified they draw us into a microscopic world - a world where we might be able to hear the language of insects.

Nikki Krumwiede is a composer, writer, improviser, and pianist currently residing in Moore, Oklahoma. Her music draws inspiration from a variety of topics and styles, including her love of improvisation and her fascination with written language.

In 2017, Nikki graduated from Drury University in Springfield, MO with a Bachelor of Arts in Music with an emphasis in piano performance and composition and a Bachelor of Arts in Writing. She earned a Masters of Music in Composition in Spring, 2019 from the University of Oklahoma, and is currently working toward a Doctorate of Music Arts in Composition from the University of Oklahoma. While at OU, she has worked as a graduate assistant to the composition area for four years and directed the New Century improv! Ensemble.

Nikki composes in a variety of styles, from contemporary classical to experimental, electronic, and improvisational music. Her goal is to create music which is engaging for performers and allows for flexibility and interpretation. Much of her music draws upon her experience as an improv performer and asks musicians to create along with her, whether through improvisation, selection of unspecified pitch, or a flexible rhythmic structure. She consciously attempts to incorporate various musical techniques and genres, as well as her background in writing and literature, into her compositional process in a way that is engaging to a diverse audience.

unPlugged

by Leslie La Barre

unPlugged for Live Piano and Electronics is an exploration of instrumental and tonal extensions. What would happen if the pianist played in tandem with herself? What ensues is a sense of frustration and unraveling when the pianist finds the ‘instrument’ takes over her performance. The electronic component does not mask the piano or the pianist’s capabilities; rather, it enhances the possibilities of the acoustic instrument.

Leslie La Barre, DMA is a composer and conductor whose courses include multidisciplinary collaborations, instrumental conducting and ensembles, jazz appreciation and history, world music, women in music, and film music history and scoring. She thrives on writing kinetic music that uses distinctive aural-architectural compositional techniques. As a conductor, La Barre has directed such orchestras as the USC Thornton Symphony, Hollywood Symphony Orchestra, Santa Clara University Orchestra, Las Positas Symphonic Orchestra, Chamber Ensemble, and Jazz Ensembles, and The Eckerd College Concert Band, Rock Band, and Jazz Combo.

La Barre’s works have been commissioned and performed by: Hollywood Symphony Orchestra, Ryan Roberts (NY Philharmonic), Armen Ksajikian (LACO), Mission Chamber Orchestra, Savage Jazz Dance Company, Aperture Duo, the Amaranth String Quartet, and Emily Tian. La Barre is the Founder and Director of the Eureka! Musical Minds of California Graduate Conference. This nationally recognized multidisciplinary initiative aims to create an unprecedented environment that showcases the diverse work created in the state of California. She holds a D.M.A. in music composition from Claremont Graduate University and undergraduate degrees in music from Santa Clara University and California State, University, East Bay. La Barre is an Associate Professor of Music at Eckerd College in St. Petersburg, Florida. Please visit: www.leslielabarre.com

Emily Tian is a Bay Area pianist and educator. She is known for her fine playing and diverse repertoire. At the age of six, she received awards for piano, vocals, and dancing. At age 12, The Affiliated High School of Gui Zhou Music & Arts in China made an early admission for Emily’s professional piano study. Later on, she went to Gui Zhou University, where she received her bachelor’s degree in 2005. She received the “Best Musician Award” every year at both high school and university. The Gui Zhou Province Symphony invited her to be a lifetime piano soloist to recognize her talent. Emily earned her advanced study diploma at Stuttgart Music Conservatory. The following year she entered the music performance program at California State East Bay University, where she completed her master’s degree and became employed as a vocal/instrumental coach. Emily regularly collaborates with emerging and established composers and musicians such as Jack Van Geem, Leslie La Barre, Nick Vasallo, Anne Rainwater etc. She formed her piano duet project “ARc duET” with Anne Rainwater in 2018. They performed regularly throughout the Bay Area by presenting diverse programs with the tension of showing more young and underrated composers from all over the world. She was also the pianist and music director for Savage Jazz Dance Company’s “Sketches of Oakland” dance and contemporary music concert. Emily is currently the Co-Chair of the Instrumental music department and the piano program director at Oakland School for the Arts.

From Below

by Nate Krebs

From Below is a fixed media piece utilizing processed sounds from my electric and hollow-bodied guitars. Leading up to the creation of this piece, I had been lamenting my lack of instrumental skills as a vocalist. Being barely proficient with keyboards - and even less so with guitars - I felt somewhat limited when I had the idea to start making pieces that I could perform myself. However, I figured I could still realize some great sounds with my technical limitation by utilizing tools found in electronic media. The result is this piece.

The composition includes a series of timbral and spatial processes to create more ethereal textures while a low drone keeps us grounded throughout. This separation between “below” and “above” is further outlined through melodies that move between and outside of the electronic processes.

Nate Krebs' (b. 1995) music is generated from multiple fields of interest that are often related to a greater human perspective, exploring the ways it can affect people on a sociological-personal level. These interests often extend into multimedia formats, where he collaborates with other artists and filmmakers in diverse projects. As a composer, he has been recognized for several composition awards, including from NAFME, NFMCC, and several Ohio regional competitions. He earned his Bachelor of Vocal Music Education from the University of Toledo while studying composition with Dr. Lee Heritage. He completed his Master of Music in Composition studying with Dr. Robert McClure, as well as his Master of Arts Administration with Dr. Christi Camper-Moore from Ohio University.

A Good Crescendo is Swell

by Jared L. Knight

A Good Crescendo is Swell (2021) focuses on the performance of music that employs improvisation and algorithmic composition, using the visual programming environment Max/MSP. There are two aspects of the composition.

