

# 22nd Annual Festival

# Electronic Music Midwest



**March 1-2, 2024**  
**Lewis University**

*Providing access to new electroacoustic music by living composers*



# ELECTRONIC MUSIC

# EMM

M I D W E S T

March 1-2, 2024  
Lewis University  
Romeoville, IL



DEPARTMENT OF  
**MUSIC**  
LEWIS UNIVERSITY



# ELECTRONIC MUSIC EMM M I D W E S T

March 1, 2024

Dear Friends,

Welcome to the 22nd 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 Michael Hall for serving as our artist in residence this year. Michael has an international reputation as spectacular performer and champion of new music, and we are grateful to him for participating as our guest artist this year. We are confident you will be impressed by his performances throughout the festival.

We believe 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. Thank you for being a part of this community of artists.

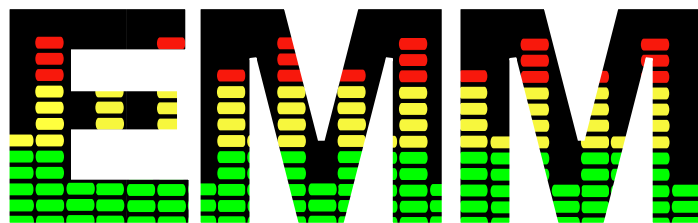
We are delighted that you have chosen to join us this year at EMM, and we hope that you have a great time during your stay. If we can do anything to make your experience here better, please do not hesitate to ask any of the festival team.

Welcome to EMM!

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







## 2024 EMM Guest Artist, Michael Hall

**Michael Hall** lives in Chicago and has performed and taught across Europe, Asia and the United States. Described by the New Music Connoisseur as “utterly masterful,” and Chamber Music Today as having “superb technique,” he recently made his Chicago Orchestra Hall solo debut performing the world premiere of Kim Diehnelt’s “Montegar,” and concluded a recital tour to Vienna, Austria and Udine and Tolmezzo, Italy. Hall has been a featured performer at the Thailand International Composition Festival in Bangkok, the Positano Chamber Music Festival in Italy, the Vianden International Chamber Music Festival in Luxembourg and the Composer’s Concordance Series in New York City. January 2018, Hall gave the world premiere of Stacy Garrop’s Viola Concerto - Krakatoa, with the Bandung Philharmonic in Indonesia.

Twice he has presented world premieres at International Viola Congresses at Minneapolis and Reykjavik, Iceland, performed at the 2014 Primrose International Festival in Los Angeles, been a five-time featured performer at the UMKC Summer Composition Workshop, and presented to critical acclaim the North American premiere of Chen Yi’s, Xian Shi, the first viola concerto written by a Chinese composer, with the Chicago Composers Orchestra, and earlier with the Chiang Mai Philharmonic in Thailand. Additional performances include solo appearances in Bali, Jakarta, and Singapore, the 2018 New Music Gathering, Boston Conservatory at Berklee, the Bandung Philharmonic in Indonesia, New Music Chicago Series, Constellation appearance with Transient Canvas, Thirsty Ear Festival, and the US premiere of Stacy Garrop’s Viola Concerto Krakatoa with the Baroque on Beaver Island Music Festival in Michigan.

Compositions written for Michael Hall include four recently released commercial recordings: Narong Prangcharoen’s Antahkarana, Mara Gibson’s Canopy and James Mobberley’s Subject To Change Without Notice, which received accolades from Gramophone Magazine, American Record Guide, Fanfare Magazine, the NewMusic Box and “I Care If You Listen.” Other notable solo premieres have included works by Stacy Garrop, Eric Moe, Mary Kouyoumdjian, Marta Ptaszynska, Adam Greene, Matthew Burtner, Antonio Celso Ribeiro, Rob Deemer, Michelle McQuade Dewhirst, Christian Ellenwood, Jean-David Caillouet, David Vayo, Sharon Har-tanto, Seth Boustead, Eric Malmquist and Yu Pengfei. In addition to presenting the Asian premieres of works by Elliott Carter, Zhou Long, Shulamit Ran and Nico Muhly, Hall has championed the music of Alfred Schnittke, Stephen Paulus and Kee Yong Chong. Commercial recordings can be found on the Delos, Centaur, Acoma, Clarion, Vienna Modern Masters, Albany Records, and Navona Recordings.

Hall has served on the faculties of VanderCook College of Music, Illinois Wesleyan University, Chicago Academy for the Arts, Guilford College, Chicago Youth Symphony Orchestra and taught adjunct at the University of Chicago. Additionally, Hall is Co-Artistic Director and Director of Education for the Bandung Philharmonic in Indonesia, and serves on the Board of the American Viola Society. Hall received his Doctorate degree from the University of North Carolina at Greensboro, graduated from the University of Cincinnati College-Conservatory of Music with a Masters and received his Bachelor degree from Ball State University. His teachers include Michelle LaCourse, Scott Rawls, Peter Kamnitzer, Linda Geidel and the LaSalle and Tokyo string quartets.



Friday, March 1, 2024

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# Concert 1

March 1, 2024

Philip Lynch Theatre ~ 1:30pm

The Only (3rd movement)

Michael Hall, viola

Gene Pritsker

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

fixed media

Ian Corbett

Apical Meristem

Robin Meiksins, flute

Maxwell Miller

Spirits and Spectra

fixed media

Chris Arrell

The Last Straw

fixed media

M. Tony Reimer

Truss

Jonathan Sharp, snare drum

Jonathan Sharp

Vermillion Sand

fixed media

Robert Voisey

Octamatone

Jared Bradley Tubbs, otamatone

Jared Bradley Tubbs

## The Only (3rd movement)

By Gene Pritsker

*The Only* is a 3 movement concert for viola and Samplestra (pre record electronics). Originally a concert for viola and orchestra called *The Only True Happiness*, the orchestral part of the first 3 moments was turned into electronic music and an addition of a 3rd movement was added to create *The Only*. Samplestra is the name I give to any prerecorded elements in my music. I see it as an orchestra of samples, Since everything you hear electronically is noted as if it were for an orchestra.

Composer **Gene Pritsker** has written over nine hundred compositions, including chamber operas, orchestral and chamber works, electro-acoustic music and songs for hip-hop and rock ensembles. His compositions employ an eclectic spectrum of styles, that are influenced by his studies of various musical cultures.

He is the founder and leader of Sound Liberation, an eclectic hip hop-chamber-jazz-rock-etc. ensemble. He also Co-Directs Composers Concordance. Gene's music is performed all over the world at internationally recognized festivals and by highly respected ensembles and performers.

He co-founded the Grammy-nominated Absolute Ensemble with Kristjan Jarvi and has been a composer in residence and guitarist since its creation in 1993. He worked closely with jazz fusion legend Joe Zawinul and has orchestrated major Hollywood movies, including *Cloud Atlas*, for which he wrote additional music and composed his *Cloud Atlas Symphony*. He is also the lead orchestrator for such TV series as *Babylon Berlin*, *Jett*, Netflix's *Sense8* and *Messiah*. Gene is the lead orchestrator and has additional music in the 2021 film *The Matrix Resurrections*.

