

21th Annual Festival

Electronic Music Midwest



March 10-11, 2023
Kansas City Kansas Community College

Providing access to new electroacoustic music by living composers

ELECTRONIC MUSIC

EMM

M I D W E S T

March 10-11, 2023

Kansas City Kansas Community College
Kansas City, KS



DEPARTMENT OF
MUSIC
LEWIS UNIVERSITY

On behalf of Kansas City Kansas Community College, I am excited to welcome you to Electronic Music Midwest!

Originating at Kansas City Kansas Community College (KCKCC) as the Kansas City Electronic Music Festival in 2000, this festival was officially formed in 2002 resulting from a consortium between KCKCC, Lewis University, and University of Missouri at Kansas City. EMM's annual festival has programmed over 1000 new electroacoustic compositions from across the globe, presented as a series of concerts over a weekend, creating an environment conducive for community interactions between artists, researchers, students, and audience members.

I am thrilled to present Scott Deal as the 2003 Guest Performer. I have known Scott as a fellow percussionist for many years and heard several of his students' compositions while visiting the Tavel Lab at Indiana University-Purdue University Indianapolis (IUPUI) in 2017. His work is on the cutting edge of music and multimedia, developing new modes of creative expression, through creation of new hardware and software. He is the founder of Telematic Collective, performs in a wide range of physical and virtual venues, and his work receives funding from varied organizations.

I am confident this year's EMM festival will provide an exceptional opportunity for all participants to experience, explore, and engage in the ever-expanding field of electronic music. We are proud of the work of Dr. Ian Corbett, Professor of Audio Engineering at KCKCC, and EMM Technical Director and Festival Co-Director, and I'm confident he and our audio engineering and music technology students will provide a positive and supportive experience for each of you at EMM 2023.

Enjoy!



Donna M. Bohn, DMA
Dean of Arts, Communications, and Humanities

February 28, 2023

Dear Friends and Colleagues:

Greetings from the College of Humanities, Fine Arts and Communications at Lewis University, and congratulations on the celebration of the 2023 Electronic Music Midwest Festival! Lewis University is excited to have been affiliated with EMM since its inception in 2000. 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.

This year, participants will have the opportunity to engage with guest performer Scott Deal. A percussionist, Deal is a pioneer in the creation of electroacoustic music, as well as telematic art, which uses high bandwidth networks to connect art, dance, drama and music across multiple spaces. He is Professor of Music and Director of the Donald Tavel Arts and Technology Research Center at Indiana University Purdue University Indianapolis (IUPUI), which houses an active lab for research and innovation.

Lewis University is honored to play a part in supporting this festival, and we wish to thank our long-standing consortium partners Kansas City Kansas Community College (KCKCC) for hosting this year's event. 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 2023 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

ELECTRONIC MUSIC EMM M I D W E S T

March 10, 2023

Dear Friends,

Welcome to the 21st Annual Electronic Music Midwest! We thrilled to present this two-day festival of electroacoustic music. Over 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. It's in the spirit of association that this festival is presented, so that our students and community can explore and experience your creative work together. We are grateful that you have chosen to help us work toward these goals.

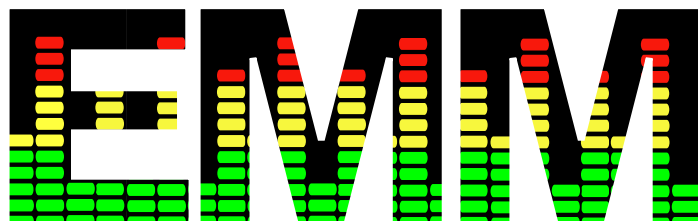
We are grateful to Scott Deal for serving as our artist in residence this year. Scott has an international reputation as spectacular performer and champion of new music, and we are grateful to him for the numerous outstanding performances he has done at EMM over the years. We are confident you will be impressed by his performances throughout the festival.

The 2023 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 all of us insight into the future of this ever-developing field of artistic expression. The struggles of the last three 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



2023 EMM Guest Artist, Scott Deal

Scott Deal engages new works of computer interactivity, networked systems, media, and percussion. Hailed as “a riveting performer” who “exhibits phenomenal virtuosity”, Deal has performed at venues worldwide, with groups that include ART GRID, Another Language, Callithumpian Consort, Percussion Group Cincinnati, Miami Symphony, Arctic Chamber Orchestra, and Big Robot. His recordings of Pulitzer Prize/Grammy Award-winning composer John Luther Adams were listed in New Yorker Magazine’s and WNYC’s “Top Ten Classical Picks” and featured in the sound track of the Academy Award winning movie *The Revenant*, starring Leonardo DiCaprio. In 2011, Deal and composer Matthew Burtner won the coveted Internet2 IDEA Award for their co-creation of *Auksalaq*, a telematic climate opera called “an important realization of meaningful opera for today’s world”. His work has received funding from organizations that include Meet the Composer, New Frontiers, Indiana Arts Council, Clowes Foundation, IU Arts and Humanities Institute, and the University of Alaska. He is the co-founder of Deck 10 Media, a company that creates interactive network systems for musical performance, teaching, and conferencing. Deal is a Professor and Director of the Donald Louis Tavel Arts and Technology Research Center at IUPUI.



Friday, March 10, 2023

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Concert 1

March 10, 2023

Performing Arts Center ~ 10:30am

Voices

fixed media

Katherine McLaughlin

Bird Loop Study No. 2 (Meadowlark)

John Mayrose, guitar

Thomas Limbert

“... and out ...”

Ben Cooper, trombone

Caleb Westby

Sketch

Xinglan Deng, live electronics

Xinglan Deng

ephemerate

fixed media

Oliver Harlan

Sequence

fixed media

Jason Bolte

Voices

Katherine McLaughlin

Two synthetic voices explore the natural world through imitation.

Katherine McLaughlin is an audio engineer with a special interest in immersive and interactive technology. Her work brings together natural recordings, synthetic elements, and manipulation that blurs the lines between the two.

Bird Loop Study No. 2 (Meadowlark)

Thomas Limbert

Similar to my first *Bird Loop Study for vibraphone and electronics* which features a hermit thrush song, this composition incorporates recordings made as part of *Soundscapes to Landscapes* (S2L, soundscapes2landscapes.org), a NASA-funded Sonoma County biodiversity study for which Sonoma State University Geography, Environment, and Planning Professor Dr. Matt Clark is the principal investigator. Since Dr. Clark graciously granted me access to the project audio database, I have sorted through the thousands of remote recordings and spectrograms to find the most musically rich bird songs that could serve as raw material and inspiration for future compositions. All of the pitch content for the piece is directly related to the recorded bird song I discovered. These pieces are celebrations of the sheer musicality of certain local bird species, highlighting the unique nature and beauty of Sonoma County, CA.

If the hermit thrush is the Billy Holiday of the bird world, the western meadowlark is certainly the Jimi Hendrix. *Bird Loop Study No. 2 (Meadowlark)* uses S2L recordings of western meadowlark songs made in late March, 2019 at Sears Point and during the early Spring of 2021 at Tolay Lake. In both spots, the meadowlark songs rang out over a soundscape that included traffic and plane noise, other birds, and frog choruses. After a swelling harmonic introduction of the Sears Point motives, a grooving section has the guitar alternating between delayed chord arpeggios and direct imitations of these same motives. The third section uses the recordings from Tolay Lake, alternating between repetitions of slowed and real-time fragments of meadowlark motives over a series of accelerating trill-like chords, before arriving at a faster and rousing conclusion. I am forever grateful for the talents and energies of my friend, John Mayrose, for whom the piece was written.

Thomas Limbert is a composer, percussionist, music technologist, and audio engineer with interests in temporality, the intersections of technology and performance, global music aesthetics, and acoustic ecology, concerns which continually inform his creative work. Thom's music has been commissioned and/or performed across North America and abroad by orchestras, choirs, chamber ensembles, soloists, theater groups, and opera companies. His engineered recordings of Pulsoptional, a new music group for which Thom performs and composes, appear on the Fugu Fish and Innova labels. Thom has recently been working closely with renowned ethnomusicologist, Paul Berliner, to record, edit, and mix the audio material that accompanies Berliner's multiple publications on the Mbira Dzavadzimu music of Zimbabwe featuring the repertory of Berliner's longtime collaborator and co-author, mbira master, Cosmas Magaya (mbiraplatform.org). He holds degrees from Duke University (Ph.D. Music Composition) and the University of North Carolina at Chapel Hill (B.A. Music and Philosophy). Thom is Associate Professor of Music at Sonoma State University where he directs the composition and recording arts programs.

John Mayrose's compositions have been performed throughout the world and at festivals including the CBDNA conference, SEAMUS, Toronto International Electro-acoustic Symposium, Boston Early Music Festival, the Oregon Bach Festival, and the Aspen Music Festival by, among others, Drew Whiting, Michael Mizrahi, Duo 46, Fireworks Ensemble, Pulsoptional, and several university wind and percussion ensembles. Mayrose has received prizes from the Percussive Arts Society and the ASCAP Morton Gould Award. His music is recorded on New Amsterdam, Innova, Fugu Fish, and Classic Concert labels. An active performer on guitar and electric bass, he is a founding member of Pulsoptional, a new music ensemble with recordings on Innova and Fugu Fish labels. Mayrose holds degrees from Duke University (Ph.D. Music Composition) and the University of South Carolina (B.M. Guitar Performance). John Mayrose resides in Oshkosh, WI and is an Associate Professor of Music at the University of Wisconsin Oshkosh.

“ . . . and out . . . ”

Caleb Westby

At the time of writing this piece I have been fascinated with the idea of ‘utterance’ in electronic music - or as many of us would call it, human presence. In the two pieces surrounding it in my catalog I use spoken word and its various electronic manipulations to imply a human presence, but in “ . . . and out . . . ” I experiment with the idea of utterance in a more subtle manner. Throughout the piece we hear the speakers literally inhale and exhale in conjunction with the performer, creating an almost other-worldly organism that the performer interacts with. In a more formal manner, the piece is an exploration of what breath implies - as an instrumentalist I have a tendency to breathe in time, so a slow, deep breath becomes coupled with an ambient and slow texture here. Likewise, a sharp, fast breathe becomes indicative of a faster, more active section.

Something of a typical 21st century composer, **Dr. Caleb Westby’s** influences largely revolve around jazz, rock, metal, and video game music. He holds a Bachelor of Music in music education from Northern Arizona University as well as a Master of Music and Doctorate of Musical Arts in music composition from the University of Oklahoma. His music has been performed at the International Computer Music Conference (ICMC), Electronic Music Midwest (EMM), the New York City Electroacoustic Music Festival (NYCEMF), and the National Saxophone Alliance (NASA) Region 4 and Biennial conferences. Fascinated by the power of utterance and language, Caleb has a penchant for incorporating the human voice into his compositions both electronic and otherwise. He has written extensively for wind band as well as acoustic instruments featured alongside electronic mediums, most recently taking an interest in how electronic media can augment music’s abilities as a form of commentary.

Ben Cooper is a trombonist based in the Oklahoma City area. He is a native of Kansas City, where he cut his teeth playing with various musical theater companies including Musical Theater for Young People and Musical Theater Heritage. In addition to his theater work, Ben has enjoyed a varied performing career with groups ranging from the Kansas City Civic Orchestra to composers’ collective and new jazz ensemble The People’s Liberation Big Band. He is an active performer in and around Oklahoma City on tenor, alto, and bass trombones as well as euphonium in various chamber and concert settings. His performing commitments have taken him on national and international tours, to venues including the Kennedy Center in Washington D.C., Chicago’s Symphony Hall, and Vienna’s Konzerthaus.

Ben has been fortunate to work with several excellent composers, including the world premieres of Logan Larson’s *Parallaxical Prism*, Caleb Westby’s “ . . . and out . . . ”, and Nikki Krumwiede’s *Songs of the Sea*. Currently, Ben maintains an active performance schedule in and around Oklahoma City as a soloist and chamber musician, notably with the Crimson Trombone Quartet.

In his career as an educator, Ben has worked with students ranging from elementary through undergraduate levels, including several Kansas All-State musicians. Currently, he is an instructor of low brass at Langston University in Langston, Oklahoma where he teaches trombone and euphonium lessons as well as the brass methods class for music education majors. Ben takes particular interest in the education of beginners and has given several masterclasses on the technical and musical aspects of teaching young students to both trombonists and music educators. Additionally, he has taught beginning student group classes in both the Blue Valley and Lawrence school districts.