The first are the swells, the namesake of the (pun-intended) title. Each swell is created using various timers that trigger changes in amplitude. The pitches of each swell are comprised of several microtonally detuned, filtered sawtooth waves, all of which are referential to a central pitch that could be played on a piano (at least, starting out). As a side note, this is also the concept behind piano tuning: each string within the sets of strings that are associated with a given piano key is tuned to a slightly different frequency, which gives body and richness to each note on the piano. Similarly, the microtonal detuning of each of the sawtooth waves in *A Good Crescendo is Swell* aims to give body and richness to each swell. Over the course of the composition, each swell slowly rises in pitch and then gradually slides back down, creating what I think is a very emotional, heart-wrenching kind of texture.

The second aspect of this piece are the improvised, percussive hits. These are created by combining several custom samples of everyday objects and are played using the Wacom tablet. I programmed the Max patch such that I can use the tablet to trigger each percussive hit based on how many fingers are touching the tablet's surface, while also having control over the amplitude and panning.

Jared L. Knight is a composer and performer of progressive acoustic and electroacoustic music. His music is characterized by disjunct, interlocking rhythms; extended harmonies and angular melodies; glitch and soundscape textures; and gradual, additive development. Jared is a vigorous advocate for musical pluralism and draws inspiration from a wide variety of musical influences, including indie and alternative rock, funk, jazz, minimalism and post-minimalism, progressive metal, hip-hop, and EDM. Jared currently pursues the degree of Master of Music in Intermedia Music Technology at University of Oregon, where he studies with Dr. Jeffrey Stolet.

My Fingernail Choir

by Jacob Frost

Octahedron is The Mars Volta's best album, hands down, and I will die on this hill. In *Luciforms*, the record's final track, we get: "If your heart doth cease to speak / My fingernail choir / will make your chalkboard sing" – then the eruption into chaos. Happy listening.

Jacob Frost is a storyteller exploring the human condition through music. His eclectic compositional catalog displays particular interest in the human voice, tritones, and synthesizers. Inspired by literature, film, and philosophy, his work explores concepts of identity, time, and mortality. Jacob's music has been performed at events such as the International Computer Music Conference, Electronic Music Midwest, and the Research on Contemporary Composition Conference. He has received commissions from Opera on Tap – Oklahoma City and the University of Oklahoma Helmerich School of Drama. Jacob earned his Bachelor of Arts in Music from Drury University, where he studied with Carlyle Sharpe, and his Master's Degree in Music Composition from the University of Oklahoma, where he studied with Marvin Lamb and Konstantinos Karathanasis. He lives in Oklahoma City, where he works as a freelance composer, teacher, and worship leader.

Press for Audio

by Victor Zheng

Somebody comes across a button where one would not expect to find one. On it are the words “Press for Audio.” As one would, they decide to mess with it.

Victor Zheng was born in Beijing, China in 1994 and was raised in Portland, Oregon. He previously studied at the Oberlin Conservatory (BM ‘16) and University of Massachusetts Amherst (MM ‘18), and is presently pursuing a DMA at the University of Illinois Urbana-Champaign.

Victor’s notable performances have included collaborations with the Opus One Chamber Orchestra, TaiHei Ensemble, Composers of Oregon Chamber Orchestra, Valencia International Contemporary Ensemble, soundSCAPE festival, and most recently New Music Mosaic. His work has also been featured in publications including Oregon Arts Watch, Willamette Week, and Art on My Sleeve.

Victor taught music theory and aural skills as a graduate teaching assistant while at UMass, and subsequently served on the faculty at Ethos Music Center in Portland, Oregon, and at the Shedd Institute for the Arts in Eugene, Oregon. He is currently a graduate teaching assistant in composition and music theory at the University of Illinois.



Concert 6

April 23, 2022

Philip Lynch Theatre ~ 4:30pm

Squares

Tommy McPhee, performer

Tommy McPhee

Birds of a Feather

Rodney Oakes

Bunun Fantasy

Andrea Cheeseman, clarinet

Roger Zare

Malleability

Ben Fuhrman

Glitch

Miles Jefferson Friday

Noise to Signal

Andrew Walters

Bambuchla Shadows

Kerrith Livengood, bamboo flute

Kerrith Livengood

Late For Class

Nathan Andrews

Squares

by Tommy McPhee

Squares is a solo work for a polyphonic synthesizer, often accompanied by live-recorded playback and live signal processing. The composition borrows from a wide variety of styles, ranging from hip-hop to 20th century piano music. *Squares* maximizes the expressive freedom of the performer by allowing a variety of possible electroacoustic instrumentation choices and performance techniques. Assuming the observance of a few specific criteria, analog and digital hardware and software instruments are all capable of rendering the piece, and the performer has immense freedom in designing a specific synthesis patch tailored to their needs. Furthermore, the inclusion of an open-ended improvisation section allows the performer to freely manipulate a prior section of the work to their liking, using any tools at their disposal.

As a live-sequenced work, little of which is performed in strict time, *Squares* invites and embraces temporal indeterminacy at both the micro and macro levels. The patch is constructed to accentuate rhythmic idiosyncrasies that are both notated and merely assumed in the work's performance. An embrace of the dichotomy between the mechanical time of the instrument and the relativistic time of performers and listeners enables the integration of fixed and free temporal processes in intricate ways.

An intricate modulation matrix and the use of generative sound design elements and invariance inspired by the limitations of the hardware itself emphasizes the live experience of this performance on the ASM Hydrasynth. The Roland SP-404sx digital sampler enables an improvised critique of the live performance through recording, processing, and playback on-stage.

Tommy McPhee (b. 1998) is an emerging electroacoustic composer who has been writing music for over half his life. McPhee has an extensive compositional and musical background within a wide variety of styles ranging from hip-hop to acoustic chamber music.