"My music is extremely eclectic, for me music has no bounds - I view the world of music as one big genre. My motto for my art is ending the segregation of sound vibration."

Gene is also a guitarist/rapper/Di.J./ and producer he incorporates each of these musical attributes to create music that is "...not designed for easy listening or to melt into the background. It is insistent. It demands attention and curiosity." - New York Newsday. "Mischievous-maker and cultural blender-in-chief, Pritsker is a serious artist, yet much of his work is witty and irreverent. Anyone can draw a mustache on the Mona Lisa, but few musicians draw it as artistically and creatively as Gene Pritsker." - Raymond Tuttle, *Fanfare Magazine*

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

by Ian Corbett

Context is key.

**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 and Live Sound International magazines. 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 is currently a Co-Chair of the AES Education Committee, and 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. For more information, please visit: [www.offbeatopenhats.audio](http://www.offbeatopenhats.audio).

## Apical Meristem

by Maxwell Miller

I have always had a strong fondness for nature and the outdoors, and some of my time spent outside has provoked thoughts about trees. Trees are particularly fascinating for me as they are always regarded as being steadfast and resilient in nature. In the undisturbed forests, seeds are scattered through various means, and these seeds grow over hundreds of years into trees, making the best of their situation regardless of what is thrown at them. In plant biology, the apical meristem is the part of the plant that grows, a thing that is always morphing and changing. Growth despite adversity.

**Maxwell Miller** is a composer and sound artist from the Pacific Northwest. His work is focused mainly in electroacoustic music, and he utilizes interactive video in many of his works. Maxwell believes that the combination of mediums, both electronic and acoustic as well as aural and visual, help create an immersive listening experience that makes experimental music more accessible for his audiences. His work explores both internal and external worlds, which focuses on themes from his past as well as his own personal struggles.

He earned a Bachelors of Music Composition from Central Washington University and is pursuing a Masters in Music Composition from Western Michigan University.

**Robin Meiksins** is a freelance contemporary flutist focused on collaboration with living composers. Chicago-based, she uses the Internet and online media to support and create collaboration. In 2017, Robin completed her first year-long collaborative project, 365 Days of Flute. Each day featured a different work; each video was recorded and posted the same day. In 2018, Robin completed the 52 Weeks of Flute Project. Each week features different living composer to workshop a submitted work, culminating in a performance on YouTube. Robin has premiered over 100 works and has performed at SPLICE Institute and Festival, the SEAMUS national conference, Oh My Ears New Music Festival. In 2018, she was a guest artist at University of Illinois for their first annual '24-Hour Compose-a-thon.' Robin holds a masters degree from Indiana University's Jacobs School of Music where she studied with Kate Lukas and Thomas Robertello. She also holds a Bachelors of Music with Honors from University of Toronto where she studied with Leslie Newman.

## Spirits and Spectra

by Chris Arrell

*Spirits and Spectra* takes inspiration from the chaconne, a musical form organized around a series of repeating chords. Five timbres/ harmonies unfold, settling in time into a looping pattern fashioned from permutations of the series 3-5-1-4-2. Aleatoric processes coded in Open Music complement the number sequence by providing continuous variation in frequency density, waveform, amplitude, spatialization, and delay. Further contrast is heard in deviating sections rooted in interpolations between the chords of the chaconne. *Spirits and Spectra* is dedicated with gratitude to the Csound and Open Music communities.

The music of **Chris Arrell** celebrates the blurring of lines between human and machine, the natural and the digital, and the popular versus the avant-garde. His compositions, praised for their nuance and unconventional beauty (New Music Box, Boston Music Intelligencer, Atlanta Journal-Constitution), have led to commissions from the Alte Schmiede (Austria), Boston Musica Viva, MATA, Spivey Hall, and the Fromm Foundation. A winner of the Ettelson Composer Award for his work *Of Three Minds*, he holds additional prizes from Ossia Music, the League of Composers/ISCM, the Salvatore Martirano Competition, the MacDowell and ACA colonies, and the Fulbright Hays Foundation. His music is available from Beauport Classical, Electroshock Records, Navona, Parma Recordings, SCI, and Trevco Music. Arrell is an associate professor at the College of The Holy Cross in Worcester, Massachusetts, where he teaches courses in music theory and computer music and directs the Holy Cross Laptop Ensemble Federation (H-CLEF). [www\(dot\)chrisarrell\(dot\)com](http://www(dot)chrisarrell(dot)com).

## The Last Straw

by M. Tony Reimer

This piece uses as its source a single recording of a release of tension on a small plastic straw. The structure of the piece's gestures and sections are all relative to the time intervals of the mini-whooshes of the straw's passage back and forth across the diaphragm of the mic as it returned to equilibrium. The title does not mean to suggest that this piece comes from an angry place. As it happens, the straw I recorded was the last straw available at the coffee shop on the morning I began work on this. They were out of wooden stirrers which would have been my preference. But, I can't really say I was angry about it.

Originally an orchestral French Horn player hailing from Indiana, **Tony** has spent most of the last 20 years freelancing as a composer and sound designer for live theatre productions, video projects, and interactive experiences. His work has been heard on stages and at festivals across the country and internationally. He did his undergraduate work at Ball State University and graduate work at Northern Illinois University and the University of Illinois. He currently teaches sound design and arts technology at Illinois State University.

## Truss

By Jonathan Sharp

A truss is a structure that consists of two-force members only, where the members are organized so that the assemblage as a whole behaves as a single object. The members to have any shape connected in any stable configuration. *Truss* was conceived as a sound exploration on a snare drum with a strict compositional structural framework guided by electronic cues. The acoustic sounds and live electronic sounds closely communicate so they can behave as a single object.

The performer explores the snare drum's sound world with varying implements and techniques, using given motifs, and also interacts with the electronic processing. The electronic processing from the drum is accomplished through a single microphone placed close to the drum. The mic signal is fed to a computer and into Ableton Live audio software running a specific patch for the piece. The performer uses a MIDI footswitch to move through cues, which control all the automation.

**Dr. Jonathan Sharp** is currently Associate Professor of Percussion at Iowa State University where he teaches private lessons, percussion methods, percussion pedagogy and literature, and directs the percussion ensemble. He is a highly regarded percussion artist and educator with an extensive and diverse teaching background, holding previous faculty appointments at Morehead State University and Centre College. Dr. Sharp has performed concerts throughout the United States, Europe and Asia, and has performed with a wide variety of ensembles, including the Des Moines Symphony, Lexington Philharmonic Orchestra, the Champaign-Urbana Symphony Orchestra, the Boston Pops Orchestra, the Sinfonia Da Camera, Pink Martini, Ute Lemper and the Bahama Brothers Steel Band. He was also a member of the Cavaliers Drum and Bugle Corps snare line in 2005.