Ben is a doctoral student at the University of Oklahoma and is a student of Dr. Irvin Wagner. He holds degrees from the University of Kansas and Luther College where he studied with Michael Smith, Benjamin Yates, Michael Davidson, and Scott Watson.

Sketch

Xinglan Deng

A drawer starts with sketching a woman character, during the sketching, he figures out that his drawing is so special that actually can gradually awaken the character who he drew, she sings with him, speaks with him, and he is obsessed with her until the end, she has life...

Xinglan Deng was born in September 19 2000 in Shanghai China. She began studies on piano when she was five, and started to compose when she was 12. She then began studies in a pre-college affiliated with Shanghai Conservatory of Music receiving her diploma in 2018. Currently, she is a senior composition student in the Jacobs school of music of Indiana University, studying with P.Q Phan, Tansy Davies, David Dzubay, and Don Freund. She received a minor in electronic music and studied with John Gibson, Chi Wang, Max Ardito.

Her electronic music piece has been performed in SEAMUS, NYCMEF, and IRCAM. Her composition piece has been performed in Jacobs school of music, Shanghai symphony orchestra, Shanghai conservatory of Music, and CCTV.

ephemerate

Oliver Harlan

ephemerate is an audiovisual piece that blends glitch and ambient soundscapes accompanied by abstract visuals created from filmed footage.

Sequence

Jason Bolte

Sequence is the third piece in a series of works based on mobile device apps.

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



Concert 2

March 10, 2023

Performing Arts Center ~ 1:30pm

(D9/11b5sus(b2)/C)/F

fixed media

Ian Corbett

Vore84

fixed media

Jeffrey Todd

Strahlung

video

Timothy Moyers

On a Seizing Sky

Richard D. Hall, Native American flute

Richard D. Hall

Desert Civilization

fixed media

Kay He

A Fish's Tale

video

Maurice Wright

r u ok

Shelby VanNordstrand, voice

Seth Shafer

(D9/11b5sus(b2)/C)/F

Ian Corbett

Dr. 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, and recording 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 Ian 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 the Electronic Music Midwest festival, he enjoys multichannel sound and presenting immersive concert experiences. An internationally recognized author and educator, he also frequently serves as an external examiner and program evaluator in the US and Europe. The second edition of his 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 music 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. 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

Vore84

Jeffrey Todd

Vore84 was created from brief samples of various commercials and television programs from the 1980s. The samples are recontextualized and juxtaposed with violent, glitchy synth sounds gathered and rearranged from several modular synthesis improvisations. The second half of the piece forms a poem that was devised from the various television samples. The title of the piece both references vaporwave aesthetics and illustrates one allowing themselves to be eaten.

You see that glow?
It’s his blood.
Now in two fragrances,
Mild on hands.
Feels soft and smooth
Fuels my youthful appetite.

Jeffrey Todd is an electroacoustic composer and classically trained vocalist. Currently, his work is focused in fixed media, employing musique concrète methodologies as well as synthesized sound sources gathered from modular synthesis improvisations. Originally from Salisbury Maryland, Todd earned his bachelor’s degree in Voice Performance at Salisbury University and is currently based at the University of Kentucky where he received an MM in Performance. He is now working on a DMA in Voice Performance as well as an MM in Composition while offering private instruction in voice and music theory.

Strahlung

Timothy Moyers

Strahlung

Translated from German

noun, feminine [die]

1a. Propagation of energy or matter in the form of rays emanating from a source of radiation
“cosmic, atomic radiation”

1b. Energy or matter emanating from a source of radiation
“measure the radiation”

Timothy Moyers Jr. is a composer and audiovisual artist originally from Chicago. He is currently an Assistant Professor of Music Theory and Composition at the University of Kentucky and supervises the Electroacoustic Music Studio. He received his PhD in Electroacoustic Composition from the University of Birmingham (England).

On a Seizing Sky

Richard D. Hall

On a Seizing Sky is an electro-acoustic work inspired by the hawk utilizing live laptop manipulation of the Sparrow Hawk flute. Sparrow hawks and red-tailed hawks are common in Texas. They are characterized by their dignified presence, quick agility in the air, and a lightly colored chest feathers that camouflages them against the clouds when in flight. The flute provides sound material mimicking bird sounds using flutter tonguing, overblowing and multiphonics. That sound material is looped live incorporating laptop manipulation using granular synthesis, random delay elements and extended reverb. Abstract video is performed using MIDI controllers to convey important elements of a hawk's life: sky, food and water. The title *On a Seizing Sky* is taken from a line in the Dylan Thomas poem *Poem on his Birthday*.

Richard Hall is a musician, composer, animator and music educator based in central Texas. His main interest is performing live laptop art music in concert settings. Richard has performed at several national and international conferences and festivals including those sponsored by the College Music Society, the National Association of Composers USA, the Association for Technology in Music Instruction, the International Society of Improvising Musicians, the National Association of College Wind and Percussion Instructors, and the Texas Society of Music Theorists. His music has also been featured at conferences by the National Flute Association, the Society of Composers, Inc., the Vox Novus 60x60 Contemporary Music Project, the Electronic Music Midwest Festival and the International Computer Music Association as well as the Sonic Art Oxford Festival in England and the LOOP Video Art Festival in Spain. His electronic music has been used at art museums in many major US and European cities. He has also created several animated Digital Art works that have been featured in numerous national and international performances.

Richard has received numerous commissions throughout the country, scored several independent films, written for television series, documentaries and theatrical productions and has pieces published by Dorn Publications and GoFish Music. His 2019 piece *Desert Waves, Wilderness of Water for saxophone and electronics* and 2014 score for the Spanish film drama *Viva La Reina De La Muerte* both won medals from the Global Music Awards, a peer reviewed, prestigious international music competition. In 2020, he was co-composer for the screen-dance film, *THULE*, which won Best Original Score at the Frostbite Film Festival and in 2011, his music score for the theatrical production *Electra*, won an award for Excellence in Musical Score from the Kennedy Center American College Theater Festival. His music has also been recorded by the Czech Philharmonic Orchestra for ERM Media and the Wild Basin Winds with the Emmy award-winning children's group The Biscuit Brothers. He is also the recipient of several ASCAP Plus Awards grants. His musical collaborations with dancers have been featured in Brazil, Mexico, Uruguay, Romania, Scotland, Guatemala, Egypt, South Korea, India, Iran and Berlin, Germany. He has published software and book reviews for the *South Central Music Bulletin* for which he was also the music graphics editor.

Richard is currently a Senior Lecturer of Music at Texas State University-San Marcos. His teaching duties include Composition, Electronic Composition, Music Technology, and Humanities. He also directs the Texas State Mystery for New Music Ensemble.

richallmusic.com

Desert Civilization

Kay He

Desert Civilization is a stereo fixed media piece inspired by the mysterious cultures and unique landscape of desert civilizations across the world. This piece is a soundscape intended to bring the audience on a sonic journey. For better experiences, please close your eyes.

Dr. Yuanyuan (Kay) He is a composer and multimedia artist with roots in China. Her research focuses using innovative technologies to blur the boundaries between different fields and combine different art forms. 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 musicians, choreographers and dancers, scientists, engineers, photographers, visual artists, and stage design artists. Her immersive multimedia project *StellarScape* is a convergence research collaboration synthesizing science, humanity, music, visual art, and technology.

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 currently an assistant professor at the University of Arizona Fred Fox School of Music, where she teaches music composition, electro-acoustic music, multimedia in performing arts, and orchestration.

A Fish's Tale

Maurice Wright

A Fish's Tale is a short (7:30) video work illustrating an electroacoustic composition. I composed and realized the musical sound and sketched ideas for the graphic sequences at the same time. Once the musical sound for a sequence was complete, I began to realize and sequence the images. The result is a fantasy that touches on themes of language and understanding in the context of current events.

I created the video material using POV-Ray, Photoshop, and Final Cut. The music was realized in Csound and mixed with ProTools.

I am grateful to Bryan William Jones and Jeffrey Solow for their willingness to share their excellent underwater photographs for this project.

Maurice Wright's musical life began as a percussionist, when he performed a solo on a toy glockenspiel in a one-room schoolhouse (first and second grades) in Buckton, Virginia. Shortly thereafter, he began to study piano, and within two years gave a public recital at the Bethel Community Church, which included *The Daring Young Man On The Flying Trapeze*. He also began to experiment with electricity, wiring up a battery-powered telephone that ran from the basement of the family's house outside to an old maple tree. He ended piano lessons as he began to compose, and later began to study the trombone, playing in a brass quartet with friends, and composing short pieces for the group.

At age 13, his family moved to Tampa, Florida. He attended Florida State University's summer music camp, winning its Musicianship Award. While studying the Hindemith Trombone Sonata with Douglas Baer, Principal Trombonist of the Tampa Philharmonic, Wright spent a year with the Tampa Police Dance Band, rehearsing with armed musicians and performing at police social functions across the state. He also experimented with tape recorders, and studied FORTRAN programming as a continuing education student at the University of South Florida. His compositions began to take on more substance, and, at the urging of a musician friend, he submitted two of them (*Sonatina for piano*, and *Two Preludes for trombone and piano*) with his application to Duke University.

A Mary Duke Biddle Scholar at Duke University, he graduated Magna Cum Laude with Distinction in Music, and became a President's Fellow and Harriman Scholar at Columbia University, from which he received his doctorate in 1988. At Columbia, he studied electronic music with Mario Davidovsky and Vladimir Ussachevsky, computer music with Charles Dodge, instrumental composition with Chou Wen-Chung and Charles Wuorinen, music theory with Jacques-Louis Monod, and opera composition with Jack Beeson.

Outstanding ensembles and soloists have performed his work, including the Philadelphia Orchestra, the Boston Symphony

Orchestra, the Emerson String Quartet, and the American Brass Quintet. His visual music and electroacoustic music compositions have been performed on five continents. The American Academy of Arts and Letters, the Guggenheim Foundation, the Fromm Music Foundation, the Pennsylvania Council on the Arts, the Independence Foundation, and the National Endowment for the Arts have recognized and supported his work. Recordings of his work appear on New World, Innova, Equilibrium, everglade, CRI, and other labels. His compositions are published by APNM, Theodore Presser, Schott, and by the composer. He is Laura H. Carnell Professor of Music Studies at Temple University's Boyer College Of Music and Dance.

r u ok

Seth Shafer

do you love dark, heavy, dark heart, dark heart, dark heart music (in a whole new world)? In a whole new world it's all wrong, wrong, wrong. But when you hear it, lock the car door and turn it up, yeah, heavy (mmm), heavy (so hard), it's heavy (drum hit), heavy (pound it, pound it in my head, kick so hard, oooh) — what the? — love trickles gently but constantly accuses you like a precious treasure.

Seth Shafer is a composer and researcher whose work hybridizes technology, new media, and art/science, with a specific focus on real-time notation, interactive music, and algorithmic art. His artistic practice represents musical exploration at the extreme edge of performance. He develops interactive installations and improvisational performance environments that are audience-involved meta-instruments. His work includes generative pseudo-hologram installations, interactive floor projection systems, and live data sonification exploiting privacy loopholes and feedback networks. He also looks for opportunities to explore ephemerality and multiplicity in live performance. This often involves performance situations that have limited or impossible rehearsal scenarios, purposeful impediments to ensemble coordination, live sight-reading, and unavoidable failure.

Seth's compositions have been performed internationally and across the USA. Recent performances include the 2021 Edinburgh Fringe Festival, 2021 International Computer Music Conference (Santiago, Chile), 2021 New York City Electroacoustic Music Festival, 2021 Conference on Technologies for Music Notation and Representation (Hamburg, Germany), 2021 SEAMUS Conference (Virginia), and 2020 International Society for Music Information Retrieval Conference (Montreal). Other notable performance include the 2019 SEAMUS Conference (Boston), 2019 Omaha Under the Radar Festival, Stonewall at 50 at La Mama (NY), 2019 Open Circuit Festival (Liverpool), 2018 International Computer Music Conference (Daegu, South Korea), 2018 Sound and Music Computing Conference (Limassol, Cyprus), 2017 Conference on Technologies for Music Notation and Representation (A Coruña, Spain), the 2016 Sound and Music Computing Conference (Hamburg, GE), 2015 Shanghai Conservatory Electronic Music Week (China), the 2014 International Computer Music Conference (Athens, GR), and the 2013 Festival dei Due Mondi Spoleto (Italy). His sound installations have been shown at Kaneko (Omaha), the Perot Museum of Nature and Science (Dallas), Long Beach Museum of Art's Pacific Standard Time Exhibit, and the Long Beach Soundwalk.