With the support of a full academic scholarship, McPhee studied Music Composition at Lamar University in Beaumont, Texas under the guidance of Dr. Nick Rissman. He obtained his BM in May of 2021. Entering university as a predominantly commercial musician, McPhee's studies at Lamar introduced him to a plethora of musical styles beyond what he experienced as a performer in his high school's band, orchestra, and choir. He has since produced a prolific output of music that transcended conventional notions of genre, instrumentation, and form, integrating the vernacular and experimental in novel ways.

McPhee frequently performs and improvises with hardware electronic instruments, which he believes enable a concise and tactile compositional language. He facilitates the musicality inherent to concepts of "instrumentation" and technological architecture throughout these works as well as in his acoustic and computer music. More recently, he has begun to explore the extended possibilities afforded by real-time sound synthesis and performance using computers.

McPhee is currently in his first year as an MM Music Technology candidate and graduate assistant at Georgia Southern University. Upon graduation, he plans to pursue Ph.D. studies integrating technology and composition, with a secondary emphasis or degree in music theory. McPhee plans to work in academia and/or pedagogy within any or all these disciplines.

Birds of a Feather

by Rodney Oakes

Birds of a Feather is a video with pictures of herons and egrets living across the street from us in a park and a marina. All of the sounds in the musical accompaniment were made with heron calls as the source material. These calls were then manipulated with the software program, Metasynth. The images were modified with the software program Artmatic.

Rodney Oakes earned a BA and an MA in music from San Diego State University, and a DMA from USC. Oakes taught electronic music and directed the PACE (Program for Accelerated College Education) at Los Angeles Harbor College where he currently is an Emeritus Professor and teaches humanities and music. He also taught humanities at California State University at Dominguez Hills.

He has won numerous awards including a Rockefeller Grant; an NEA grant; a Fulbright Senior Lectureship to the Academy of Music in Krakow, Poland; and numerous ASCAP Standard Awards. Oakes was the founding editor of *Journal SEAMUS*, the official journal of the Society for Electro-Acoustic Music in the United States.

As a composer, Oakes has worked in a wide range of mediums. He has created electro-acoustic music works since the 1973. Since 2010, he has created a series of videos with electro-acoustic accompaniments. Oakes has also composed a number of chamber music works, musicals, and numerous works for trombone and electronics, trombone ensembles, and works for jazz ensemble. His works are published by Seesaw and Kjos. As a trombonist, Oakes has pioneered the use of the trombone combined with electronic devices. He has performed throughout the United States and Europe, and has presented solo concerts in Moscow; Warsaw and Krakow, Poland; Ghent, Belgium; Lake Como, Italy; Lyon, France; and throughout Hungary. In addition, he performs with numerous Los Angeles jazz ensembles.

A number of Oakes' works are available on the Cambria, the Living Music, iii Records and Innova labels. His CD, *Music for the MIDI Trombone*, has received excellent reviews. His CD, *Rod Plays Oakes Plays Rod* (September 2003 III Records) features the jazz quartet, OGOGO, with Oakes on trombone, performing a collection of his works for jazz ensemble. In 2008, Oakes released another CD dedicated to the MIDI trombone, *Bone of Contention* (July 2009, iii Records). Oakes' CD, *Bonescape*, features Oakes along with George McMullen and Lane More, along with electronics. It is available on the NineWinds label.

Bunun Fantasy

by Roger Zare

The Bunun people are an aboriginal tribe from Taiwan known for their polyphonic singing. During the Bunun Sowing Festival, men in groups of eight or more will come together to sing the "Pasibutbut," a 4-part harmonic chorale that very gradually rises in pitch smoothly over the course of many minutes - a feat of vocal endurance and a truly beautiful music. When writing "Bunun Fantasy," I greatly slowed and manipulated recordings of the Pasibutbut using spectral analysis for the prerecorded electronic track. I then freely composed the improvisatory melody over the lush harmonies of the voices. The stretching of the chorale creates a web of microtonal illusions as the piece moves from one harmony to the next. *Bunun Fantasy* was commissioned by Lisa Perry and premiered December 6, 2016 in Minneapolis, Minnesota.

Roger Zare has been praised for his "enviable grasp of orchestration" (New York Times) and for writing music with "formal clarity and an alluringly mercurial surface." Often inspired by science, nature, and mythology, he seeks to create compositions that are vividly descriptive. His works have been performed across the United States and on five continents by such musicians and ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, Boston Musica Viva, the Symphony Orchestra of Minas Gerais, the Akropolis Reed Quintet, the Donald Sinta Quartet, violinist Cho-Liang Lin, and clarinetist Alexander Fiterstein. Zare's awards include the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a Copland House Residency Award, and a Charles Ives Scholarship from the American Academy of Arts and Letters. He has served as composer-in-residence at the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and the SONAR new music ensemble, and has collaborated with CERN to present his music in Switzerland and Bulgaria in programs about the collision of music and physics.

Zare holds degrees from the University of Michigan, the Peabody Conservatory, and the University of Southern California. His teachers include Bright Sheng, Michael Daugherty, Paul Schoenfield, Kristin Kuster, Christopher Theofanidis, Derek Bermel, and Morten Lauridsen. His music is published by the Theodore Presser Company, Manhattan Beach Music, Murphy Music Press, and FJH Music, among others. Zare currently serves as instructional assistant professor of music composition and theory at Illinois State University.

Malleability

by Ben Fuhrman

Malleability is a piece about physical manipulation. From the recording of the source sounds (small pieces of metal, clothespins, a rubber band, a metal bowl, and isolated instruments), to the electronic sounds (sine waves generated on a touch controller), to the mixing (mapped MIDI controller and joysticks), everything is created and placed by hand. As the piece progresses, the sounds are shaped and warped using more "hands on" control, gradually forming into larger structures of sound and blurring the lines of their sources before merging into sine waves. In a similar manner to sculpting clay, shapes form and reform throughout, giving way to more and more refined forms.