Jonathan recently recorded an album entitled *The Percussion Works of Warren Benson* with the Kollektive Percussion Group, with whom he is a founding member. He frequently tours schools presenting recitals, workshops, and clinics on topics including electroacoustic percussion, contemporary marimba, multiple percussion, concert snare drum, and marching percussion.

Dr. Sharp received a Doctor of Musical Arts Degree in Percussion Performance from the University of Kentucky, under James Campbell. He is also a graduate of the University of Illinois at Urbana-Champaign (MM) and Morehead State University (BM), where he studied with William Moersch, Ricardo Flores, Brian Mason and Frank Oddis.

## Vermillion Sand

by Robert Voisey

*Vermilion* (sometimes vermillion) is a color family and pigment most often used between antiquity and the 19th century from the powdered mineral cinnabar (a form of mercury sulfide).

Sand is a loose granular material that results from the disintegration of rocks, consists of particles smaller than gravel but coarser than silt, and is used in mortar, glass, abrasives, and foundry molds.

**Robert Voisey** has had a little music played in a bunch of places. Most known for producing, he is based in Manhattan running Vox Novus which has created Composer's Voice, Fifteen-Minutes-of-Fame, 60x60, and a couple of other projects promoting new music.  
@Vox\_Novus - RobVoisey.com

## Octamatone

by Jared Bradley Tubbs

Otamatone + Octophonic = *Octamatone*

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





# Concert 2

March 1, 2024

Philip Lynch Theatre ~ 4:30pm

AEON

Chi Wang

Chi Wang, performer

Emulation

Wesley S. Uchiyama-Penix

Wesley S. Uchiyama-Penix, clarinet

Dream Dance

Mark Phillips

Mark Phillips, ewi

M74

Jason Bolte

fixed media

Atanos Enobmort

Daniel Karcher

Danny Alford, trombone

Group Chat

Nathan Andrews

fixed media

The Closet Man

Kris Bendrick

Kris Bendrick, voice

## AEON

by Chi Wang

The symbolic abstraction of origin, motion of circle, and the reflection of evolution can be implemented in numerous forms and timespans and can inspire provocative insights into everyday life. The composer designed and assembled Yuan, a bamboo round-shaped interactive data-driven controller and connected the sensors and the bamboo frames using conductive thread. In this piece, the composer performs with four Yuan controllers of two different sizes. Each Yuan can be performed individually or together with the other three, creating an immersive musical experience.

**Chi Wang** is a composer and performer of electroacoustic music. Her research and compositional interests include sound design, data-driven instruments creation, musical composition, and performance. Chi's compositions have been performed internationally including presentations at the International Computer Music Conference, New Interfaces for Musical Expression, Musicacoustica-Beijing, the Society for Electro-Acoustic Music in the United States Conference, the New York City Electroacoustic Music Festival, Kyma International Sound Symposia, Electronic Music Midwest Festival, Third Practice Electroacoustic Music Festival, Electroacoustic Barn Dance, Portland Biennial of Contemporary Art, I. Paderewski Conservatory of Music in Poland, International Confederation of Electro-Acoustic Music, and WOCMAT in Taiwan. Chi's compositions were selected for SEAMUS CD, Best Composition from the Americas from International Computer Music Conference, and Award of Distinction from MA/IN festival. Chi has also served as a judge for international electronic music competitions including Musicacostica-Beijing, Society for Electro-Acoustic Music in the United States national conferences and International Computer Music Conference. Chi is also an active translator for electronic music related books, including Kyma and the SumOfSines Disco Club and Electronic Music Interactive. Chi received her D.M.A. at the University of Oregon in the Performance of Data-driven Instruments and is currently an assistant professor of music (composition: electronic and computer music) at the Indiana University Jacobs School of Music.

## Emulation

by Wesley S. Uchiyama-Penix

As technology advances with each passing day, so too does our understanding of the benefits and costs of this way of living. We have spent decades trying to get our technology to contribute to society with the same capabilities as the human brain. As this trend continued, we truly understood the limits of the human mind and are now developing technology to surpass us. So that brings up the question: who is emulating whom?

**Wesley S. Uchiyama-Penix** (b. 1994) is a composer, producer, audio engineer, sound designer, educator, and performer in the San Antonio/Austin area. Wesley also creates synth-pop music under the artist name WSU-P.

After receiving his B.M. in Music Education and Certificate of Clarinet Performance at the University of Texas at San Antonio, Wesley decided to make composing music his main focus. Returning to his alma mater, he received a Certificate of Music Technology learning to become an audio engineer and producer while also refining his compositional technique. Afterwards, Wesley attended Texas State University to obtain his M.M. in Music Composition where he continued to develop his music writing for the traditional and electronic/computer setting, but also for various media such as dance, film, and video game. Wesley has studied under Ethan Wickman, Michael Ippolito, and Richard Hall.

Wesley was commissioned by the South Texas Symphonic Orchestra to compose A Traveler's Fantasy which premiered in October 2023. His work Border of Wind was selected for performance at the Performing Media Festival [PMF-2023] at Indiana University South Bend. His piece *Reverie of Mist* was selected for the JACK Studio program in 2022 hosted by the JACK Quartet. Before its cancelation, Wesley was invited to Echofluxe 2020 in Prague, Czech Republic for his electronic work What Lies in the Night edited for 4-channel surround sound.

Wesley has also helped establish the week long music technology event held at UTSA, MuTe Fest, where events include student/guest concerts, guest masterclasses, and student ran events with the theme of audio/music technology. He is also the recipient of multiple ASCAP Plus Awards.

## Dream Dance

by Mark Phillips

Dreamy vocoders give way to an algorithmic synth groove, but only partially... and not for long.

**Mark Phillips** (Ohio University Distinguished Professor Emeritus) won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. His Violin Power appears on the SEAMUS 2015 conference CD. The World Saxophone Congress commissioned and premiered his What If for 101 saxophones. His music has been performed at Carnegie Hall, Kennedy Center for the Performing Arts, Wigmore Hall, the Festival Internacional de Música de Bogota, the Blossom Music Festival, and numerous other festivals and conferences around the world. Commissioned for a Memphis premiere, his Dreams Interrupted has received performances across the country. He has received orchestra performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the NHK Radio Symphony Orchestra, and the Chautauqua Symphony Orchestra, and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. More information is available at [www.coolvillemusic.com](http://www.coolvillemusic.com).

Phillips, like so many of his generation, began his musical studies with lesson on piano. But they didn't take. As a trombonist, he achieved a modicum of early success before setting it aside to focus on composition. He didn't take up EWI until very late in his career. His notable achievements as an EWI player include performances at various festivals including KISS 2016, EABD 2019, EMM 2019, NYCEMF 2022, and the Montauk Music Festival 2023.

## M74

by Jason Bolte

*M74* is an electroacoustic work inspired by a James Webb Telescope image of the Phantom Galaxy.

**Jason Bolte** is a composer and educator. He currently resides in Bozeman, Montana with his wife Barbara, their two beautiful daughters, and friendly 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 areas he finds compelling.