Seth is Assistant Professor of Music Technology at the University of Nebraska at Omaha. He holds degrees from the University of North Texas and California State University, Long Beach.

Shelby VanNordstrand (she/her) has appeared as a soprano from Omaha to Indonesia, China, Japan, and Oman. She is passionate about connecting song and opera repertoire to today's audience through performance and education. She enjoys performing in a variety of mediums and is especially jazzed to record an album of songs by Jodi Goble in the fall of 2022. She joined the music faculty at the University of Nebraska Omaha in 2012 where she teaches applied voice and directs UNO Opera Theatre. She runs an in person and online voice studio called VanNordstrand Voice. Shelby lives in Council Bluffs, IA, with her husband Rod and Reed (8). shelbyvannordstrand.com, [@vannordstrandvoice](https://twitter.com/vannordstrandvoice)



Concert 3

March 10, 2023

Performing Arts Center ~ 4:30pm

Ten Sacks o' Sneaks and Snacks

Frank Felice

Heidi Radtke, saxophone

dans les dents de la guivre

Timothy Roy

Hope Cowan, harp

Free Fall

Zouning Liao

Zouning Liao, performer

Ursonate (reVisited) - Themes and Variations

Jean-Paul Perrotte

fixed media

Automata

John Mayrose

John Mayrose, guitar

Ten Sacks o' Sneaks and Snacks

Frank Felice

Dr. Heidi Radtke is an incredible saxophonist who has one of the sweetest, most lyrical tones of any sax player that I have ever heard - she is also an amazing person who is kind, very intelligent, well-spoken, and has one of the most sharply tuned senses of humor that I have ever encountered.

So naturally, I wrote her a love song.

No, wait!!!

This is a quirky scherzo with ever shifting tonal patterns of major thirds, playing hard to get against a fixed media part that sits on a base of looped beats comprised mostly of shifting cymbal patterns with odd percussion bits and clocks and blocks and clicks and clocks, but sly.... flirty..... mixed with bit of mischief, wordplay and sent through the spin cycle with Stephenson's *Snowcrash*, Gaiman's *The Sandman*, and the *Antique Roadshow*. It can be a bit like an off-road county fair carnival ride. Or a ride through a long car wash with snacks. And sneaks. (Chuck Taylor's preferred)

Ten Sacks worth.

(ps - it goes without saying that the highly naive composer did not intentionally refer to the street slang of "ten sack" as a dimebag of marijuana. Ummmmm..... no! NO! Stop that!)

Frank Felice (b. 1961) is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. Recent projects of Felice's have taken a turn toward turn towards the sweeter side, exploring a consonant adiatonicism.

His music has been performed extensively in the U.S. as well as garnering performances in Brazil, Argentina, Japan, China, Greece, Italy, the United Kingdom, the Russian Federation, Austria, the Philippines, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions.

He is member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra. Frank currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Fine Arts at Butler University in Indianapolis, Indiana.

Dr. Heidi Radtke (Lecturer) maintains an active career as a saxophonist and pedagogue. Prior to joining the faculty at UNC, Heidi served as the Instructor of Saxophone at Butler University in Indianapolis, where she also taught courses in music history and theory. In addition, Heidi provided applied saxophone and chamber music instruction for the Carmel High School band program from the summer of 2014 through 2022. An active clinician, she has served on the faculties of the Butler University Woodwind Camp, Illinois Summer Youth Music Pre-College Saxophone Camp, the Indiana University Summer Saxophone Academy, and Blue Lake Fine Arts Camp.

As a solo artist, Heidi has performed at regional and national conferences of the North American Saxophone Alliance, the Indiana State Contemporary Music Festival, and the Annual Festival of New Music at Ball State University. Most recently, Heidi gave a premiere performance of Stacy Garrop's concerto *Alpenglow* for solo alto saxophone and tuba along with tubist Anthony Kniffen and the Butler University Wind Ensemble at the 2022 American Bandmasters Association Convention. In the spring of 2018, she gave the Indiana premiere performance of Stacy Garrop's *Saxophone Concerto Quicksilver*, and in November 2015, she performed the Midwest premiere of Scott McAllister's *Concerto Americana*. Heidi was featured at the 2015 SEAMUS Electro-Acoustic Music Conference and presented two performances at the 2015 World Saxophone Congress in Strasbourg, France.

An avid chamber musician, Heidi has performed throughout the United States with fellow saxophonist Henning Schröder as part of the Hiding Duo. She is the tenor saxophonist with the Iovi Saxophone Quartet and performs with oboist Pam Ajango as part of the oboe-saxophone duo, *Metalloboe*. Heidi has performed as a section player with the Indianapolis Symphony Orchestra, the Indianapolis Chamber Orchestra, Carmel Symphony Orchestra, Lafayette Symphony Orchestra, Muncie Symphony, and the Columbus Indiana Philharmonic.

Heidi has served on the review team for the online periodical thesaxophonist.org and has written reviews for the *National Association of College Wind and Percussion Instructors Journal*. Her passion for chamber music led her to complete her doctoral dissertation on the topic of saxophone quartet pedagogy and she has given presentations on chamber music coaching strategies and resources at the Indiana Music Educators Association conference, the American Single Reed Summit, and North American Saxophone Alliance Biennial Conference. Heidi currently serves on the North American Saxophone Alliance Committee on Gender Equity and is the leader of the Women's Mentoring Program.

Prior to pursuing her advanced degrees in saxophone, Heidi worked as a Music Librarian, Assistant Professor for the University of Miami, Florida Frost School of Music. She received her BA in Political Science and BM in Saxophone Performance from the University of Illinois Urbana-Champaign, MS in Library and Information Science and MM in Performance from the University of Illinois Urbana-Champaign, and DM in Performance from Indiana University Bloomington, where she served as an Associate Instructor of Saxophone. Her primary teachers include Professor Debra Richtmeyer and Dr. Otis Murphy.

Heidi Radtke is a Conn-Selmer Artist/Clinician and a Vandoren Regional Artist.

dans les dents de la guivre

Timothy Roy

dans les dents de la guivre is the opening movement of Valentina V., an in-progress extended monodrama for harp, multichannel electroacoustic sound, and lighting. In this work, the harpist adopts the persona of a historical figure: 14th-century noblewoman Valentina Visconti, whose life ended in tragedy and exile. Valentina V. presents an imagined scene near the end of Valentina's life in which she is confined to her chamber with only her precious harp to confide in. Musical materials are in part derived from Jacob de Senleches's song *La harpe de melodie* which he likely composed as a gift for Valentina to sing and play herself. The music of *La harpe* is at times referenced directly; at other times, it emerges in a fragmented or distorted form, representing Valentina's reminiscences as they are filtered through her fractured psyche.

Drawn from Victor Hugo's poem *Canaris* the opening movement's title *dans les dents de la guivre* (in the teeth of the viper) refers to the Visconti family's coat of arms: a serpentine creature devouring an infant. This horrifying image symbolized the Visconti's despotic stranglehold over the city of Milan and ruthless political ambitions. *dans les dents de la guivre* intersperses fragments of *La harpe de melodie* with sounds imitative of the mythical serpent, engendering a feeling of trepidation, anxiety, and suffocation.

Timothy Roy (b. 1987, Nederland, Texas) composes music steeped in imagery and allusion, which seeks to elicit a sense of time, place, and feeling. With an output that encompasses works for acoustic instruments, electronic sound, and the intersection of these two realms, Roy endeavors to explore a broad range of mediums and contexts in which his work might be experienced.

His music has been heard in concerts in Canada, Germany, Taiwan, Japan, the United Kingdom, Chile, Cyprus, Croatia, Slovenia, and across the United States, with performances by Ensemble Signal, Illinois Modern Ensemble, the Little Giant Chinese Chamber Orchestra, the Saint Louis Chamber Chorus, Loop38, violinist Sayako Kusaka, and pianists Keith Kirchoff, Adam Marks, Stacey Barelos, and Xenia Pestova. His music has been presented at such venues and events as the National Theater of Taipei, Music Biennale Zagreb, Birmingham ElectroAcoustic Sound Theatre (BEAST), Bowling Green New Music Festival, June in Buffalo, Toronto Electroacoustic Symposium, Sweet Thunder Music Festival, International Computer Music Festival (ICMC), Center of Cypriot Composers, Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, Electronic Music Midwest, and the International Electroacoustic Music Festival of Chile, "Ai-maako."

He has received awards and recognition from the Salvatore Martirano Memorial Composition Award (First Prize, 2022), Giga-Hertz Production Prize (Honorable Mention, 2022), ASCAP/SEAMUS Student Commission Competition (Finalist, 2018), New Music on the Bayou (2021 Black Bayou Composition Award), Sigma Alpha Iota Inter-American Music Awards (Winner, 2015), the International Competition of Electroacoustic Composition "Prix Destellos" (First Prize, 2013; Honorary Mention, 2019), Musicacoustica-Beijing Composition Competition (First Prize student mixed media category, 2012), the First International Jean Sibelius Composition Competition (Finalist, 2015), and the International Composition Competition "Citti di Udine" (Finalist, 2012), and the I-Park Foundation (Resident Artist, 2018).

He was a visiting faculty member at Western Michigan University during the 2018-2019 academic year, where he taught private composition lessons, undergraduate theory, and graduate seminars in musical form and the aesthetics of electroacoustic music.

Roy and his wife currently reside in Saint Paul, Minnesota, where he is choirmaster and organist at the Church of Saint Peter Roman Catholic Community. He is completing a doctorate at Rice University's Shepherd School of Music; there, he taught electronic music, theory, and composition, and served for three years as the Teaching Fellow for the Rice Electroacoustic Music Labs (REMLABS). His primary teachers have been Pierre Jalbert, Kurt Stallmann, Karim Al-Zand, James Mobberley, Chen Yi, and Paul Rudy.

Harpist **Hope Cowan** performs and teaches throughout the Houston area as a soloist, chamber and orchestral musician, and event harpist. She is principal harpist with the Symphony of Southeast Texas and is a founding member of both the Canticle Duo and Lynx Trio. She has performed with many ensembles in Houston and beyond, including: Theater Under the Stars, ROCO, Milwaukee Symphony, and Mississippi Symphony. Formerly, she was Principal Harpist of the El Paso Symphony Orchestra.

As an educator, Ms. Cowan is faculty at the University of Houston's Moores School of Music and the Houston Summer Harp Festival. She is also a teaching artist for Young Audiences of Houston, an alumna of the Da Camera Young Artist program, and a clinician and performer throughout the Houston area. Ms. Cowan also teaches private harp lessons to students of all ages at her home studio.

A strong advocate for the local Houston harp community, she is on the board of the Greater Houston Chapter of the American Harp Society. She received a BM from the University of Houston, and a MM from Rice University, both under the instruction of Paula Page. www.hopewanharp.com

Free Fall

Zouning Liao

The idea started with a drop of a pingpong ball. It is a simple sound, but it has interesting and distinctive characteristics. The dry attack and the natural accelerando of the free fall draws my interest to explore its sonic possibility, and turn it into other sounds that have richer and brighter spectral content such as ice cubes. With use of the Ipad as a continuous data controller, the smooth transformations among different sounds are made possible.

Born in Guangdong, China, **Zouning Liao** is a composer who is pursuing a Master's degree with double majors in electronic music composition and music theory at Indiana University Jacobs School of Music. She is currently an Associate Instructor at Jacobs School of Music Theory Department. She has studied with Aaron Travers, David Dzubay, Don Freund, Claude Baker, and P.Q. Phan. Her current teachers are John Gibson and Chi Wang. Zouning's music draws inspiration from explorations in nature and technology, blended with her constant curiosity of the playing capacity of different instruments as she seeks to incorporate noise into her music.

Throughout her study in music composition, her music has been performed and read by musicians from within the school such as Indiana University Concert Orchestra; as well as established ensemble such as the Wet Ink Ensemble. She was one of the finalists for ASCAP/ SEAMUS Student Composer Commission Competition in 2021, and she attended festivals such as National Student Electronic Music Event (2021), Society of Composer Inc. (2021), SEAMUS national conference (2021, 2022), New York City Electroacoustic Music Festival (2022) and the SPLICE Institute (2022). Recently, her music was selected to be featured in Electronic Music Midwest 2023, CampGround23, and Turn Up 2023.