Born in Lansing, **Benjamin Fuhrman** is a graduate of the doctoral program in music composition at Michigan State University, where his primary instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He also holds a master's degree in music composition from Michigan State University, and a bachelor's degree in violin performance from Hope College, where his principal instructor was Mihai Craioveanu.

He has had works commissioned from a number of performers, including Drake Dantzler, Violet, Jeffrey Loeffert, Nathan Boggert, the H⁻2 Quartet, the East Lansing High School Orchestra, REACH Studio Art, and the MSU National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams, and has been performed throughout the world. His works are available on the Albany Records, Argali Records, Blue Griffin, Elmstreet, and SEAMUS labels.

He maintains an active role as a performer and teacher of composition and music technology at Oakland University.
www.benfuhrman.com

Glitch

by Miles Jefferson Friday

Glitch is a fixed-media piece that serves as a documentation of a process-based programming intended for real-time, octophonic realization. In this sense, *Glitch* is an individual capturing of a process wherein an infinite number of variants are possible. Throughout *Glitch*, audio files are retrieved from a library, sampled and used in wave table synthesis, and finally, spatialized ambisonically. The library consists of thirty-four synthesized audio files made in SuperCollider and are retrieved in groups of four at a rate of approximately one group every four seconds at the start of the piece and one group every fifty milliseconds at the end of the piece. Ambisonics are utilized not only for their qualities in spatialization but also for their potentials in mixing, considering aspects of proximity, volume, and EQ. Every component of *Glitch* (from the original audio files in the library, to sampling, processing, and spatialization) is intended to highlight and emphasize aesthetics of glitch, gradual change, and saturation.

Miles Jefferson Friday is currently a doctoral candidate in music composition at Cornell University where he studies primarily with Marianthi Papalexandri-Alexandri and Kevin Ernste. Miles holds a MA in composition from the Eastman School of Music where he studied with Oliver Schneller and conducted his graduate research under Robert D. Morris. He also holds a BM from the Indiana University Jacobs School of Music.

Noise to Signal

by Andrew Walters

Noise to Signal uses noise, randomness, unintelligibility, and/or sound that is usually not wanted becoming tone and its transformation into orderliness and intelligibility as thematic material. These themes operate at several different levels. In *Noise to Signal*, several Eurorack modules are used, but especially Mutable Instruments' Plaits and Peaks modules.

Andrew Walters was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. Walters' music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Juke Joint. His piece "Before Clocks Cease Their Chiming" was premiered by Duo Montagnard at the 2009 World Saxophone Congress in Bangkok, Thailand. His music appears on volume nine and sixteen of the "Music from SEAMUS" compact discs. Currently he is Assistant Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

Bambuchla Shadows

by Kerrith Livengood

Bambuchla Shadows is a highly idiosyncratic piece, for a crude bamboo flute made by myself, processed in SuperCollider. The effect is quirky and colorful, with a hint of jankiness, enhanced by occasional granular synthesis and samples from an ancient Buchla synthesizer.

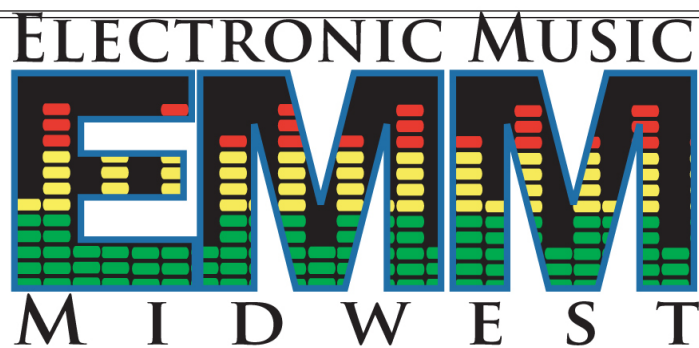
Kerrith Livengood's works have been performed at KISS 2018, ACO's SONiC Festival, June in Buffalo, Bargemusic, CCM's MusicX festivals, the North American Saxophone Alliance annual conference, the Edmonton New Music Festival, the Contemporary Undercurrent of Song series, the Cortona Sessions, and Alia Musica Pittsburgh's Conductors Festival. She has composed works for the JACK Quartet, Third Angle Ensemble, Duo Cortona, Altered Sound Duo, mezzo-soprano Jennifer Beattie and pianist Adam Marks, soprano Amy Petrongelli, Harry Partch's Adapted Guitar I performed by Charles Corey, and the h2 Quartet. Her works feature unexpected musical forms, complex grooves, lyricism, noise, and humor. Her string quartet *This Is My Scary Robot Voice*, performed by the Argus Quartet, features speech rhythms intoning an anxious inner monologue, which the New York Times described as "sketchy seeming." Kerrith's set of Four Jennifer L. Knox Songs including *Hot Ass Poem* for mezzo-soprano, flute, and piano features shouting, theatrical ogling, and pretty bird-like flute chirps. Currently, she is collaborating with poet Jennifer L. Knox on a dramatic work centered on dialogues by starlings (the invasive and adaptive birds). Kerrith has been a composer-in-residence at Artists at Albatross Reach, the Osage Arts Community, and Copland House. She is also a flutist, drummer, and improviser. As a flutist, she was a performer and co-founder of Alia Musica Pittsburgh, and has premiered many new works by young composers with members of the JACK Quartet, Eighth Blackbird, and the American Modern Ensemble. Kerrith is an experimental improviser who has performed bird songs while sitting in a tree, worn a towel as concert attire, and performed in concert with Anthony Braxton and Renee Baker. Kerrith sometimes collaborates with her son Talan, and their combined works have been performed by the group How Things Are Made (Brian Riordan and others) and the duo So Much Hot Air (Jennifer Beattie and Zach Pulse). She is a native of Springfield, Missouri; graduated from the University of Pittsburgh, where she studied with Eric Moe, Mathew Rosenblum, Amy Williams and Marcos Balter; and currently teaches at the University of Illinois (Urbana-Champaign). Kerrith is also Assistant Director of the New Music On The Point Festival, an annual summer festival for young composers and performers. She is also inaugural composer-in-residence and one of the co-founders, along with director Clare Longendyke, of the Music in Bloom Festival in Bloomington, Indiana.