## Atanos Enobmort

by Daniel Karcher

*Atanos Enobmort* is work for trombone and electronics commissioned by Danny Alford. Conceptually, it is a playful reinterpretation of sonata form (the title being “Trombone Sonata” backwards). Like historical sonatas, there is an exposition with two contrasting musical themes, a middle part where the themes are digested and developed, and a recapitulation that brings the original melodies to a denouement. Throughout the piece, the electronics create different settings and backdrops for the trombone melodies, ranging from runs of shimmering notes, dance-like rhythms, and atmospheric spaces. In the concluding section, the trombone’s musical material returns unchanged, but the electronics have become an amalgamation of all the various soundscapes that were visited, recontextualizing the instrumental part as more wistful, nostalgic, and experienced.

**Daniel Karcher** is a composer and educator residing in Georgia. Both his electronic and acoustic music can vary drastically from piece to piece, but often contains experimental elements, spatial textures, and a fondness for gestural development. He recently graduated from the University of Georgia and has earned previous degrees from the University of Miami and Oberlin Conservatory. As an artist, he views his role as that of an explorer, discovering new patterns of ideas, sonic frontiers, and atmospheric landscapes to then share with listeners. Aside from composing, his musical interests include discussing aesthetics, playing viola among friends, and analyzing video game soundtracks, text scores, and indeterminate music.

**Danny Alford**, trombonist and doctoral student, is currently studying under Dr. Josh Bynum at the University of Georgia where he is a member of the Bulldog Brass Society quintet on a fellowship, and principal of the Wind Ensemble/Symphony Orchestra. Danny received his Master of Music degree in trombone performance from the Yale University School of Music, studying under Scott Hartman, where he was principal trombonist with the Yale Philharmonia. Prior, Danny studied under Brad Kerns and received a Bachelor of Music in Music Education (BMME) degree from the University of Kentucky where he was principal trombone with the UK Symphony Orchestra and UK Wind Symphony and was a founding member of the Barrelhouse Brass Quintet of Lexington, Kentucky. As a trombonist, Danny’s performance experience covers a wide range of orchestral, chamber, wind symphony, and solo music that spans three continents and four countries. He has performed with various ensembles at brass and orchestral festivals in Greece, the Czech Republic, Inner Mongolia, China, and across the United States. He has performed as a substitute with the Atlanta Symphony Orchestra, Columbus Symphony Orchestra, Charleston Symphony Orchestra, Spartanburg Philharmonic, New Haven Symphony Orchestra, and New Haven Chamber Orchestra and is on the sublist for South Dakota Symphony Orchestra. In addition to his performance experience, Danny is a teaching assistant at UGA giving private lessons to the trombone music minors. He also teaches private trombone lessons to students of various ages and capabilities ranging from middle school to undergraduate students.

## Group Chat

by Nathan Andrews

This five minute piece for 8 channel fixed media takes recorded phone sounds such as typing, screenshotting, dialing, etc. to create a haunting atmosphere dominated by the new digital age. The piece reflects on the negative effects of phone addiction such as self-isolation. The eight speakers chat amongst themselves as they grow increasingly alienated from the outside world, deriving them from the real and interactive emotions which make us human.

**Nathan Andrews** (b. 2002) is a composer and percussionist from Granville, Ohio. Nathan is a fourth year undergraduate at Ohio University studying Music Composition and Music Production / Performance. His musical interests include composing for chamber ensembles, electronics, and songs for use in entertainment. His appreciation and love for all musical genres reflects in his repertoire’s musical exploration and variety. His works have been selected for performance at EMM, SCI National Conference, NYCEMF, and SEAMUS.

## The Closet Man

by Kris Bendrick

*The Closet Man* is a piece for vocals, live electronics, and fixed media. It uses the poem *The Reason Why The Closet Man is Never Sad* by Russel Edson as the core narrative. It then pulls excerpts from Shakespeare, Ted Talks, Youtube closet tours, and podcasts to intersect with the narrative the poem creates. This interaction positions the closet as a safe space and exhibits all of the ways this safe space can manifest: a space to hide ones gender identity or sexual orientation, a space to process ones anxieties and depression, a space to house a superficial expression of self through expensive clothing and accessories, and a space to bury memories of the past. In the piece, we follow the character of the closet man, a being who inhabits a home with no rooms, just halls and closets so that he may remain safe. We are able to see both his superficially and cheery outer veneer (represented through a game-show-host style voice) and his intimately quiet and anxious moments. A narrator interacts with the closet man, describing his actions and asking him questions.

**Kristopher Bendrick's** compositions explore a balance between the seriousness of interpersonal vulnerability and the levity of absurdism. He asks his performers to create complex sounds with flailing gestures while his electronic music works with shaping harsh noise aggregation, which he intends to grate against the comfort level of his audience. Thematically, many of his pieces deal with feelings of interpersonal discomfort and vulnerability that result from encroaching existential dread. His use of absurdism creates darkly whimsical and nonsensical narratives that bring light-heartedness to an otherwise dismal aesthetic.

Kristopher is a Philadelphia based composer pursuing a PhD in Music Composition at the University of Pennsylvania as a Benjamin Franklin fellow with a Master's of Music Composition from Western Michigan University and a Bachelor's of Music from Columbia College Chicago. In his time at Western Michigan, he studied with Christopher Biggs and Lisa Coons and is currently studying with Natacha Diels and Tyshawn Sorey at University of Pennsylvania. He has worked with numerous performers and ensembles including the PRISM Quartet, Yarn/Wire, the Dutch/American Trio Sonic Hedgehog, members of Mocreps, members of Fonema Consort, and members of Ensemble Dal Niente. He is the SEAMUS 2022 1st Prize recipient, a winner of the MTNA National Composition Competition, the recipient of the Turner Award, a Hokin Award nominee, and the recipient of the 2019 & 2020 College of Fine Arts Graduate Teaching Effectiveness Award.





# Concert 3

March 1, 2024

Philip Lynch Theatre ~ 8pm

Frog

interactive audience

Treya Nash and Nick Barrett

STRIX

Isidora Nojkovic, cello

Elliott Lupp

//run with caution

Victor Zheng, performer

Victor Zheng

Images

Jack Thorpe, saxophone

Jung Hyun Lee

SendSoundSomewhere

Michael Hall, viola

Carter Crosby

Dreamland

fixed media

Xinyuan Deng

All That You Touch You Change

Cerulean Payne-Passmore, performer

Cerulean Payne-Passmore

Multitudes

Michael Hall, viola

Nicholas Hubbell

## Frog

by Treya Nash and Nick Barrett

Nestled in the village of Sistiana Mare, in the Carso region of Italy, sit two large frog ponds. In the warm weather of Spring, the frogs awaken from their hibernation and begin reproduction. The frog pond grows exponentially louder during this time, as the frogs begin their mating chorus. After rain, they become particularly conversational. *Frog* invites you to experience the feeling of being near these frog ponds, both visually and sonically. As an audience member, you become part of the croaking chorus. Join in harmony with your fellow humans to create a springtime cacophony of frogs. When the piece begins, the audience will be instructed to navigate to connect to a Wi-Fi network, and navigate to a webpage. Once there, further instructions will be given. This piece requires full cellphone volume.