Ursonate (reVisited) - Themes and Variations

Jean-Paul Perrotte

Ursonate (reVisited) - Themes and Variations, pays homage to the long history and influences of contemporary experimental sound art. This sound poem *Ursonate*, which translated means *Primal Sonata*, by Kurt Schwitters (1922) contains five themes that I have performed, recorded, digitally processed and mixed to be presented in 5.1 Surround Sound.

Jean-Paul Perrotte is an American composer of French and Ecuadorian descent whose work includes compositions for electronics, acoustic instruments, voice, video, dancers, and improvisation using Max/MSP. His works have been performed internationally and presented in prestigious art galleries like the Bemis Center for Contemporary Arts in Omaha, Nebraska. Dr. Perrotte has also co-written a chapter with Dr. Van Hoesen titled *Sound Art - New Only in Name: A Selected History of German Sound Works from the Last Century* from the edited volume *Germany in the Loud Twentieth Century*. Dr. Perrotte received his Ph.D. in Composition from the

University of Iowa in 2013 and is currently Assistant Professor of Composition and is Director of the ElectroAcoustic Composition Laboratory at the University of Nevada, Reno. Several of his scores are available for purchase at <https://www.babelscores.com/JeanPaulPerrotte>.

Automata

John Mayrose

In most ways, *Automata* is an experiment written for a live electric guitarist and electronics, where the computer tracks gestures played by a guitarist via a MIDI guitar pickup. The computer then improvises musical textures using several different methods. These methods include retrieving notes randomly, generating evolving patterns, and creating drum beats.

John Mayrose's compositions have been performed throughout the world and at festivals including the CBDNA conference, SEAMUS, Toronto International Electro-acoustic Symposium, Boston Early Music Festival, the Oregon Bach Festival, and the Aspen Music Festival by, among others, Drew Whiting, Michael Mizrahi, Duo 46, Fireworks Ensemble, Pulsoptional, and several university wind and percussion ensembles. Mayrose has received prizes from the Percussive Arts Society and the ASCAP Morton Gould Award. His music is recorded on New Amsterdam, Innova, Fugu Fish, and Classic Concert labels. An active performer on guitar and electric bass, he is a founding member of Pulsoptional, a new music ensemble with recordings on Innova and Fugu Fish labels. Mayrose holds degrees from Duke University (Ph.D. Music Composition) and the University of South Carolina (B.M. Guitar Performance). John Mayrose resides in Oshkosh, WI and is an Associate Professor of Music at the University of Wisconsin Oshkosh.



Concert 4

March 10, 2023

Performing Arts Center ~ 7:30pm

Woolgathering

Eli Fieldsteel

Eli Fieldsteel, performer

Triad

Paul Rudy and Brenda Molloy

video

White Sky Over the Lake

Willyn Whiting

Scott Deal, percussion

Hekate

Konstantinos Karathanasis

Ricardo Souza, bendir

Phenomenes

Quince de l'Argent

fixed media

After Long Drought

Elainie Lillios

Scott Deal, vibraphone

Woolgathering

Eli Fieldsteel

During spring 2022, I taught my advanced audio coding class in a “masterclass” composition seminar format. The course involved one and only one long-term assignment: compose/code a piece of music for concert performance, accompanied by weekly in-progress presentations. As a show of good faith, and as a self-inflicted device to compel myself to compose something, I pledged to complete the same assignment alongside my students, and come to class each week with new material to share (if I came to class with nothing, everyone received an A for the week).

Woolgathering is the result of this class. Like most of my other pieces, it is not about anything in particular. There are no extramusical narratives or influences – at least, none that are intentional. Instead, the compositional process began with a 6-hour recording session of found objects, which included PVC tubing, threaded steel rods, half-full aerosol cans, squealing bicycle brakes, and many other curiosities. The work also incorporates the incredible field recordings of Martyn Stewart, who publicly released an archive of his work after being diagnosed with bone cancer. The rest of the compositional process was a slow and aimless exploration of creative techniques that gradually yielded sounds that felt sufficiently colorful, immersive, and intriguing.

With every piece I compose, I feel increasingly more like some sort of acoustic hiker/scavenger, picking up sounds as I travel, stashing most in my backpack for later, discarding some, and actually using even fewer, but mostly staring (listening?) into space for long periods of time. The end result, though, is usually very satisfying.

Eli Fieldsteel is a composer and sound artist specializing in electro-acoustic music and audio programming. His work combines music technology with performance practices, focusing on human-computer improvisation, interactivity, and sensor-driven music. He has collaborated with dancers, choreographers, lighting designers, architects, and video artists, resulting in a variety of unique instruments, works, and site-specific installations. Eli maintains a presence online through a well-trafficked series of SuperCollider tutorial videos, hosted on YouTube. He holds a DMA in Music Composition from The University of Texas at Austin, a Master’s degree from The University of North Texas, and an undergraduate degree from Brown University. He is currently Assistant Professor of Music Composition-Theory and Director of the Experimental Music Studios at the University of Illinois at Urbana-Champaign.

Triad

Paul Rudy and Brenda Molloy

When Paul Rudy first encountered the fractal animations of visionary artist Brenda Molloy, he was transported, and immediately heard a layer of music that could transmute the images from the higher spectrum of light, down to the human vibration of sound, where they could be felt. A series of collaborative study pieces revealed a deep pre-existing connection between the work of both artists. The resultant work opens up possibilities of re-patterning in the viewer: physically, emotionally, psychologically, and spiritually. Presented without pause, each segment stems from a genesis of a single idea which produces complex landscapes and textures that still reflect the simplicity of its seeds at every level.

“Fractal art reaches deep into my soul speaking to my essence.” - **Brenda Molloy**

After receiving a Bachelor of Environmental Studies degree from the University of Waterloo, Canada, Brenda went to Indiana University, USA to study Fine Arts. She has been a fully dedicated fractal artist since 2007, working much like a translator, making the invisible visible. She knows the healing power of this art personally and has received numerous testimonies of how the art has affected others. Her artwork has been awarded both internationally and nationally.

Paul Rudy is Curators’ Distinguished Professor and Coordinator of Music Composition at the UMKC Conservatory in Kansas City. He has been called the “High Priest of Sound,” and his music described as “The Universe unfolding one sound at a time.” His research and creative activities, spanning from studying sound in the operating room to sound healing practice, have been recognized internationally with Guggenheim and Rome Prize Fellowships. He is a photographer and intuitive soul who lives on 70 acres in NE Kansas where he creates sacred spaces and temples seen from Google Earth. Please visit www.paulrudy.net for more information.

White Sky Over the Lake

Willyn Whiting

White Sky Over the Lake is a generative piece for soloist and electronics. Although the instrumentation is variable it is limited to mallet percussion and keyboard instruments to complement the electronic accompaniment. The performer reads a score which is generated in real time along-side an accompaniment that is also freely generated. Imagine a nearly still body of water and an empty sky. It is not obvious, to the eyes, where they meet or even if they are separate things.

Willyn Whiting (b.1993) is a Canadian composer of experimental music. His works, over the years, have been performed/read by professional, emerging ensembles including the Bozzini Quartet, Del Sol Sting Quartet, and Ensemble Atlantica. His music has been presented at SEAMUS, ICA Clarinetfest and Groundswell Linked, and the SPLICE Institute among other festivals/workshops. Willyn's acoustic works since 2017 have explored spectral techniques and simple algorithmic designs. His electroacoustic pieces have explored improvisation, generative scoring, audiovisual design, and interdisciplinary collaboration.

Hekate

Konstantinos Karathanasis

Hekate is a Greek goddess associated with crossroads, gates, liminal places in space and time. The moon, fire, herbs and poisonous plants, magic, witchcraft, angels and ghosts are her dominion. She rules over earth, sea and sky, and accompanies the souls of the deceased to Hades, holding torches in her hands. In late antiquity she is known as Savior who embodies the Cosmic Soul.

The piece is written for Bendir, a special type of frame drum with snares, finger cymbal, and ankle bells. The sound of the Bendir creates powerful images associated with shamanism, mysticism, rituals, ecstasy, healing, and femininity.

The composition showcases nocturnal and other field recordings captured by the composer in Greece. The computer tracks the attack and the dynamics of the instruments and reacts by using various live processing techniques, which include multiple delays, phase vocoding, live sampling, frequency shifting, and harmonization among others.

Hekate is dedicated to Patti Cudd.

Konstantinos Karathanasis as an electroacoustic composer draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals and received awards in international competitions, including Musica Nova, SIME, SEAMUS/ASCAP, Musica Viva and Bourges. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, Innova, Equilibrium and HELMCA. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo. A Stavros Niarchos Foundation Fellow for Spring 2020, he is Professor of Composition & Music Technology at the University of Oklahoma. More info at: <http://karathanasis.org>

Dr. Ricardo A. Coelho de Souza was born in Belem, Brazil. He is a visiting instructor in world music and percussion at the University of Oklahoma. Ricardo holds a performer's certificate from the Carlos Gomes Conservatory, Bachelor and Master degrees from the University of Missouri, and a DMA from OU. Ricardo was a recipient of the BMI Student Composer Award in 1999 and at OU he received the Ronald J. Dyer Award in percussion, the Michael Hennagin Memorial Scholarship in composition, the Sutton Award in chamber music, and the Gail Boyd de Stwolinski Award for meritorious scholarship and musical performance achievements. Ricardo has been featured at the Percussive Arts Society International Convention, the Texas Christian University Latin American Arts Festival, and The International Music Festival of Para in Brazil. He has commissioned or premiered more than 25 works with percussion. Ricardo is actively engaged in composing and playing with orchestras, bands, chamber ensembles, popular music groups, and the Duo Avanzando with clarinetist David Carter.

Phenomenes

Quince de l'Argent

Phenomenes ("phenomena") is an exploration of the physical properties of sound, imagining the movements and interactions of various substances in a hyperreal environment. No recorded samples were used in the creation of this piece; every texture was constructed from the ground up using various digital synthesis methods to produce gaseous, liquid, solid, metallic, elastic, and many other sorts of materials, even trying to imagine substances that don't physically exist.

Quince de l'Argent is a composer based in central Ohio. Their works are concerned with the technical aspects of sound, choosing to construct every detail of their music from the ground up instead of relying on conventional tools.

Quince's works are less of an emotional experience, and more an attempt to describe what it's like to be alive in the 21st century, during an age of irony, consumerism, and the hyperreality of the internet and the media.

Quince draws influence from many different places, such as architecture, sculpture, Art Nouveau, fantasy, Impressionism, high fashion, the pop industry, the camp aesthetic, and internet culture.

Quince is currently finishing an undergraduate degree in Music Composition at Ohio University under Dr. Robert McClure, and has hopes to pursue post-graduate education in the future.

After Long Drought

Elainie Lillios

After Long Drought (2016) for vibraphone and live, interactive electroacoustics takes its inspiration from a poem with the same title by Wally Swist:

The sky rips open
after days of grinding heat,
waves of meadow grass
shift in the blowing rain,
and floating on the breadth
of its extended wings,
as bright as a vision,
the great blue heron
strokes through the storm.

The percussionist's virtuosic foray through Swist's evocative work conjures images of an aggressive summer squall, with its torrential driving rain and gusting wind reflecting life's unpredictability and tumult. As the piece progresses, the storm fades into the background as our focus is directed to a peaceful calm discovered amidst the storm; a heron majestically gliding through the gale. *After Long Drought* was commissioned by Scott Deal. *After Long Drought* appears with the author's permission and is published in *Winding Paths Worn through Grass* (Chicago, IL: Virtual Artists Collective, 2012).

Acclaimed as one of the "contemporary masters of the medium" by MIT Press's *Computer Music Journal*, **Elainie Lillios** creates works that reflect her fascination with listening, sound, space, time, immersion, and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live electronics, collaborative experimental audio/visual animations, and installations. She also performs live electronics with ESC Trio collaborators Chris Biggs and Scott Deal.

Her work has been recognized internationally and nationally through awards including a 2018 Fromm Foundation Commission, 2016 Barlow Endowment Commission, 2013-14 Fulbright Award, First Prize in the Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique "Saxotronics" Competition, and Second Prize in the Destellos International Electroacoustic Competition. She has also received awards from the Concurso Internacional de Música Electroacústica de São Paulo, Concurso Internazionale Russolo, Pierre Schaeffer

Competition, and La Muse en Circuit. She has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, NAISA, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, and National Foundation for the Advancement of the Arts. She has been a special guest at the Groupe de Recherche Musicales, Rien à Voir, festival l'espace du son, June in Buffalo, and at other locations in the United States and abroad.