Late For Class

by Nathan Andrews

Humorous. That is all I really have to say about this piece. Assigned as a class project, I decided to use the opportunity to write something that I had fun doing. The piece describes an irresponsible student who is late for their class. They then proceed to zone out, thinking instead of funny videos and memes which are reflected by absurd transitions and random interjections in the piece. All sounds were recorded by fellow students in the class and are manipulated through classic tape techniques such as alteration of speed, volume, panning, playback direction, looping, etc. The piece is meant to be light-hearted and reflective of Gen-Z humor.

Nathan Andrews (b. 2002) is an American composer from Granville, Ohio. He graduated from Granville High School and is currently enrolled at Ohio University studying Music Composition and Contemporary Music & Digital Instruments. His musical interests include writing and performing in chamber, electronic, and music for entertainment purposes. His appreciation and love for all musical genres reflects in his repertoire's musical exploration and variety. When he's not composing, Nathan enjoys playing percussion and drum-set.



Concert 7

April 23, 2022

Philip Lynch Theatre ~ 8pm

Stretched Apart

Michael Pounds

Whale Song Stranding

David Q. Nguyen

Cogito Lodewijk Heyligen

Andrea Cheeseman, clarinet

Rodney Waschka II

To See in Color

Phillip Sink

Shadow of the Hawk

Patti Cudd, vibraphone

David Z. Durant

Connection II

Andrea Cheeseman, clarinet

Daria Baiocchi

Stretched Apart

by Michael Pounds

Stretched Apart is a fixed audio piece created from sounds that were all recorded using an electric bass and live processing. These source sounds were processed further and extensively edited and manipulated. The piece explores the idea that life can stretch a person too far, cause stresses and strains, overwhelm with stimulus and interruption...perhaps until things reach the point where they tear apart and unravel.

Michael Pounds is a professor of music theory and composition at Ball State University, where he teaches composition, acoustics, music perception, computer music, and related courses. His creative interests include electroacoustic compositions with and without instruments, computer-interface performance systems, interdisciplinary installations, instrument design and building, and electroacoustic ensemble performance. Past activities include performances at the Society of Composers, Inc. conferences, the International Computer Music Conference, the national conference of the Society for Electro-Acoustic Music in the US, the MOXsonic festival, and others. In the past he has co-hosted national conferences of SCI and SEAMUS.

Whale Song Stranding

by David Q. Nguyen

Inflections as sound process to sound quality

Emanating otherness of the

Sound quality to sound process from the reflective

Resulting in an immersive rhizome-like sound world of the omnipresent of the dream like and the very literal

As different zones are successive, simultaneous, above, below, before, and after, to neither rise nor sink but only float

A longing as the friction, disputes of the literal and dream-like

And

A persistence of a pulse, heavy, through the literal as a constant movement and the abstract ingenuous stillness, a sound world of the discursive and the narrative

Chiastic process and quality are undermined as the reflections and inflections recur in rounded proportions. The immersive and form is only tangible through this insistence that is perceived as a dream occurring in real-like time

Figuratively

Whale Song suggests, quite literally, uncertainty that is

Stuck between the discursive and the narrative,

The moving streams/waves and the pure tones surrounding within,

Stranding

David Quang-Minh Nguyen is a composer of concert music. Along with the concert music that he composes, he also enjoys doing sound design for film. His current interests lie in composing acousmatic works dealing with multi-channel loudspeaker expansion, sound spatialization, and immersive audio.

Being recognized nationally and internationally, David was an active participant for Festival DME under the direction of Åke Parmerud, Musique & Recherches Académie d'été de composition électroacoustique under the direction of Annette Vande Gorne and João Pedro Oliveira, and the Sounds Around Me Festival under Thomas Gorbach. He was also selected by Master Artist Robert Normandeau for a residency at the Atlantic Center for the Arts.

Among others, his works have been performed at Electronic Music Midwest Festival, New York City Electronic Music Festival, SEAMUS, Toronto International Electroacoustic Symposium, International Computer Music Conference, 15th Sound & Music Computational Conference, 2018 MISE-EN Place Bushwick Open Studios, 2018 Third Practice Electroacoustic Music Festival, Spaced-Out Radia, Washington State Festival Of Contemporary Art Music, CEMI Circles, MOXsonic, and Diffrazioni multimedia festival. He has been published on ABLAZE records Electronic Masters Vol. 7 and received an honorable mention for the XII° Destellos Electroacoustic Competition 2019 for his work Misprints as well as achieving 2nd place for XIII° Destellos for Adumbrations, a finalist for PRIX CIME 2019 and won 2nd for the ASCAP/SEAMUS award for his work Weight Stranding.

David Q. Nguyen holds a BM from Old Dominion University where he studied with Andrey R. Kasparov and Mark Chambers. He has received his Masters and is pursuing a Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign, where his primary teachers are Sever Tipei and Scott A. Wyatt.