**Treya Nash** is an English composer and creative coder based in Baton Rouge, Louisiana. Her areas of focus include chamber music, distributed performance, and electronic opera. Her work has been performed by ensembles such as Popebama, Ensemble Ipse, Bent Frequency, Hypercube, Homegrown New Music Ensemble, New Music Mosaic, Camerata Temporalis, PHACE, and more. She is currently pursuing her PhD at Louisiana State University, with Mara Gibson, Jesse Allison, and Steven David Beck. She has previously studied with Paul Koonce, Mark Engbretson, and Alejandro Rutty, and worked as Program Director for Charlotte New Music.

**Nick Barrett** is a digital artist and writer from New Orleans. His work focuses on world building and character creating. He frequently collaborates with musicians, including creating the artwork for Austin Franklin's interactive music game *Horde* and Treya Nash's interactive performance piece *Frog*.

## STRIX

by Elliott Lupp

A *Strix* (noun) in the mythology of classical antiquity, was a bird (specifically an owl) of ill omen, the product of metamorphosis, that fed on human flesh and blood. This piece is a reflection of rapid change, anxiety, and exhaustion.

**Elliott Lupp** is a composer, improviser, visual artist, educator, and sound designer whose work often invokes images of the distorted, chaotic, and visceral. This aesthetic approach as it relates to both acoustic and electroacoustic art-making has led to a body of work that, at the root of its construction, focuses on the manipulation and mixture of noise, extreme gesture, varying levels of energy, shifting timbre, and performer/computer improvisation/interaction as core elements.

Elliott has received a number of awards and honors for his work, including a 2023 1st-place MA/IN Award in the mixed-media category, a 2019 SEAMUS/ASCAP Commission, the 2019 Franklin G. Fisk Composition Award for Chamber Music, and Departmental and All-University awards in Graduate Research and Creative Scholarship.

His music has been performed at a variety of electroacoustic festivals/conferences including NUNCI!, SPLICE Fest, MA/IN Festival, SPLICE Institute, N\_SEME, CHIMEfest, Electronic Music Midwest, MOXsonic, Fulcrumpoint New Music Project, SEAMUS, and Electroacoustic Barn Dance, and by such ensembles as the Dutch/American trio Sonic Hedgehog (flute, clarinet, and electric guitar), the Atar Piano Trio, Found Sound New Music Ensemble, Spektral Quartet, various members of MOCREP, The Chicago Composer's Orchestra, Fonema Consort, and Ensemble Dal Niente.

Elliott has taught courses in music composition, music technology, and aural skills at Northwestern University.

Praised for her "great control" (Chicago Classical Review), cellist **Isidora Nojkovic** is an active soloist, chamber, and orchestral musician. She has a passion for contemporary music and commissioning, having premiered over 50 works, and is one half of the contemporary violin/cello duo Orbit. She performs regularly with the Vancouver Opera, Vancouver Symphony, Illinois Symphony, Lyric Opera of Chicago, Vancouver's Turning Point Ensemble, and the Lucerne Festival Contemporary Orchestra. She has also completed two tours with Lincoln Center Stage, performing in twenty-two countries as part of a piano quintet.

## //run with caution

by Victor Zheng

Sometimes you create something horrific in SuperCollider that you just can't resist making use of.

**Dr. Victor Zheng** (b. 1994) was born in Beijing, China and raised in Portland, Oregon. He holds degrees from the Oberlin Conservatory (BM '16), University of Massachusetts Amherst (MM '18), and the University of Illinois Urbana-Champaign (DMA '23). Victor explores the intersection between acoustic and electronic composition in his work, including such topics as algorithmically assisted composition, live-performed electroacoustic music, and building custom interfaces to control electronic sound. His notable performances have included collaborations with the Opus One Chamber Orchestra, TaiHei Ensemble, Composers of Oregon Chamber Orchestra, New Music Mosaic, and Illinois Modern Ensemble. He has had his music and research featured at events such as CHIMEFest, Electronic Music Midwest, SEAMUS, SCI National Conference, MOXSonic, and NYCMEF. His work has also been featured in publications including *Oregon Arts Watch*, *Willamette Week*, and *Art on My Sleeve*. Victor currently serves on the faculty at North Central College in Naperville, Illinois, teaching composition, music theory, and music technology.

## Images

by Jung Hyun Lee

*Images* was conceived as a “sonic cycle,” a cycle of pieces for varied instrumentation and media which seek to musically convey intangible, abstract ideas such as philosophies, concepts, or thoughts, as a series of sonic images. *Images* is an ongoing project. The first two pieces of the cycle, *Blue Air* and *Traces*, were written for Jack Thorpe who commissioned the pieces under the auspices of the 2022 Presser Graduate Music Award. The live electronics for both were developed in SuperCollider by Victor Zheng.

### I. Blue Air

The flickering image of bursting air  
Intertwined with sounds around us  
Sounds that bring out memories  
Voices that call out to us  
Nostalgia about a place that we have never been to

### II. Traces

Drifting in unmeasured time  
Grasping for direction amid remnants and wisps  
Textures across a static continuum

Born in Seoul, South Korea, **Jung Hyun Lee** is a Korean composer currently residing in the US. Her musical interest lies in forming delicately structured sonic illusions that stimulate senses to awaken uniquely in response to the temporal art. Lee's works have featured at events and conferences including SEAMUS, NYCMEF, CHIMEFest, Sound Spaces, ROCC, and the highSCORE Festival. She is the winner of the 2023 21st Century Piano Commission Competition at the University of Illinois. She has attended masterclasses led by John Harbison and Kaija Saariaho. She is pursuing a DMA in Composition-Theory at the University of Illinois at Urbana-Champaign, where she also earned her Master of Music. She earned a Bachelor of Music in composition with honors from Yonsei University in Seoul, South Korea.

Atlanta-based saxophonist **Jack Thorpe** currently serves as an Artist Affiliate of saxophone at Georgia State University and the adjunct instructor of saxophone at the University of Tennessee at Chattanooga. As a concerto soloist, he has performed with the University of Illinois Symphony Orchestra, the Stephen F. Austin State University Symphonic Orchestra, and the Georgia State University Symphonic Wind Ensemble. As the alto player in the Versa Quartet, Thorpe won first place in the 2020 North American Saxophone Alliance's Quartet. In 2017, he co-founded the Snow Pond Saxophone Quartet, a chamber ensemble formed to represent the Frederick L. Hemke Saxophone Institute at the Snow Pond Center for the Arts to international audiences. The quartet performed throughout Japan in 2017 alongside soloist Masato Kumoi and toured the southeastern United States in 2019. Thorpe's debut album *Illusory Dreams* was released on October 6, 2023.