Reviews of Elainie's debut solo electroacoustic compact disc *Entre Espaces* (Empreintes DIGITales) praise her work for being "...elegantly assembled, and immersive enough to stand the test of deep listening" and as "...a journey not to be missed." Her fixed and instrumental works also appear on Centaur, MSR Classics, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and *Leonardo Music Journal*.

Elainie serves as Director of Composition Activities for the SPLICE institute (splice.music.org) and holds the rank of Professor of Creative Arts Excellence at Bowling Green State University in Ohio.



Concert 5

March 11, 2023

Performing Arts Center ~ 10:30am

A Long Day

video

Patrick Reed and Jae-Eun Suh

PRIMORDIAL

Benjamin Baker, saxophone

Benjamin Baker

Pjesma Za Samocu

Heather Pryse, flute

Heather Pryse

Lament

Michelle Allen McIntire and David D. McIntire
Michelle Allen McIntire, voice

Telephone Revolution

fixed media

Yunfei Li

Automaton Monk

Anna Rubin (poet Rebecca Frank Morgan)
fixed media

Vanishing in Winds

Sunhuimei Xia, performer

Sunhuimei Xia

A Long Day

Patrick Reed and Jae-Eun Suh

This work was created with both audio and visual together at the same time in a week-long collaboration. We chose the explorations of color pallets and how we see color changing in different times of the day. Telling the story through the audio of a journey through a day, trekking through a long rainstorm, and begrudgingly walking into the night soaked and wet.

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.

Jae-Eun Suh is an interdisciplinary artist from Austin, Texas. She is currently pursuing her MFA at the University of North Texas, from which she also received her BFA in Visual Art Studies. Suh creates experimental works using projection, video, and sculpture that explore memory, longing, fragmentation, and displacement. Suh collects and combines photos and videos of different locations to create abstract landscapes that connote both place and passage.

PRIMORDIAL

Benjamin Baker

PRIMORDIAL is a condensed musical representation of the beginning, end, and rebirth of the world. The word “primordial” means first created, and/or existing in or persisting from the beginning. In this piece, I use it to refer to the formation and growth of a planet from stardust, to the first sprouting of vegetation and life, and all the way to the rise and fall of humanity. It is fact that every planet - including our own - will end and other planets will be born again from the debris, though it is solely up to us as a species to decide how much longer we want our world to survive.

Benjamin Baker is a composer and performer currently based out of Kansas City, MO. Ben’s music comes from a place at the intersection of spontaneous improvisation and traditional storytelling structure and includes works written for both concert ensembles and popular music groups, drawing influence from a multitude of genres and styles. Using contemporary jazz language with modern compositional techniques Ben’s works paint serious atmospheres while still remaining playful and uplifting.

As a performer, Ben appears on multiple freelance recording works and is a standing member of the Extemporaneous Music Society of Kansas City. He has written for performers such as the SPLICE Ensemble, Quince Ensemble and Patchwork Duo, and received his undergraduate degree in music composition from Ohio University. Ben is currently attaining his MM in Composition at the University of Missouri-Kansas City.

benjamintbaker.com

Pjesma Za Samocu

Heather Pryse

Orson Welles is famous for saying that, “We are born alone, we live alone, we die alone. Only through our love and friendship can we create the illusion for a moment that we are not alone”, but what if you don’t have those outside forces? Samoću is a Croatian word that describes that feeling of being completely alone; it is interchangeable with the words solitary, friendless, and forlorn. The concept of this piece is to create the illusion that the performer is not alone on stage through the use of simultaneous singing and playing and triggered electronics, and then gradually throughout the piece the performer realizes that they are alone, which causes a delirious state that ends in the performer giving up the illusion and admitting they are alone.

Heather Pryse is a current Music Composition student studying at the University of North Texas under the guidance of Dr. Sungji Hong, Dr. Joseph Klein and Dr. Zvony Nagy. Prior to this she studied at Shenandoah University with Jonathan Newman and at the University of Virginia with Kevin Davis and Heather Mease. Her most notable achievements include a Semi-Finalist placing in the Instrumental Chamber Music category of the American Prize 2018 and being featured on National Public Radio for the premier of her first symphony *The Feminist Fantasy* by the Crozet Community Orchestra under the direction of Philip Clark. Her music focuses on exploring the intersection between the jazz and classical music idioms through the use of improvisatory elements and chordal extensions as well as theatrical multimedia productions which utilize live and fixed electronics. Pryse is also an accomplished professional cake decorator, and regularly incorporates cake performance into her intermedia pieces.

Lament

Michelle Allen McIntire & David D. McIntire

In November of 2019 Michelle suffered a stroke while driving home from a vocal competition in Iowa. Fortunately, her accompanist riding in the passenger seat realized that something was wrong and helped her guide the car to a halt safely. Our lives were abruptly rearranged in that moment, as her medical team stabilized her, operated, and she then began the arduous and ongoing path of recovery. This work was developed in the aftermath of Michelle's stroke as a means of rediscovering her voice in the wake that traumatic event. Along with having to relearn many activities that she had once done with ease (such as walking), she has been challenged with ongoing post-stroke dysphonia, rendering her vocal instrument new and unfamiliar. *Lament* is both an expression of grief for what was lost, as well as a step forward into a new realm of expression.

Michelle & David McIntire have been musical collaborators for nearly thirty years, first meeting as grad students at Ithaca College. Michelle attended Florida Southern College where she studied voice with Beverly Wolfe, holds masters degrees in Vocal Performance and Vocal Conducting and is an accomplished teacher of voice and director of musical theatre. David earned music degrees from Nazareth College of Rochester, Ithaca College and University of Missouri-Kansas City. Both are experienced educators, having between them taught at elementary, secondary and college levels. Currently Michelle runs a highly successful private studio teaching voice and piano and David has just concluded teaching for nine years at Missouri Western State University. In 2010 Michelle and David (with their friend R. Andrew Lee) started Irritable Hedgehog, a record label which has released many highly-regarded recordings of minimal and electronic music. They reside in Parkville MO with their twins, Owen and Lance. And four cats.

Telephone Revolution

Yunfei Li

Telephone Revolution was written in 2020. The inspiration for this piece was from phone dial tones. The idea of this piece is to create a random phone dial tone scale by using reverb, delay, fade in/out, EQ, Echo, etc to build a rich texture and develop it into a whole piece.

Yunfei Li is a composer, and violinist based in Kansas City, MO. Yunfei writes music characterized by exploring new sounds on instruments and music software. She takes inspiration from the sounds of nature and has converted nature sounds into musical language as part of her original compositions. With a background that includes both Eastern and Western classical music, she is also inspired by a variety of modern music styles including pop music, electroacoustic music, and film music. As a composer, she has collaborated with film directors, writers, choreographers, and multimedia artists.

Her music has been performed by many festivals, including ClarinetFest, Seal Bay Music Festival, Women Composers Festival of Hartford, Festival of Contemporary Art Music at Washington State University, Atlantic Music Festival, Sewanee WinterFest, Northwestern University New-Music Conference and Festival, The Walden School, Arts Letters & Numbers, Turn Up Festival, North Star Music Festival, New Music on the Bayou. Yunfei's music has been played by the Red Clay Saxophone Quartet, Splice Ensemble, Domino Ensemble, Cassatt String Quartet, Quintet Sirocco, Duo Entre-nous, Transient Canvas, Plaza Winds, Hub New Music, Winnfield Ensemble, New Hong Kong Philharmonia, Hartwick Wind Ensemble, Greensboro Symphony Orchestra, University of Michigan Wind Ensemble, Millikin University Wind Ensemble, West Michigan University Wind Ensemble, Manhattan School of Music Wind Ensemble, UMass Amherst Wind Ensemble, The Wind Band Conducting Workshop at the University of Minnesota, UMKC Wind Symphony. Yunfei is a resident composer of the Nomadic Soundsters in 2021-2022. She has

won a composition prize from MUSICACOUSTICA-Beijing International Electronic Music Composition Competition. She has also received an award from the Denver International Electronic Music Composition Competition. Her music has been featured by News & Record in North Carolina, KCUR 89.3 and Johnson County Library(KS).

Yunfei Li is a doctoral candidate in Music Composition at the University of Missouri - Kansas City, where she studies composition with Chen Yi, Zhou Long, Yotam Haber, and Paul Rudy. She graduated from the University of North Carolina at Greensboro with a Master of Music in Composition, where she studied with Mark Engebretson, Alejandro Rutty, and Lisa Bielawa. She received a Bachelor of Arts degree in Electronic Music Production at the Beijing Central Conservatory of Music.

Automaton Monk

Anna Rubin (poet Rebecca Frank Morgan)

Automaton Robot is based on a poem by Rebecca Morgan Frank of the same title from her collection, *Oh You Robot Saints*. The text is a wry commentary on the contemporary technology of robots tracing them back to the first known automated sculpture, a praying monk created in the 16th century. I incorporated a variety of processed sounds (Csound and other apps) into this 'reading' of the poem, using the voices of Norma Walker, Douglas Fox and Douglas Paisley. I first heard Rebecca's poem while we were both in residence at the Virginia Center for the Creative Arts in 2018.

Anna Rubin's music is propelled by her love of the speaking and singing voice as well as environmental and political issues. She has composed for a variety of musical genres including chamber, choral, wind and orchestral ensembles as well as electronic music for stage, video and dance.

Recent commissions include works for the Piano on the Rocks International Festival (POTRIF), Sedona (2019, 2021) and a 2023 commission for the German choral ensemble Kammerchor Westfalen. She is publishing a solo CD in 2023 featuring her works about bees for actor and piano and a two-piano work on the mystery of black holes. Another recent CD featured her wind ensemble work, Chiaroscuro.

Her work has been performed internationally and she is the recipient of awards from the New York Foundations for the Arts, the National Orchestral Foundation and the New York, Ohio and Maryland State Arts Councils.

Vanishing in Winds

Sunhuimei Xia

Vanishing in Winds is dedicated to Wuhan in the year 2020. The reading of the first half of the poem *Yellow Crane Tower* formed the primary musical material, together with the sound of ancient musical instruments, the bianzhong and guqin, which are the perfect representatives of the sounds of Wuhan with their historical meanings. The prototypes and deformations of these sounds create a majestic scene as if one is on the Yellow Crane Tower overlooking the endless Yangtze River with the mountains, along with the visual scene of the three towns in Wuhan. The Gametrak controller is used as the performance interface for the composition.

Sunhuimei Xia, composer, performer, and sound designer, is currently in the DMA program on Data-driven Instruments Performance at the School of Music and Dance of the University of Oregon. She holds an MM of Computer Music Composition from the Peabody Conservatory of Johns Hopkins University and is a faculty member at the Department of Composition of Wuhan Conservatory. Her music has been selected for international professional conferences including ICMC, NYCMEF, SMC, ISMIR, WOCMAT, IRCAM, and Musicacoustica-Beijing. She has been selected in the Creative Talent Pool of the Ministry of Culture of China. Her work *Oriental China* won the "Golden Bell Award" in the 7th Hubei Music Award, *Smooth* won the First-class Award in the 3rd Computer Design Contest of China. Her works and papers were published at conferences and journals, including ICMC, Musical Works, Art Evaluation, and GeQu.



Concert 6

March 11, 2023

Performing Arts Center ~ 1:30pm

Coacervare

David Alonso Aguilar Valdizan

William Wielgus, oboe

String Samba

Filipe Leitao, Taylor Colimore, Tamara Denson, and Kate Sicchio
video

Far from the Tree

Charlie Chadwell, saxophone

James Caldwell

OWN.k

fixed media

Kramer Elwell

A Dream of Butterfly, A Butterfly of Dream

Shuyu Lin, performer

Shuyu Lin

Scam Likely

fixed media

Caroline Flynn

Outcry

Marienn Sánchez, violin

Kian Ravaei

Coacervare

David Alonso Aguilar Valdizan

Coacervare is a work inspired by the theory of coacervates. This theory says that life could have arisen from the union between lipid bubbles with some compound capable of storing information. This tenuous difference between the living and the non-living is transcendental for our conception of life. The process of developing a melodic motif along with an ethereal atmosphere seeks to represent these little bubbles on their way to existence.