Cogito Lodewijk Heyligen

by Rodney Waschka II

Lodewijk Heyligen, (1304-1361) a musician, music theorist, and close friend of Petrarch, worked in Avignon. He is the author of the music theory treatise, *Sentencia in musica sonora subiecti*. One of his letters, dated April 27, 1348, warns people in Bruges that the Black Death is ravaging Avignon and will come to them. He describes the horrors and notes that half the population of the town has died. *Cogito Lodewijk Heyligen* (I Think of Lodewijk Heyligen) uses a melody by Francesco da Firenze (more often known as Francesco Landini, c. 1325-1397), as the inspiration for the instrumental part. The melody comes from his ballata, *Ecco La Primavera* (Spring Is Come). The electronic (tape) part draws on breath sounds and public announcements by physicians, politicians, and religious people in Russian, Korean, Spanish and English regarding the Covid-19 virus, which are reminiscent of Lodewijk's situation. The work is in my Aftermath form, in which the piece is a spinning out of inherent impacts -- decreasing, altered, fragmentary, but long lasting -- that result from an event that begins (or even predates) the piece. *Cogito Lodewijk Heyligen* memorializes all people who died from Covid-19. --RWII

Rodney Waschka II (1963) is probably best known for his algorithmic compositions and his unusual operas such as *Saint Ambrose* and *Sappho's Breath*. His music has been called "astounding" and "strikingly charismatic" by *Paris Transatlantic Magazine*, "a milestone in the repertoire" by *Computer Music Journal*, "fluent and entertaining" by *Musical Opinion of London*, and "oddly moving" by *Journal Seamus*. Waschka's music is regularly performed and broadcast throughout the world. Two-dozen recordings of his compositions and performances appear on record labels based in the USA, Canada, Portugal, England, Poland, and Australia. His teachers include Larry Austin, Robert Ashley, Paul Berg, Clarence Barlow, Konrad Boehmer, Thomas Clark, Charles Dodge, and George Lewis. Dr. Waschka is Director and Professor of Arts Studies at North Carolina State University.

To See in Color

by Phillip Sink

"I'm colorblind – I don't see race" is an incredibly tone-deaf statement uttered by some to appear empathetic to people outside their race. The obvious problem with the statement is that it treats the color of someone's skin as something that needs to be ignored. As a reaction against the aforementioned statement, I wanted to celebrate what it means to see in color. After all, we express our personal and cultural identities through colors in many ways.

If you think about it, seeing in color is a remarkable thing. We are perceptive to a minuscule frequency band of light, which allows us to exist in a vibrant world. *To See in Color* probes the anatomy of the eye by tracing the path that light takes before the image information is transmitted to our brains. The music was composed after I constructed the video, in which I attempted to create soundscapes to enhance the imagery of the video. For instance, I incorporate samples from a set of chromatic desk bells to represent rays of light. As the video zooms in on the cellular level, I establish an alien world using samples from a dog chew toy.

Phillip Sink composes vocal, instrumental, and audiovisual works for video and electronics. He seeks to combine the expressive power of timbre and texture with an eclectic approach to harmony and form, which is born from his interests in classical and popular music styles. His music embraces themes of social awareness, human experience, and science.

His recent projects include works for the Romex Duo, Tim Ledger, Khemia Ensemble, and the Fifth House Ensemble.

Phillip is the recipient of many awards, including the Hermitage Prize awarded by the Aspen Music Festival, the Best Music Submission Award at the 2015 International Computer Music Festival, and three Indiana University Dean's Prizes. He has presented many electroacoustic works at conferences such as the International Computer Music Conference; SEAMUS; Arts and Science Days, Bourges, France; DME Festival, Lisbon, Portugal; Diffrazioni Multimedia Festival, Florence, Italy; New York City Electroacoustic Music Festival; Electronic Music Midwest; Studio 300; TurnUp Festival; and the Electroacoustic Barn Dance.

Phillip received two bachelor's degrees in Music Composition/Theory and Music Education from Appalachian State University and two master's degrees in Music Composition and Music Theory Pedagogy from Michigan State University. Phillip earned a Doctorate of Music in Music Composition at the Jacobs School of Music. He previously held positions at the University of Missouri as a Post-Doctoral Fellow and Northern Illinois University as an Assistant Professor.

He is now an Assistant Professor at the University of Wisconsin-Milwaukee, where he serves as the head of the Composition and Technology Area.

Shadow of the Hawk

by David Z. Durant

I composed *Shadow of the Hawk* for Vibraphone and Fixed Audio in early 2018 for percussionist Patti Cudd. The live vibraphone part is written in counterpoint to two other electronically produced instruments. These are a marimba type instrument, built primarily of a sample of a PVC pipe being struck, and a percussion section built from many drum samples. I have also incorporated sounds that I have built variously from a Moog synthesizer, an NED Synclavier, and the software program CSound. The vibraphone part represents the hawk, which is defined and moves linearly, while the shadow is all the other elements in the piece which are sometimes clear, sometimes diffused, but always moving and changing.

David Z. Durant (b. 1957, Birmingham, Alabama, U.S.A.) is a Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. He joined the faculty of USA in 2003. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain. Durant started creating electroacoustic music in the 1980s and has composed 49 of his 150 compositions in that medium. He is a frequent presenter at ICMC, SEAMUS, and NYCMEF.

Dr. Patti Cudd is active as a percussion soloist, chamber musician and educator.

Patti is a member of the acclaimed new music ensemble, Zeitgeist. Her other diverse performing opportunities have included CRASH, the Minnesota Contemporary Ensemble, Minnesota Dance Theatre and the Borrowed Bones Dance Theater.

As an active performer of the music of the 21st century, she has given concerts and master classes throughout North America, Asia, Europe and South America. She has participated in such festivals as the Bang on a Can Festival at Lincoln Center, ICMC (Greece, UK, China, Netherlands, US), Frau Musica Nova (Cologne, Germany), Mexico City's Ciclo de Percusiones Series, Interactive Arts Performance Series in NYC, NYCMEF, PASIC, SARC (Belfast, Ireland), GRIM (Marseille, France), The North American New Music Festival (Buffalo, NY), June in Buffalo, Society of Composers, Inc National Conference (Miami, FL), Noise in the Library Festival (San Diego, CA), SEAMUS, The Mirror of the New (Hawaii), Los Angeles Philharmonic's Green Umbrella Series, Beyond the Pink Festival (LA), New Progressions Series (Baltimore, MD), Sonic Diasporas, New Music Festival (San Diego, CA), Spark Festival of Electronic Music (Minneapolis), Form and the Feminine Voice Festival (LA), Copenhagen Composers' Biennale (Denmark), Nove Hudby Plus Festival in Brno, Czech Republic, Samcheok Music Festival, (Samcheok, Korea), Sokcho Arts Festival (Sokcho, Korea), New Music for Technology (Hanyang University (Seoul, Korea) and the Festival Cultural Zacatecas.