## SendSoundSomewhere

by Carter Crosby

*SendSoundSomewhere* is a piece written while I attempted to cope with moving away from the place I called home for four years as someone who moved frequently throughout childhood. The recordings used to create the electronics of the piece come from the street I lived on in Lawrence, Kansas, along with tones from my grandmother's accordion, and the graphics in the score that the performer uses to improvise contain pencil rubbings of the wood railings and tables at my favorite coffee shop, where I often meditated and composed. I wanted to capture the nostalgia and bittersweetness of leaving somewhere behind, but still carrying pieces of it with you in unusual ways.

**Carter Crosby** (b. 2001) is a composer, theorist, and multimedia artist currently based in East Lansing, Michigan. They work to create immersive experiences in both their musical works and installations- combining auditory, visual, and written art forms to create dynamic music on and off the page that engages fluidly with both the performers and audience.

Carter is excited about interdisciplinary work within and beyond the arts, working with writers, visual artists, and programmers, to name a few. It is also a core tenet of their composing as an individual, frequently producing their own video for electronic works or utilizing programs like Max/MSP.

Carter completed their undergraduate studies at the University of Kansas, where they received many honors for their music and multimedia work including the Harry and Jessie Jacobs Prize in Music, the Matilla Award for Excellence in Electronic Music, and an Undergraduate Research Award for the development of their multimedia installation *How We Are Now*. Carter is currently pursuing a Masters in Music Composition from Michigan State University.

## Dreamland

by Xinyuan Deng

*Dreamland* is a sonic exploration born from a recent dream that left a profound imprint on my consciousness, leading me on a journey through the boundless realms of time and space. Within this composition, I strive to paint a vivid tapestry where the realms of dreams and the stark embrace of reality intertwine, inviting the audience to immerse themselves in a meditative auditory landscape where they can connect with the rhythm and trajectory of existence, almost as if it were their own breath.

The sonic tapestry of *Dreamland* draws primarily from the raw material of my everyday life: the subtle cadence of my breath and the soft hums, the rhythmic cadence of doors opening and closing, the ambient cacophony of street noise, and more. Through the juxtaposition and harmonious melding of these recorded elements with synthesized sounds, I construct an interactive narrative that weaves together the "real" and the "surreal." This juxtaposition propels the development of the entire musical form, unfolding an intricate dance between reality and reverie.

By employing the multi-channel spatial projection of electronic and acoustic sounds, *Dreamland* creates a dynamic, multi-layered narrative space that unfolds dialectically, organically, and interchangeably. The result is a captivating story: a "dream within a dream" that invites the listener to lose themselves in the immersive soundscapes and transcend the boundaries of conventional consciousness.

**Xinyuan Deng**, a versatile artist from Henan, China, excels as a composer, pianist, conductor, and educator, seamlessly blending Eastern and Western influences in her music. Renowned ensembles like PHACE Contemporary Ensemble, Zhejiang Symphonic Orchestra, and Harbin Symphonic Orchestra have performed her acclaimed works, including *Huai Xu*, lauded by Austria's PHACE ensemble.

Her musical achievements include a honor prize at the 12th Yanhuang Cup Chinese Style Piano Work Competition for *The Rhyme of Yu Opera*, a captivating premiere of *Magic of Snow* with the Harbin Symphony Orchestra, and recognition for *Time Meditation* at the 1st Hangzhou Contemporary Music Festival. She also served as a composer fellow at the Lake George Music Festival, where *Notturmo* came to life through The Rhythm Method Quartet in 2023.

With a Bachelor of Arts from the Central Conservatory of Music in Beijing and a Master of Music from Indiana University Jacobs School of Music, Xinyuan is currently pursuing a Doctor of Music degree at Indiana University. She is a dedicated composition faculty member at the Jacobs School of Music Composition Academy, shaping the next generation of musical talents. Beyond music, Xinyuan's interests span fine art, electronic music, architecture, film, and literature, enriching her creative pursuits with diverse influences.

## All That You Touch You Change

by Cerulean Payne-Passmore

In this piece, you will hear chaotic, fractal-like cascades melt into ghostly whispers and crystalline structures shimmer into demonic radio static. The sound is produced by the feedback loop formed by my laptop's mic and speaker. It is controlled somewhat like a theremin, with the shape and distance of the hand from the microphone impacting how sound waves leave or return into the loop. The feedback loop acts as both an instrument and a live processing effect. And when this sound passes through two different transposition processes, it generates unstable patterns of recursive intervallic relationships.

While creating this piece, I read Octavia Butler's novel *Parable of the Sower* and noticed many layers of feedback cycles. The title of the work takes its name from the story's opening lines. Set in a near-future dystopia shaped by the feedback cycles of climate change, *Parable of the Sower* often returns to the relationship between belief and action. Our beliefs shape our actions, our actions construct our world, and our world in turn shapes our beliefs. Inspired by Butler's metaphor of touch, I wondered if I could render a feedback cycle tangible. Would I learn anything about my own role in the greater feedback cycles in which I am embedded? I found that in this feedback cycle, simple patterns can manifest quickly out of chaos, nearly imperceptible motions can effect massive changes, and stillness, rather than motion, is sometimes the most potent intensifier.

**Cerulean Payne-Passmore** (they/them) is a composer from Philadelphia, PA currently pursuing doctoral studies in music composition as a Benjamin Franklin Fellow at the University of Pennsylvania, studying with Tyshawn Sorey. Their current research focuses on live-processing of acoustic sound, creating generative, interactive electroacoustic environments, feedback synthesis, and integrating their harmonic practice within a semi-improvisatory framework. Recently they have collaborated with bassoonist Dana Jessen, the TAK Ensemble, and yarn/wire. Their work often returns to themes of climate change, genderqueer expression, and making what seems strange sound beautiful.

## Multitudes

by Nicholas Hubbell

I am particularly interested in the dynamic of the solo acoustic instrument (human being), in an electronic environment. It is like a small concerto, where the soloist interacts with the orchestra. In *Multitudes*, the viola is the individual, and the generated sounds are everything else, the multitudes.

Described as a poly-stylist, **Mr. Hubbell's** music spans a wide range of genres and applications, often combining live performance with electronically synthesized and manipulated sounds. Some of his more provocative works include a narrator to help weave a surreal drama. The Percussive Arts Society (PAS) wrote of *Behind the Hedge*, for chamber ensemble, electronics and narrator: Nicholas Hubbell has given the chamber ensemble genre a great addition, one that is sure to get people talking!

He was recently the winner (2022) of the Chicago Philharmonic Fanfare Competition. The premier of his piece was described as having a: Broad-shouldered sweep and pulsating exuberance.- *Chicago Classical Review*.

After graduating from Oberlin Conservatory, Mr. Hubbell discovered a love and affinity for scoring to picture, and became in demand for films and commercials. "I found writing for a program set aside the ego just enough, to allow me to work with more fluidity. Although writing the 12 hours a day for a month of Dr. Seuss animations, with a strict deadline and navigating not just the content, but the client as well, was truly a high wire activity."