David Aguilar Valdizan is a Peruvian composer and pianist. His style demonstrates his great love for film music, classical music and, at the same time, his curiosity for the sonorities of concrete and electronic music. He seeks a lyric that suits modern sensibilities but at the same time provides reflection and poetry, which he considers absent in conflicted modern times.

He has participated as a composer and pianist in the opera *Eclipses*, as well as working with renowned ensembles such as the Lux Nova duo.

He has participated in contemporary music festivals in his country such as “Sinapsis II”, “La Trenza Sonora”, “Festival Estrenos de Jovenes compositores”, and also in international festivals such as “Encuentro de Interpretes y Compositores” in La Plata, Argentina. His works have been part of record projects such as *Compositores Peruanos del siglo XIX-XXI* and *Lamento Andino*.

William Wielgus was a member of the oboe section of the National Symphony Orchestra from 1990 to 2017 upon appointment by Mstislav Rostropovich. Prior to his appointment with the NSO he also served as principal oboe of the South Bend Symphony and English horn with the Oklahoma Symphony. He is presently on the oboe faculty at American University and has taught at West Virginia University and St. Mary's College. He has also appeared at many major summer music festivals including Aspen, Tanglewood, and Spoleto, and was the winner of the 1990 Aspen Woodwind Soloist Competition.

He is actively involved in a project to research, commission, perform, and record Peruvian oboe music and has presented recitals at the conservatories of Lima, Trujillo and Ayacucho. In 2018 he was invited to present a recital and master class at the Uzbekistan National Conservatory and has appeared as soloist with the Banda Nacional de Cuba and the Trujillo Symphony Orchestra in addition to programs of Peruvian music at Indiana University, the University of Arkansas, and Southern Mississippi University. In 2019 he presented a program of Uruguayan oboe music at the Universidad de la Republica in Montevideo and a program of music and poetry at the Museu de la Emigración Gallega en la Argentina in Buenos Aires. Mr. Wielgus has been invited since 2015 to perform at the Musica no Museu series in Rio de Janeiro. In 2016 he gave the world premiere of *Canções Lunaires* by Anderson Alves at a special concert in celebration of astronomy at the Planetário do Rio.

String Samba

Filipe Leitao, Taylor Colimore, Tamara Denson, and Kate Sicchio

String Samba is an interdisciplinary, multimedia piece featuring three violins, viola, and digital choreography. The music uses a variety of articulations, textures, string manipulated sounds, as well as complex, syncopated rhythms to evoke Brazilian music and dance.

By using rotoscoping animation techniques, a series of gestures is composed and decomposed to create a screen dance of lines, colors and movement. The visual aims to reflect the music through a layered choreography of figures dancing digitally through vibrant hues, swiftly changing with the complexity of sound.

Filipe Leitao is an award-winning Brazilian-born composer, music producer, sound designer with 10+ years of music creation experience. He is Assistant Professor at Virginia Commonwealth University, teaching a new interdisciplinary curriculum in Composition and Sound Design for Cinema, Games, and Motion Media. He earned the Doctor of Musical Arts degree at The University of Alabama, a Master of Fine Arts degree in Music Production and Sound Design for Visual Media at the Academy of Art University (San Francisco, CA), and a Bachelor in Art Education at the University of The State of Pará, in Belém, Brazil. As an educator, he has taught composition, orchestration, music production, film scoring, and has mentored students composing tonal and non-tonal, electronic, popular, videogame, and film music.

Dr. Leitao has collaborated with many artists, creating original compositions and sound design for films and video games, as well as he has written electronic works, and concert pieces for varied ensembles. Interdisciplinary projects have always been an area of

constant interest and research for him. His works reflect his unique voice originated from a mix of classical music, popular music, Brazilian music, and film music, and have been recognized at both national and international levels, and obtained prizes and performances on renowned film and music festivals, including New York Electroacoustic Music Festival, Electronic Music Midwest, University of Tennessee Contemporary Music Festival, SCI Conferences, Belgian Saxophone Choir, North American Saxophone Alliance Conference, Cannes Short Film Corner, Toronto Film Week, Anima Mundi, and WorldFest Houston, to name a few. www.filipeleita.com

Davis Brooks comes from a diverse musical background as soloist, pedagogue, orchestral musician, studio musician, concertmaster on Broadway, conductor, and chamber musician. His teaching experience has included faculty appointments at Baylor University, Wayne State University, the University of Wisconsin at Eau Claire, and Bucknell University. He is Professor of Violin Emeritus at Butler University in Indianapolis, and the 2015-2016 University of Alabama School of Music Endowed Chair in Music Composition.

He served as Associate Concertmaster of the Indianapolis Chamber Orchestra for fifteen years, and was a member of the Mostly Mozart Festival Orchestra at Lincoln Center for ten years. Dr. Brooks played in the New York Chamber Symphony for nineteen years, which produced over twenty critically acclaimed recordings during his tenure. Dr. Brooks has been concertmaster of the Chamber Orchestra of New England, the Harrisburg Symphony, and the Waco Symphony. He performs frequently with the Indianapolis Symphony Orchestra, and is active in the many recording studios in the Indianapolis area. In November 2016, *Early Musings*, his latest recording of new music, was released which featured solo music written for him by ten Alabama composers. Dr. Brooks has previously released two solo cds, one of music for violin and electronic media entitled *Violin and Electronics*, and one of music by composer C.P. First. All are available on iTunes. Other recordings include *Reflection on a Hymn of Thanksgiving* by Frank Felice, *With Every Leaf a Miracle* by Mark Schultz, and *Manunya* by Frank Glover.

At Yale University, where he received a master's degree in violin performance, Dr. Brooks studied with Broadus Erle and Syoko Aki. His doctorate, also in violin performance, is from the State University of New York at Stony Brook. Other important teachers with whom he has worked include Joyce Robbins, George Neikrug, Russell Hatz, and Raymond Page; he has studied chamber music with Julius Levine, Josef Gingold, Aldo Parisot, and members of the Tokyo, Alard and Guarneri Quartets.

Chamber music is his first love. He has been a member of the Indianapolis Chamber Players, the Commonwealth and Landolfi Quartets, as well as the Meridian and Essex Piano Trios. In addition, Dr. Brooks' special interests include both the performance of music by contemporary composers and performance on original instruments, particularly the music of the Baroque period. He is a founding member of both the Chicago 21st-Century Music Ensemble and the Indianapolis Baroque Orchestra. Recording for the progressive rock band The Psychedelic Ensemble has been a most pleasurable diversion, as has performing with the Indianapolis band Progressive Lenses.

Far from the Tree

James Caldwell

Far from the Tree (2022) is, of course, where the apple doesn't fall. The three continuous movements explore some harmonic and melodic aspects of a handful of transpositions of the melodic minor scale, within the scales and between the transpositions. The tape part is made from rather rudimentary pads and instrument samples with some basic processing. The work was composed for Charlie Chadwell.

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

Charlie Chadwell is an active saxophonist, chamber musician, music theorist, and educator. He is Assistant Professor of Saxophone at Western Illinois University and is completing a DMA in Saxophone Performance at Michigan State University, studying with Joe Lulloff. An advocate of new music, he regularly commissions new works. A native of Austin, Texas, Charlie has taught extensively in the central Texas area as a private-lesson and master-class teacher and as a band clinician. He holds a BM in Music Education from the University of Texas at Austin, with a Performance Certificate, where he studied with Harvey Pittel and Stephen Page. He also

holds a MM in Saxophone Performance from Oklahoma State University, where he studied with Jeffrey Loeffert and Tommy Poole.
<https://charliechadwell.com>

OWN.k

Kramer Elwell

“Triptych: Chaos, Constraints, Catharsis”

OWN.k is a sequel to another acousmatic work, titled *OWN*, which was composed in collaboration with choreographer Hillary Richardson. Like the original *OWN*, *OWN.k* explores confronting one’s anxiety by encapsulating it in art. The original collaboration explored the anxiety of the choreographer, but *OWN.k* explores the composer’s own anxiety, and is done so by exclusively using the most anxiety-inducing (personal preference) sound there is - his own voice.

Kramer Elwell (B. 1990, Seattle) is a composer, percussionist, improviser, and sound artist currently based in Santa Barbara, CA. His acoustic and electroacoustic works attempt to create massively rich timbral spaces and soundscapes, spin cryptic and surrealist narratives, and find atypical avenues from which to perform new music. This includes any combination of graphic or multimedia notation, improvisation, computer programming, installation, or interdisciplinary collaboration.

Kramer’s works have been performed at festivals and conferences at home and abroad. Some events include the SEAMUS National Conference, The International Computer Music Conference, Electroacoustic Barn Dance, The SPLICE Institute, and more. And as an Artist-in-Residence he has also collaborated with many arts organizations, like: The Glen Arbor Arts Association, the Atlantic Center for the Arts, and the Kimmel Harding Nelson Center for the Arts.

Alongside composers Jon Fielder and Chris Ozley, Kramer is one of the founding members of the Cmd+Q Laptop Trio. The mission statement of Cmd+Q: to bring a uniquely exciting, humanistic, and actively performative nature to live electronics improvisation while being as poly-stylistic and informal as possible. The sonic result can be anywhere from a kerplunkity acousmatic texture to a bizarre and off-kilter EDM. Your results may vary.

Kramer is currently pursuing a PhD in Music Composition and a Master of Science in Media Arts and Technology from the University of California Santa Barbara- studying with Clarence Barlow, Joao Pedro Oliveira, Curtis Roads, Andrew Tholl, and Karl Yerkes. He also holds a Master of Music degree in music composition from the University of Texas at Austin as well as two Bachelor of Music degrees from Western Washington University; one in Music Composition and one in Percussion Performance.

A Dream of Butterfly, A Butterfly of Dream

Shuyu Lin

The most famous of all Zhuangzi stories--*Zhuang Zhou Dreams of Being a Butterfly*--appears at the end of the second chapter of Zhuangzi, *On the Equality of Things*.

Once, Zhuang Zhou dreamed he was a butterfly, a butterfly flitting and fluttering about, happy with himself and doing as he pleased. He didn’t know that he was Zhuang Zhou.

Suddenly he woke up and there he was, solid and unmistakable Zhuang Zhou. But he didn’t know if he was Zhuang Zhou who had dreamt he was a butterfly, or a butterfly dreaming that he was Zhuang Zhou. Between Zhuang Zhou and the butterfly there must be some distinction! This is called the Transformation of Things. *

The piece has three sections:

It begins with the “reality,” the sounds come from the percussion instruments on stage, however, instead of playing by a percussionist, the percussions are played by mechanical devices--solenoids. The performer uses hand gestures to control the solenoids on stage.

Followed by the “dream,” the percussion acoustic sounds transform to sounds coming from the speakers. All the electronic sounds are controlled by the performer on stage. Meanwhile, the visual elements are the abstract butterfly narratives and controlled in real time by the performer’s hand gesture.

Finally, “a dream in the dream” is the part tributes to the movie, *Inception*. The inspiration for live visual parts comes from this incredible movie.

*translation by Watson, Burton (2003). Zhuangzi: Basic Writings (3rd ed.). New York: Columbia University Press. ISBN 0231129599.

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

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. Her teachers there included David Dzubay, Aaron Travers, and Eugene O'Brien. For electronic music, She studies with Jeffrey Hass, John Gibson and Chi Wang.

Shuyu Lin works both in electronic music and acoustic composition. Her electronic music has been played in the festivals such as NYCEMF, WOCMAT, and MUSICACOUSTICA-BEIJING, ICMC etc; her acoustic music has been featured in venues and festivals, such as 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.

Scam Likely

Caroline Flynn

Just premiered, in November 2020, I have yet to find the exact poem of this piece. For lack of that, I'll mention the materials themselves. The visual source materials are the same small (~6 cm) object until the last 15 seconds. The audio sources include a recording of an audio installation I was involved in in which I sonified viewer-participant brainwaves in real time on six Raspberry Pis, salt crystals sprinkled in water, a river near Helena, MT, and more traditional "musical" sounds such as Tibetan chant, gendèr, crotales, and bassoon.

Outcry

Kian Ravaei

I tried to synthesize the incisive sounds of EDM with the gnarliest innovations of modern composition — metric modulations, modes of limited transposition, twelve-tone rows — resulting in a piece of music suitable for concert halls and raves alike.

It spotlights a mode of Iranian classical music called *Bidâd* ("outcry"), known for its visceral, wailing quality. I hear the very same primal expressive urge in *Bidâd*, modern classical works like *The Rite of Spring* (hence the bassoon quote), and the heavier strains of EDM.