Patti has worked closely with some of the most innovative composers of our time including Brian Ferneyhough, Morton Feldman, Roger Reynolds, Martin Bresnick, Pauline Oliveros, Jay Aaron Kernis, John Luther Adams, John Zorn, Michael Colgrass, Cort Lippe, Harvey Sollberger, Julia Wolfe, Christian Wolff, Vinko Globokar and Frederic Rzewski.

As a percussion soloist and chamber musician, she has premiered well over 200 new works, and has recorded under the labels Hat Hut, Bridge, New World, CRI, Innova, Emf Media and Mode. She recently released on Innova Recordings, a triple solo CD of solo percussion and electronic pieces. Patti is a Yamaha Performing Artist, an endorser of Sabian Cymbals and a member of the Vic Firth and Black Swamp Education Teams.

Patti holds a Doctor of Musical Arts Degree specializing in Contemporary Musical Studies from the University of California, San Diego, Master of Music Degree from the State University of New York at Buffalo, undergraduate studies at the University of Wisconsin-River Falls and studied in the soloist class with a Fulbright Scholarship at the Royal Danish Conservatory of Music in Copenhagen, Denmark. Her teachers have included Steven Schick, Jan Williams, Joe Holmquist, Gert Mortensen and Bent Lyloff.

Connection II

by Daria Baiocchi

This piece has been inspired by Aristotle's doctrine of the four basic kinds of explanatory reason or four causes and by Schopenhauer's definition of necessary connection that arise within the context of seeking explanations. A connection is never alone but it's in relation between two or more things.

Nowadays, we're all connected through internet but are we in relation to each other? The formal structure of "Connection" is composed by an introduction and four different parts with different arches of tension. The various sections have peculiar characterizations and they have expressive elements that oscillates between one note and its half tone.

DARIA studied piano, classical composition and electronic music. She also owns a degree in Classical Literature from the University of Bologna(Italy). Her compositions have been played in theaters and concert halls throughout the World and broadcast by several Radio stations (Holland National radio, France, Portugal, UK, USA etc). As music composer and composer for electronics she won National and International selections in Argentina, Netherland, Ireland, Germany, Italy, England, Hungary, USA, Bulgary, Poland, Lithuania, Canada, South Korea, Mexico, Cyprus, Sweden, France, Spain, Greece, China, Australia, Slovenia. As composer for videoart, the works featuring her music won expositions in India, Croatia, Sweden, Mexico, Greece, Poland, Swiss, Colombia, England, USA, Belgium, Bulgary, Argentina, Portugal, Spain, Ireland, Australia, Mexico and have been shown by the International ART TV. She's actually professor of Harmony and Music Analysis in Fermo Conservatorium and Professor of Sound Design in Turin, Frosinone and Perugia Academy of Fine Arts in the New Technologies Department. Daria is the speaker of the Radio Program Classica and... new performers, contemporary music composers and sound design composers and is the Director of the Sound Art Museum Online in Ascoli Piceno.



Organizers

Mike McFerron

Founder & Festival co-Director

Mike McFerron is a professor of music and composer-in-residence at Lewis University in the Chicago area. He has been on the faculty of Hong Kong Baptist University, the University of Missouri-Kansas City Conservatory of Music and the Kansas City Kansas Community College, and he has served as resident composer at the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt. McFerron is founder and co-director of Electronic Music Midwest and serves on the board of the directors for the Metropolitan Youth Symphony Orchestra and is a past Chair of the Executive Committee for the Society of Composers, Inc.

McFerron's music has received critical acclaim and recognition. His music has been performed by the Remarkable Theater Brigade (Carnegie Hall), the Louisville Orchestra, the Civic Orchestra of Chicago, Matthew McCright (Carnegie Hall), and Cantus among many others. His music has been featured on numerous SCI National Conferences, SEAMUS National Conferences, the International Computer Music Conference (ICMC), Brooklyn College Conservatory's Electroacoustic Music Festival, the MANTIS (UK) festival, ÉuCue "Plugged Festival" (Montreal), University of Richmond's 3rd Practice Festival, New York City Electroacoustic Music Festival, Denison University TUTTI Festival, Ball State University New Music Festival, Florida State University New Music Festival, Spark Conference, Annual Florida International Electroacoustic Music Festival, Spring in Havana, the MAVerick Festival, several SCI regional conferences, and concerts and radio broadcasts across the U.S. and throughout Europe. He has written music specifically for Cantus, SUNY-Oswego, GÉNIA, Andrew Spencer, Julia Bentley, the Chamber Music Conference of the East/Composers' Forum, Nelson-Atkins Museum of Art in Kansas City, Lewis University, Sumner Academy of Arts and Science, and the Metropolitan Youth Symphony Orchestra.

McFerron's music can be heard on numerous commercial recordings as well as on his website at <https://www.bigcomposer.com>.