Opening the music production house, Just Music, he wrote music for award winning dramatic, educational and children's programs, as well as TV and radio commercials. The BBC documentary: *The Battle of Britain*, won the Golden Cine Soundtrack of the Year. Commissions include: Disney (*Anne of Green Gables*), Random House (*Dr. Seuss*), The Smithsonian Museum, and ESPN (NBA TV logo among other productions). *Pitching Man* (Emmy winning biography of the great baseball pitcher, Satchel Page) is in the permanent collection of the Baseball Hall of Fame.

His concert music has been performed in the US and abroad. Recent performances include: The Chicago Philharmonic; Boston New Music Initiative; SPLICE Ensemble; Forecast New Music; violinist, Barbora Koralova (Lake George Music Festival); Ilya Friedberg, pianist, who recorded Mr. Hubbell's album, Piano Works; Flutist, Brian Luce, who premiered his work Hidden Muse, and who he is currently writing a flute concerto for.

Mr. Hubbell resides in Venice, CA, by the beach (and the dolphins) with his wife, Dona McKenzie, an artist and quilter.





# Installation

Friday, March 1, 2024  
Wadsworth Art Gallery

## Only footprints

by Drew Farrar

*Only footprints* is a comment on how the human occupation of nature inherently begins to destroy it. The inspiration for the work came when I was hiking in a state park and the sounds of the other hikers drowned out the natural sounds around me. The installation itself consists of a projection, live audio, and a lawn chair housing a light sensor. The audio component of the work uses recordings of birdcall/song from three extinct (or presumed extinct) birds, the Ivory-billed Woodpecker, Bachman's Warbler, and the Kaua'i 'Ō'ō, all of whose extinctions were influenced by loss of habitat to either climate change or direct destruction by humans. The video component consists of a computer generated image of a forest scene with a small brook running through it. When an audience member walks through the space there is only ambient birdsong, but when an audience member "occupies" the space by sitting in the lawn chair the projection and audio will begin to progressively distort. When the audience member exits the seat, the scene will immediately revert to its ambient state. The work's title comes from the common hiking/camping axiom "leave only footprints", meaning to have the only evidence of your excursion be the footprints you leave, not trash or destruction of the natural habitat.

**Drew Farrar** is a composer, guitarist, and educator currently based in Baton Rouge, Louisiana. Farrar's music primarily focuses on the physical relationship of performance and sound, timbre, and dialectic forms. His works have been performed at the North American Saxophone Association, 21st Century Guitar Festival, and the Dal Niente and DePaul summer residency among others. In 2020, Farrar co-founded the new music organization New Music Mosaic, where he currently serves as Director. Farrar performs regularly as an improviser and guitarist appearing with ensembles such as the Illinois Modern Ensemble, Constantinides New Music Ensemble, and New Music Mosaic's Urbana Cohort. He completed his MM in Composition at the University of Illinois Urbana-Champaign in 2020, where he studied with Professors Erik Lund, Rick Taube, Carlos Carillo, and Kerrith Livengood. Farrar also received a MM in Guitar Performance at the University of Illinois in 2022 where he studied with Professor Guido Sanchez-Portuguez. Farrar is pursuing a Ph.D. in Music Composition from Louisiana State University where he studies with Dr. Mara Gibson.



# Concert 4

March 2, 2024

Philip Lynch Theatre ~ 10am

Machina Ratiocinatrix

Richard D. Hall, percussion

Richard D. Hall

Blue Echoes, Reflected

Ben Fuhrman, mandolin

Ben Fuhrman

Manus Tremens

Steven Kemper, performer

Steven Kemper

edited footage from a Bear in W Yllostone, MT  
fixed media

Thomas A. Rodriguez

Transition and Apotheosis

fixed media

Mike McFerron

## Machina Ratiocinatrix

by Richard D. Hall

*Machina Ratiocinatrix* was coined by Norbert Wiener in his 1948 book *Cybernetics, or Control and Communication in the Animal and the Machine*. The work utilizes live looping of a diatonic tongue drum. It is inspired by the minimalism of Steve Reich and Terry Riley. All audio and video are manipulated in real-time, audio using Ableton Live and video using Magic Music Visualizer. The term *machina ratiocinatrix*, reasoning machine, is found in the introduction to Wiener's book in which he compares machines and circuits to living organisms.

**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 Mysterium for New Music Ensemble. <https://richallmusic.com>

## Blue Echoes, Reflected

by Ben Fuhrman

*Blue Echoes, Reflected* was conceived as a fully interactive piece that explores exactly how far I can push my technique as a performer. Using the full extent of the mandolin's range, it's basically an extended solo that's been heavily influenced by heavy metal guitar techniques and pedalboards, but it's also fully interactive. Using MaxMSP and the PnP library, the computer is listening for timbral cues; for example, which string is being played in addition to the pitch and volume to create and spatialize the effects. Spatialization is mapped to IRCAM's SPAT5 library, positioning different effects around the audience based on these timbral traits, as well as the position in the score.

The title is a reference to my earliest experiments when prototyping the Max patch and the rippling effect of harmonics with delays and reverb against a frozen background harmonic.

**Ben Fuhrman**, is a composer, musician, programmer, and coffee aficionado. As a result, he writes music with a focus on technology, including acousmatic, interactive, and improvisatory works. His degrees are from Michigan State University (D.M.A and M.M in composition), and Hope College (B.Mus in violin performance). His teachers include Ricardo Lorenz, Mark Sullivan, Steve Talaga, Rob Lunn, and Mihai Craioveanu.

He has had works commissioned from a number of performers, including Drake Dantzler, Violet, Jeffrey Loeffert, Nathan Boggert, the H2 Quartet, the East Lansing High School Orchestra, REACH Studio Art, and the MSU National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams, and has been performed throughout the world. He was also the recipient of a billboard dedicated to his music from the Arts Council of Greater Lansing, possibly the first composer in the US to receive one. His solo albums Concrete Oasis and Synthesizer and Computer Works are available online, among others on the Albany Records, Argali Records, Blue Griffin, Elmstreet, and SEAMUS labels.

He maintains an active role as a performer and teacher of composition and music technology at Oakland University. For more information, check out [www.benfuhrman.com](http://www.benfuhrman.com)

## Manus Tremens

by Steven Kemper

*Manus Tremens* is a structured improvisation for accelerometer-controlled vibration motors, amplified toy harp, and live sound processing. *Manus Tremens* is Latin for “trembling hands,” referring to the tremolo articulation produced by the vibration motors on the strings, soundboard, and tuning pegs of a toy harp. The performer holds the leads of two vibrations motors, one in each hand, to actuate the harp. Accelerometers affixed to the performer’s wrists directly affect the vibration intensity of each motor, which enables nuanced dynamic control of the sounds being produced. The design of this system and the performance are inspired by the cimbalom, an Eastern European hammered dulcimer instrument.