Composer **Kian Ravaei** (b. 1999) is obsessed with notes, and the indescribable feelings they inspire within us. Whether he is composing piano preludes inspired by mythical creatures, flute melodies that mimic the songs of endangered birds, or a string quartet that draws from the Iranian music of his ancestral heritage, he takes listeners on a spellbinding tour of humanity's most deeply felt emotions.

Ravaei's music has been performed by sought-after artists such as guitarist Eliot Fisk and violinist Bella Hristova, and by notable ensembles including Salastina and Juventas New Music Ensemble. He served as a 2022 Copland House CULTIVATE Fellow, participating in an emerging composers institute at Aaron Copland's National Historic Landmark home. Ravaei was recently featured on an episode of Performance Today, America's most popular classical music radio program. His string quartet Family Photos has received numerous awards, including First Prize in the Spectrum Chamber Music Composition Competition, Second Prize in the instrumental chamber music division of the American Prize, and Honorable Mention in the Tribeca New Music Young Composer Competition.

Just days into the COVID-19 lockdown, Ravaei began a daily ritual of playing a Bach chorale at the piano and composing an original chorale in response. What started as a way to ground himself during a period of emotional turbulence blossomed into an artistic reawakening. Over the course of one year and three hundred sixty-five chorales, Ravaei cultivated a deeply personal musical language rooted in a centuries-long tradition.

DJs know Ravaei as the go-to person for creating orchestral versions of dance songs. His orchestration of Wooli & Codeko's *Crazy* (feat. Casey Cook) has garnered over one hundred thousand plays across streaming platforms. It is no coincidence that many of Ravaei's concert works contain a rhythmic vitality that evokes the energy of the dance floor.

Inspired by the generosity of his own teachers - celebrated composers such as Richard Danielpour, Tarik O'Regan, and Derek Bermel

- Ravaei pays forward his musical training by empowering youth to embrace their creativity. As a Composer Teaching Artist Fellow for the Los Angeles Chamber Orchestra, he taught historically underserved students about the diverse and growing repertoire of orchestral music. With Ravaei's guidance, the students co-composed a piece of chamber music that was performed by professional musicians, empowering the students to have confidence in their creative voices.

Ravaei studied music composition at UCLA and the Curtis Institute of Music Young Artist Summer Program.



Concert 7

March 11, 2023

Performing Arts Center ~ 4:30pm

Susquehanna River, October

video

Richard Johnson

Still Shining

video

Linda Antas

Fey-led

fixed media

Nikki Krumwiede

Husk, with aura

Scott Deal, percussion

John Mallia

If the Ocean had Wings...

Zhaoyuan Qin, piano

Wenbin Lyu

Susquehanna River, October

Richard Johnson

A hike along the Susquehanna River in Harford County, Maryland, on a rainy October afternoon.

Richard Johnson is a composer and multimedia artist whose interest in music was piqued during a childhood steeped in film and video games. Little has changed since. Equal parts Kurosawa and Spielberg combined to create his ongoing interest in culture and history, the music of Takemitsu and Williams, and an obsession with mystery, adventure, and storytelling.

Richard currently resides in Baltimore, Maryland, where he serves as Associate Professor of Music Theory and Composition at Harford Community College.

Jeat

Alex Tedrow

Jeat noun

/jēt/

: A small chair or seat covered in denim fabric.

// “Why don’t you take a jeat at the table?”

Performance Notes

- This is a transposed performance score. The two performers should read from this document in order to follow along with the other part and line up with the electronics. For this reason, individual parts are not provided. Appropriate spaces have been given to facilitate page turns.
- Cue numbers are listed above the top staff. Each cue number should correspond to a depression of a USB pedal on stage connected to the provided Max patch (or a push of the spacebar on the laptop) to play the next sound file. The first player or second player may be the pedal operator but assigning the responsibility to both players simultaneously could cause some confusion. Most cues start at the beginning of measures, but some are specified to occur in the middle of a bar.
- The electronics are given their own staff. The provided notation of these sounds is very generalized, and the part is only meant for reference for the performers. Notated rhythms in the electronic cue are not perfectly accurate.
- The written tempos should be followed as closely as possible. Many of the audio cues have pulsating elements that are intended to align with the performers.
- Multiphonic fingerings are provided in each first instance.

Born and raised in Southern Indiana, **Alex Tedrow** is a composer, arranger, and educator who strives to connect performers and audiences of all ages to fresh, fun, and innovative music and technology. Offering a “vivacious and colorful” stylistic voice described as a “topography of beautifully integrated and deliberate sounds” (Eric Smedley, IU Symphonic Band), he regularly writes music for a wide variety of media. As a composer of music for concerts, electronics, and soundtracks, his works have been played internationally by musicians in both professional and educational settings – including the St. Louis Symphony Orchestra, Wet Ink Ensemble, the IU New Music Ensemble, pianist Jihye Chang, harpist Ben Melsky, and multiple middle school, high school, and college ensembles across the country.

In 2019, Alex studied at the Institut de Recherche et Coordination Acoustique/Musique in Paris, France during ManiFeste where he premiered Planet Playground – an interactive, real-time, data-driven project incorporating crowd participation via mobile devices. He recently co-composed the original soundtrack for the PC video game, *The Shadows that Linger*, by Crimson Ink Games. In 2021, he was hired to score *The Addict’s Wake*, an award-winning documentary featured at the Heartland Film Festival covering the effects of drug addiction in rural communities.

In 2021, Alex was awarded the SEAMUS Allen Strange Memorial Award and selected as an “Emerging Artist” in the Tribeca New Music Young Composer Competition. At Indiana University, he has been a recipient of both the Georgina Joshi New Music Ensemble Commission Award and the Morris and Sheila Hass Award in Computer Music. He has also been selected as a finalist and semi-finalist for multiple ASCAP Morton Gould Young Composer Awards. As a scholar, Alex is a recipient of the Indiana Lilly Endowment Scholarship and the Austin B. Caswell Musicology Award for his research in medieval-era music notation.

In addition to his professional and academic activities, Alex is committed to arts engagement. In 2016, he co-founded Composing for a Cause – a not-for-profit program in which professional musicians travel to hospitals for children across the United States to host songwriting and creativity workshops. In 2019, he joined the Jacobs Community Engagement Initiative focusing on cultivating sustainable development in rural Indiana communities through collaborative arts programming. During summers, he has worked as a high school Music Theory Instructor at the Brevard Music Center in North Carolina.

Alex is currently pursuing dual M.M. and M.S. degrees in composition and music education at the Indiana University Jacobs School of Music where he is an appointed Associate Instructor teaching courses in arranging for future music teachers. Alex is a classical saxophonist, jazz bassist, and rock keyboard/synthesizer player and can regularly be found performing gigs with his bands throughout Indiana. In 2023, he will begin a full-time position as Music Arranger for the premier U.S. Army Band Pershing's Own in Washington D.C.

Still Shining

Linda Antas

This Visual Music was composed in 2020. The title relates to the my last Visual Music work, *All That Glitters and Goes Bump in the Night* (2014), which pondered that many things are “nearly equal parts ‘glitter’ and ‘bump’...if only we have the skills to bear difficult things in constructive ways.” and also reflects on “appearance vs. reality—on our often distorted perceptions of good and bad, success and failure, direct cause and serendipity—and on all manner of assumptions.”

Just premiered, in November 2020, I have yet to find the exact poem of this piece. For lack of that, I'll mention the materials themselves. The visual source materials are the same small (~6 cm) object until the last 15 seconds. The audio sources include a recording of an audio installation I was involved in in which I sonified viewer-participant brainwaves in real time on six Raspberry Pis, salt crystals sprinkled in water, a river near Helena, MT, and more traditional “musical” sounds such as Tibetan chant, gendèr, crotales, and bassoon.

Dr. Linda Antas is a composer and flutist whose compositions have been performed around the world. She has been recognized by the Musica Nova International Competition of Electroacoustic Music, the Fulbright Foundation, and the International Computer Music Association. Her works have appeared on festivals including the International Computer Music Conference (ICMC), the Society for Electroacoustic Music in the United States (SEAMUS), the MuVi Exhibition of Video and Moving Image on Synesthesia and Visual Music, and the Sound and Music Computing Conference.

Her current research interests are sonification, visual music, and physical computing. She is an Associate Professor at Montana State University, where she teaches music technology, interdisciplinary multimedia courses, and composition. In addition to, and sometimes in combination with musical activities, she spends as much time in the wilderness as possible. Her life and music are heavily influenced by Buddhist philosophy and the natural world.

Fey-led

Nikki Krumwiede

A traveler, walking home at dusk, notices a small, shadowy figure ahead of him holding a bright light. He starts after the figure, but no matter how he quickens his pace, he never seems to draw any closer. Suddenly, he finds himself at the edge of a vast chasm; one more step could have meant his death. Looking up, he sees the figure on the far side of the chasm. It laughs, then extinguishes its light and vanishes, leaving the traveler miles from home and hopelessly lost. This is a common cautionary tale of the will-o'-the-wisp, also known as a pixy-light. In English folklore, these mischievous fey spirits often take pleasure in leading travelers over cliffs or into bogs or caves. Fey-led is loosely based on this folk tale, using processed vocal and piano sounds to depict what someone might experience if they were unlucky enough to be the target of the fey's game.

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.

Husk, with aura

John Mallia

Husk, with aura (2015) is in four connected parts:

1) "I dream of the dead"

A ritualistic exploration of a resonant soundfield comprised of hanging metals. Points aglow like stars. The resonance of metals becomes liquid (elixir of life) and transforms, via 'touchless' recorded eBow technology, into the resonance of an object not yet touched (dulcimer). The percussionist mentally 'speaks' the words "I dream of the dead," periodically, throughout this section, articulating speech rhythms on the hanging instruments, as if attempting to conjure a spirit.

2) Tremors.

In Celtic Mythology, the harp was thought to provide a means for, among other things, summoning spirits or animals, manipulating emotions, and inducing sleep. In "Husk, with aura," the hammered string instrument stands in for the harp to summon the spirits of the Dead. The hammering is incessant, unrelenting - a focused intensification of the wider range of gestures and colors explored in the first section of the piece.

3) Starkness.

The frame drum is the first instrument actually touched by the player's hand. With this point of physical contact comes a dramatic shift in texture and implied 'space.' The rhythmic complexity of gestures played on metals in the first section of the piece (based on a background structure of very slow, layered polyrhythms intuitively decorated at the surface) are snapped to an accelerated grid of evenly-spaced articulations (dulcimer), and are then reduced to points in isolation with sparsely positioned, but aggressive, frame drum and tambourine articulations. Between the cracks in the music's surface, a distant resonance seeps into the listener's field of hearing; one that seems trapped in some remote region of previously inaccessible space. Voices, presences. Barely audible responses to the incantation that led up to this section.

4) "The lost return to us"

The rhythmic material of this closing section acknowledges conjured presence. It is a repetitive, celebratory chant and is somewhat akin to a participant in a ritual achieving a trance-like state. The performer plays rattles - instruments devoid of resonance - some held in the hands, others touched while resting on a table. Recorded sounds provide an ambient 'ground' and include grains poured onto, and sifted across, a dry, wooden surface - intimate touching of materials. Also, a layer of sound recorded inside the mouth with a tiny microphone capsule - withheld breath, inner resonance.

This work was written for, and is dedicated to, my friend Scott Deal. - J.M.

John Mallia lives and works in the Boston area and is a member of the Composition Faculty at the New England Conservatory of Music where he also directs the Electronic Music Studio. Additionally, he is a member of the faculty at the Vermont College of Fine Arts, as part of their low-residency M.F.A. program in Composition. His compositional process is informed by spatial constructs and concepts, and a fascination with presence, ritual, and the thresholds standing between states of existence or awareness.

His music and multimedia work has been performed and installed throughout the U.S. and internationally by organizations such as Musicacoustica (Beijing, China), the National Gallery of Art (Washington, D.C.), ConArte MediaMix (Mexico), L.A. Freewaves (CA), ZeroOne New Media festival (CA), Gaudeamus (The Netherlands), International Computer Music Association, SEAMUS, Hua xia Ensemble (Lincoln Center), Zeppelin Festival of Sound Art (Barcelona, Spain), Festival Synth  se (Bourges, France), Interensemble's Computer Arts Festival (Padova, Italy), Yo-Yo Ma (Barbican Centre, London), and Medi@terra's Travelling Mikromuseum (Greece, Bulgaria, Germany, Slovenia).