Ian Corbett

Technical Director & Festival co-Director

Ian Corbett is the Coordinator and Professor of Audio Engineering and Music Technology at Kansas City Kansas Community College. He also owns and operates "off-beat-open-hats LLC," providing live sound, audio production, recording, and consulting services to clients in the Kansas City area. He has mixed FOH, and occasionally monitors, for many headline artists at venues around the USA. Throughout his career he has balanced education with professional employment in a wide variety of audio industry fields, including theater sound, television and radio, location concert recording, live sound reinforcement, and forensic audio evidence recording. As the co-founder and technical director of Electronic Music Midwest he enjoys multichannel sound and presenting immersive concert experiences. An internationally recognized author and educator, the second edition of Ian's book, "Mic It! – Microphones, Microphone Techniques, and Their Impact on the Final Mix" was published by Routledge/Focal Press in 2021, and he has also written articles for Sound On Sound magazine. He holds a Doctor of Musical Arts degree in composition, and has been known to play saxophone in Kansas City's jazz clubs and restaurants.

A highly active Audio Engineering Society member, Ian recently served as the AES Vice President – Central USA & Canada. He has presented tutorials and workshops at local, regional, national, and international events throughout the USA, Central and South America, and Europe. He is a frequent judge of AES student recording competitions, and organizes and hosts the Student Mix Critique sessions at AES events worldwide. Ian travels internationally to give presentations and workshops at colleges, universities, and to student and professional groups, and also frequently serves as an external examiner, moderator and program evaluator in the

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USA and Europe. Since 2004 he has been a member of the Audio Engineering Society's Education Committee (as well as several other AES committees), and has also been a member of the Producers & Engineers Wing of the National Academy of Recording Arts and Sciences. For more information, please visit: www.offbeatopenhats.audio

Jason Bolte

Technical Director

Jason Bolte is a composer and educator. He currently resides in Bozeman, Montana with his wife Barbara, their two beautiful daughters Lila and Megan. Jason teaches music technology and composition at Montana State University where he directs the Montana State Transmedia and Electroacoustic Realization (MonSTER) Studios and coordinates the B.A. in Music Technology. He earned a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. He holds a D.M.A. in Music Composition from the University of Missouri - Kansas City Conservatory of Music and Dance, where he was a Chancellor's Doctoral Research Fellow, a Dean's Doctoral Fellow, and an Ovation Scholar. Jason's music explores the North American Mountain West, modular synthesis and live performance, intersections of music, art, and science, and other areas he finds compelling. His music has been performed by the Ensemble Dal Neinte, A/Tonal Ensemble, Maverick Ensemble, Elektramusik, junctQín, NewKeys, Alcome, and the NYU New Music Ensemble, among others. Jason's music has received awards and recognition from XI° Destellos Competition, SEAMUS, junctQín, International Competition for Composers "Città di Udine," ISCM Miami Section/World New Music Days, Concurso Internacional de Miniaturas Electroacusticas, International Electroacoustic Music Contest – CEMVA, Electroacoustic Composition Competition Música Viva, Bourges International Competition of Electroacoustic Music and Sonic Art, ETH Zurich Digital Arts Week Soundscape Competition, Music Teachers National Association/Missouri Music Teachers Association, International Society of Bassists Composition Competition, and ASCAP/SEAMUS Student Commission Competition. His music is available on New Focus, Beneficence, ABLAZE, Thrmnphon, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

Robert Voisey

Organization Advancement Director

Robert Voisey is a creator, producer, and promoter of art music through concert performances and multimedia productions. Through his company Vox Novus, he has presented over 500 events in more than 40 countries; venues range from recital halls and concert stages to bars and nightclubs, from art galleries and modern museums to parks and public atriums, as well as radio, TV, store front windows and the facades of a five-story building. Most known for his 60 minute intermissionless performances with the 60x60 project he has also produced several dance and radio marathons 12 hours in length. His 60x60 Dance was described by the New York Times as "...quite mad. But it's this kind of madness that makes the cultural world go round..."

Voisey has founded and directed several performance project series in order to promote art music and empower its creators and producers: 60x60 and its many multimedia iterations has presented more than 2500 composers, 2000 choreographers and dancers, and over 100 videographers, filmmakers, poets, sculptors and artists; Composer's Voice has premiered thousands of contemporary works in New York City with more than 150 performances; Fifteen-Minutes-of-Fame has featured more than 100 musicians and ensembles perform the works of more than a thousand composers; Circuit Bridges that presented electronic music with over 20 performances; XMV that presented the video/music works of 50 artists; and the American Composers Timeline created in 2000 which at the time was one of the first most comprehensive listings of American composers on the Internet.

Voisey's work has been performed in over 40 countries and 6 continents (he is still trying for Antarctica), scores of radio stations internationally, several public television stations, as well as in short films and off-off Broadway. A few places he has been performed include: Carnegie Hall, Stratford Circus, Chicago Museum of Contemporary Art, Bowery Poetry Club, the dance club "Lobby" in NYC, Sheldon theater, and the Winter Garden at the World Financial Center. His career of collaborating and partnering with musicians, dancers, poets, and artists of different disciplines has led to a varied body of functional work.

M. Anthony Reimer

Web Systems Director

M. Anthony “Tony” Reimer’s award-winning compositions and sound designs have been heard in venues across the country and internationally for over 25 years. He has a bachelor’s degree from Ball State University, a Master’s in Computer Music and New Media from Northern Illinois University and is pursuing a doctorate in Music Composition at the University of Illinois at Urbana-Champaign (UIUC). His passion is designing sound effects and writing music for live theatre, film, video games and interactive experiences. In addition to an active freelance career in theatrical sound design, Tony has also served as a sound designer and composer on many video projects and as the audio director and composer for the Mutiny Games company. He has also designed and implemented multiple interactive installations and data sonification projects in the Champaign-Urbana, IL area. Currently, Tony teaches sound design in the UIUC Department of Theater. He is also a researcher at the National Center for Supercomputing Applications, where he works on projects that aid collaborative efforts among artists, including things like a framework for collaborative development of multi-user virtual worlds, audience interaction technology through the use of mobile devices, and support for telematic performances. A complete list of works and other materials can be found at: <http://www.toneguy.net/about.html>.

Kay He

Creative Director

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

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

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