He was a Visiting Assistant Professor at the Center for Experimental Music and Intermedia (CEMI) at the University of North Texas (2004-5) and was composer-in-residence at the Institut de Musique Electroacoustique (Bourges, France; 1993, 2002).

If the Ocean had Wings...

Wenbin Lyu

If the Ocean had Wings... was written in the June of 2022. The idea for this piece came from a video game I played recently, It Takes Two. I was amazed by the imagination of this game, and one of the most splendid scenes, *Beneath the Ice*, inspired me to write this piece. This piece is a celestial, nonstop journey between the piano and electronics. The music explores the timbre of the piano's different registers and many fast-paced textures that highlight the pianist's virtuosity.

Wenbin Lyu is a US-based Chinese composer and guitarist. The composition written by Wenbin Lyu combines contemporary western techniques with ancient oriental culture. He seeks inspiration from nature, science, and video games.

Lyu has received fellowships from Tanglewood Music Center, Cabrillo Festival Composers Workshop, and Britten-Pears Young Artist Programme. Lyu's works have been performed at many events, including the SCI Conference, 21st Century Guitar Conference, TUTTI Festival, Alba Music Festival, Cabrillo Festival of Contemporary Music, and Tanglewood Music Festival. As an electronic musician, his works have been featured at International Computer Music Festival, New York City Electroacoustic Music Festival, Electronic Music Midwest Festival, IRCAM Forum, Australasian Computer Music Conference, National Student Electronic Music Event, and SPLICE Institute. His music has been performed by Beijing Symphony, Tianjin Symphony, Cabrillo Festival Orchestra, Fifth House Ensemble, Del Sol Quartet, icarus Quartet, Society for New Music, Hinge, Transient Canvas, and Hypercube.

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 one ASCAP Young Composer Awards and two The American Prize. Two VR movies he composed premiered at the Cannes International Film Festival in 2016. Lyu serves as a composer-in-residence at HAcappella based at Harvard University.

Lyu received his degrees from China Conservatory (BA) and New England Conservatory (MM), and he is currently pursuing a Doctorate at Cincinnati-College Conservatory.

Zhaoyuan Qin is now pursuing the Artist Diploma in piano at Indiana University Jacobs School of Music. Qin has a deep and unique understanding in Franz Liszt's music. Suzhou Daily described his performance of Liszt as "both introvert and extrovert, both deep and rousing." Hung-Kuan Chen commented: "Splendid! His mastering of the style of the composition was great."

Qin has played numerous solo and chamber recitals in China and US. In October 2021, he played Liszt's Piano Concerto No.1 with Conductor's Orchestra of Jacobs School of Music, under the baton of Andrew Downs. Qin has won awards in several national and international piano competitions, like the China Music "Senior Golden Bell Award" - Second Yangtze River Piano National Piano Competition, and the Eighth Isidor Bajic International Piano Memorial Competition. In July 2017, Qin won the 2nd Prize of the Sixth "Citt   di Imola" International Piano Competition.

Qin has a strong passion for Chinese music. Under the guidance of Dr. Sai Yang, he has performed in many concerts and lectures, which were aimed at the promotion and education of Chinese ancient poetry and poetic music, in Shanghai, Wuxi, Binghamton, and Albany.

Qin started learning the piano at the age of 10. He earned his Bachelor of Arts degree from Shanghai Conservatory of Music, during the study in which he was awarded the Shanghai City Scholarship, "Outstanding Graduate of Shanghai Colleges in 2018", and nominated as one of the "2017 Shanghai College Students People of the Year". In 2020 Qin received his Master of Music from New England Conservatory. His piano tutors include Aiyang Xu, Jing Leng, Hong Huang, HaeSun Paik, and Norman Krieger.

Qin was an accompanist for New England Conservatory Preparatory School. He is now an Associate Instructor at JSoM.



Concert 8

March 11, 2023

Performing Arts Center ~ 7:30pm

rasp

Robert McClure

Scott Deal, percussion

In Summer Rain

John Gibson

fixed media

Moments

Shahrzad Talebi

fixed media

The Future

Ed Martin

I. Steel

II. The Newspaper

III. Coffee and Tea

IV. Advertising

Nathan Krueger, voice

AVATAR Improvisations

Jason Palamara and Scott Deal

Scott Deal, percussion

rasp

Robert McClure

rasp for percussion and electronics was written for and dedicated to percussionist Alex Wier. Alex and I met while studying at the University of Arizona and it was this connection to the desert that informed many musical choices in the piece. *rasp* explores dry and abrasive textures produced from the percussion instruments and interactive electronics. The work is scored for maracas, three flowerpots, two woodblocks, brake drum, floor tom, and bass drum and formally proceeds through the instruments in that order. In addition to our mutual time spent in the desert, while I was composing this work, I was also reading Frank Herbert's *Dune* and subsequent books in the series. These images as well as my own memories of the harshness of the desert provided the backdrop for *rasp*.

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC.

His works may be found through ADJective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on ABLAZE, Albany, and New Focus Record labels.

Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Assistant Professor of Composition/Theory and Director of Graduate Studies at the Ohio University School of Music.

In Summer Rain

John Gibson

In Summer Rain explores the sound of a rainstorm, from realistic soundscape to remote transformations. Rilke's poem, *Before Summer Rain*, evokes the odd feeling we get when we sense that rain is coming. My piece begins like this, in a typical suburban setting, but soon the downpour rushes us into an imaginary interior world, where harmony colors the rhythm of rainfall, and thunder and lightning take on new forms. The opening gesture -- the sound of someone leaving the confines of indoor space to welcome the sweet summer air -- occurred during a pandemic lockdown, adding another dimension to the meaning of the piece.

This is one of a series of my pieces that weaves in and out of natural soundscape, using it to prompt memories and associations while experimenting with its ability to take on harmonic color and animate rhythm. I think of this music as a form of magical realism, and I hope listeners enjoy entering and leaving the make-believe realm.

Much of the pitched sound you will hear comes from recordings of rainfall, subjected to precisely tuned filters and a process of spectral analysis and recomposition.

John Gibson composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio or audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Gibson is associate professor of music and director of the Center for Electronic and Computer Music (cecm.indiana.edu) at the Indiana University Jacobs School of Music.

Moments

Shahrzad Talebi

Shahrzad Talebi (b. 1995) is a composer from Tehran, Iran. Her music is inspired by a broad range of human experiences, from personal to political, and is characterized by dense textures and a spontaneous rhythmic style. The microtonal structures, styles of ornamentation, and the timbral scope of Iranian traditional and folk music have been influential to her approach. Shahrzad earned her bachelor's degree from the Tehran University of Art and currently is pursuing a master's degree at Bowling Green State University with Dr. Christopher Dietz, Dr. Mikel Kuehn, and Dr. Elaine Lillios.

The Future

Ed Martin

The Future (2022) is a song cycle for voice and electronics with text adapted from early 20th century writings predicting what life would be like in the 21st century. The predictions chosen for this cycle are ones that have largely turned out to be false, often to a comical or absurd degree. "Steel" is adapted from a 1911 interview with Thomas Edison in which he expresses his certitude that the 21st century home will be filled "from floor to ceiling" with metal furnishings. In "Coffee and Tea," taken from an early 20th century interview, Nikola Tesla is convinced that these beverages will no longer be consumed in the next century. "The Newspaper" sets text from a 1922 interview with former Boston Globe manager Charles H. Taylor Jr. He speaks optimistically about the future of the printed newspaper, which, he states, will certainly not be replaced by "the radiophone." "Advertising" adapts text from T. Baron Russell's 1905 *A Hundred Years Hence: The Expectations of an Optimist*, in which he enthusiastically writes that advertising in the next century, influenced by the "growth of public intelligence," will become more serious and dispense with "cheap attention-calling tricks." The Future was commissioned by baritone Nathan Krueger, who recorded most of the voice samples heard in the electronics, with the generous support of the University of Wisconsin Oshkosh Faculty Development Program.

Ed Martin (b. 1976) is an award-winning composer whose music has been performed at events such as the ISCM World New Music Days, the World Saxophone Congress, the Seoul International Computer Music Festival, and International Computer Music Conferences. His works have been performed throughout the U.S. by ensembles such as the Minnesota Symphony Orchestra, Ear Play, the Empyrean Ensemble, the Synchrony Ensemble, Musical Amoeba, and duoARTia. His album "Journeys," featuring pianist Jeri-Mae G. Astolfi, is available from Ravello Records, and other works are recorded on the Mark, innova, Centaur, Emeritus, New Focus, and SEAMUS labels. His music has received awards from the Percussive Arts Society, Musical Amoeba, the Electro-Acoustic Miniatures International Contest, and the Craig and Janet Swan Composer Prize for orchestral music. Martin holds degrees from the University of Illinois at Urbana-Champaign (DMA), the University of Texas at Austin (MM), and the University of Florida (BM). He is Professor of Music at the University of Wisconsin Oshkosh where he teaches composition and music theory. Visit www.edmartincomposer.com for more information.

Nathan Krueger, baritone, is Assistant Professor of Voice at the University of Wisconsin Oshkosh where he is also an alum. He also holds degrees from University of New Mexico (MM) and the University of Arizona (DMA) and has served on voice faculties at the University of New Mexico and Cardinal Stritch University.

This past summer Dr. Krueger presented at the National Association of Teachers of Singing (NATS) Conference in Boston, MA and was a featured artist on the Florentine Opera At the Lake concert series. He has recently appeared a soloist with the Oshkosh Chamber Singers and the South Shore Choral, in the Florentine Opera production of *La Traviata*, sung with Milwaukee Present Music in a concert of Pulitzer Prize winning composer Caroline Shaw's music, and in a concert reading of the new musical *Victory* for Victoria with Milwaukee Opera Theatre.

In the summer of 2013, Dr. Krueger participated in the Vancouver International Song Institute, performing repertoire by Gustav Mahler and Richard Strauss. In 2012 he was the NATS SongFest Fellowship recipient and performed a recital of John Musto's song cycle *Book of Uncommon Prayer* at SongFest in Los Angeles.

During the summer of 2009 he made his International debut with a concert tour of Indonesia with the Swara Sonora Trio. As a member of the dynamic Swara Sonora Trio, he commissioned and performed the world premiere of Ananda Sukarlan's song cycle *Love & Variations*. He has also performed with the Lyric Opera of Chicago Chorus, Madison Bach Musicians, Arizona Opera, the Santa Fe Desert Chorale, the Tucson Chamber Artists, L'opera Piccola in Chicago, Opera Southwest, Chicago Chamber Opera, and appeared in two productions with the Santa Fe Opera Showcase.

Dr. Krueger can be heard on recordings by the Santa Fe Desert Chorale (Clarion) and the world premiere recording of Robert Aldridge's opera *Elmer Gantry* (Naxos). In addition to his busy performance schedule, Mr. Krueger worked for five years as an Opera Artist in Tucson United School District's Opening Minds Through the Arts (OMA) program, a nationally-recognized arts integration program.

AVATAR Improvisation

Jason Palamara and Scott Deal

AVATAR, developed by Jason Palamara and Scott Deal is software that improvises with musicians in live performances, listening to real audio and outputting MIDI data. *AVATAR* employs an ML model based on Scott's improvisations. This "mindfile" allows the software to generate novel content based on Deal's style and even grows and adapts to new audio situations

Jason Palamara is a technologist and performer on acoustic and electronic instruments. As an Assistant Professor of Music Technology at IUPUI, he specializes in the development and deployment of machine learning-enabled performance technologies for music. He is the founder/director of IUPUI's 30+ member DISEnsemble (Destructive/Inventive Systems Ensemble), which builds or hacks musical and non-musical stuff and plays live concerts. He regularly performs and composes music for modern dance as a solo artist and maintains a long-term creative partnership with percussionist-composer Scott Deal, with whom he developed *AVATAR*. *AVATAR* is an autonomous music system that uses machine learning to play with live improvisation.

Scott Deal has performed throughout North America, Asia, and Europe. He has premiered solo, chamber and mixed media works, and can be heard on the Albany, Centaur, Cold Blue and SCI labels. Deal's recordings have been described as "soaring, shimmering explorations of resplendent mood and incredible scale - "sublimely performed". His recent recording of John Luther Adams' Four Thousand Holes, for piano, percussion, and electronics was listed in *New Yorker Magazine's* 2011 Top Ten Classical Picks.



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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