**Steven Kemper** is a composer, music technologist, and instrument designer. As a composer, Steven creates music for acoustic instruments, instruments and computers, musical robots, dance, and video. His compositions have been presented at numerous concerts and festivals around the world and his first solo album of electroacoustic music, *Mythical Spaces*, was released by Ravello Records in 2018. Steven is a co-founder of Expressive Machines Musical Instruments (EMMI), a collective dedicated to creating and composing music for robotic instruments. He also co-developed the RAKS (Remote electroAcoustic Kinesthetic Sensing) System, a wireless sensor interface designed specifically for belly dancers with composer and dancer Aurie Hsu. Steven’s research has been published in Leonardo, Leonardo Music Journal, Organised Sound, and Frontiers in Robotics and AI. Steven is currently Associate Professor of Computer Music and Digital Arts at the Oberlin Conservatory of Music.

## edited footage from a Bear in W Yllostone, MT

by Thomas A. Rodriguez

The titular footage of *edited footage...* comes from two public domain recordings that were accidentally made by a grizzly bear at Grizzly & Wolf Discovery Center in West Yellowstone, Montana (<https://www.grizzlydiscoveryctr.org>). This footage was acquired and uploaded by YouTube presenter Tom Scott in the process of creating a video regarding the GWDC’s product testing program (where bears attempt to open bear-resistant canisters, coolers, etc.). The recordings were made when a bear picked up a presumably lost GoPro and managed to hit the record button. All sounds featured in this work come exclusively from the two recordings, and are processed mainly via improvisation sessions with the granular synthesizer EmissionControl2.

**Thomas A. Rodriguez** is a composer, performer, and arts administrator based in Elgin, Illinois. His musical work can be characterized by its dynamicity and experimental tendencies, synergistically inspired by the natural world, the built environment, and by electronic music practices. Thomas received his Bachelor of Arts in Music and Minor in Arts Management and Administration from The University of Texas at Austin.

## Transition and Apotheosis

by Mike McFerron

“Der Wechsel allein ist das Beständige” (Change alone is constant) – Arthur Schopenhauer

*Transition and Apotheosis* for multichannel fixed media was completed in 2020. It is a sound meditation on being. At the foundation of this work is a musical texture that maps Danish composer Per Nørgård’s “infinity sequence” to sound elements. This musical layer was created using an improvisation performance software program I developed specifically for this composition. Juxtaposed to the infinity sequence texture are, among others, layers of Balinese Gamelan music and a cyclical harmonic progression. These elements interact with one another and transform throughout the work to generate a clear musical shape. This composition was made possible by a generous Lewis University Faculty Scholar Award.

*Transition and Apotheosis* is dedicated to the memory of my friend, Gerald Warfield. -MRM

**Mike McFerron** is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). 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, and Cantus among many others.

He 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 can be heard on numerous commercial recordings as well as on his website at <http://www.bigcomposer.com>.





# Concert 5

March 2, 2024

Philip Lynch Theatre ~ 1:30pm

Strict Warning

Grace Pressley, saxophone

Benjamin Damann

No Margarine for Error

Frank Felice, performer

Frank Felice

Futurisms

Jackson Crook, performer

Jackson Crook

Cadenza Ficta

Michael Hall, viola

Timothy Ernest Johnson

hypothetical particles

Zouning (Anne) Liao, performer

Zouning (Anne) Liao

Swarm III: Icy Gale

fixed media

Sam Hoyland

Atavistic Gizmo Rush

Michael Hall, viola

Zane Merritt

## Strict Warning

by Benjamin Damann

**Benjamin Damann** is a composer, percussionist, and music technologist. His works “inspired by probability, indeterminacy, improvisation, and the timbral manipulation of acoustic instruments through physical preparation and electroacoustic augmentation” have been performed throughout the United States and Europe.

He is devoted to realizing electronic, experimental, and graphical works for percussion as well as programming software to aid in the performance of such works. Benjamin holds a BM in percussion performance with a concentration in composition from Eastern Illinois University, an MM in Composition from Bowling Green State University, and is currently pursuing his PhD from the University of North Texas.

**Grace Pressley** is a contemporary saxophonist currently based in New York City. She is currently a graduate student at the Manhattan School of Music, studying contemporary performance with Professor Erin Rogers. Her focus is on diversity in programming as she is actively seeking ways to make the performing arts community a more inclusive space. As a dedicated proponent of new music, she is looking for ways to be involved in commissioning projects by underrepresented composers and is consistently programming new works on her own recitals. Pressley recently graduated with a B.M. in Commercial Music and Audio Production at Western Carolina University where she was a student of Dr. Ian Jeffress. She is a founding member of Dice Trio and regularly works with living composers to commission works for the trio.

## No Margarine for Error

by Frank Felice

### No Margarine for Error

an olio in five parts

Over the last six years or so, I have re-embraced working with hardware modular synthesizers, especially those whose design reflects the work of West Coast synth pioneer Donald Buchla. This piece was written to be performed live on a MakeNoise-based Eurorack system, using musique concrete tape and granular techniques, along with sequenced loops and knob-twisting.

The whole of it can become quite silly.

The title refers to knife's edge danger that all live performances contain, expressed in the near homophone-esque pun, a favorite device seen in other titles of mine such as *Sleight of Band*, *Ecstatic Cling*, et al. This wordplay also extends to the subtitle: olio is oil in Italian (and so not margarine nor butter), but in theatre or vaudeville it refers a collection of musical numbers as an encore. In plain English it is a hodgepodge. Spelled slightly differently, it is of course, another name for margarine. Slick, ain't it?!

**Frank Felice** 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 towards the sweeter side, exploring a consonant adiatonicism.

Frank began his musical studies in Hamilton, Montana, singing, playing piano, guitar and double bass. His interest in composition began through participation with a number of rock bands, one of which, Graffiti, toured the western United States and the Far East in 1986-1987. He attended Concordia College in Moorhead, Minnesota, the University of Colorado, and Butler University, studying with Michael Schelle, Daniel Breedon, Luiz Gonzalez, and James Day. Most recently he has studied with Dominick Argento, Alex Lubet, Lloyd Ultan, and Judith Lang Zaimont at the University of Minnesota in Minneapolis, where he completed his Ph.D in 1998. Frank currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Arts at Butler University in Indianapolis, Indiana.

His music has been performed extensively in the U.S. as well as garnering performances in Brazil, Argentina, Japan, Greece, Italy, the United Kingdom, the Russian Federation, China, Austria, the Philippines, Viet Nam, Australia, 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 and consortia. A recording of electronic and electro-acoustic music entitled *Sidewalk Music* is available on Capstone Records & Ravello records, and

*Reflections and Whimsies* is available on Enharmonic Records. His newest record *The Beauty of Innuendos* was released on Navona Records in early 2023, and like the other two recordings is also available on Apple Music, Naxos, Amazon and other online sites. Scores and other performance materials can be obtained from Mad Italian Bros. Ink Publishing or directly from the composer. More can be found at [www.frank-felice.com](http://www.frank-felice.com).

He is a 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. Residencies include those with the Wyoming Arts Council, and the Banff Centre for the Arts and a number of mini-residencies in universities and high schools throughout the west and mid-west. In recent years he has been in demand as an electric and upright bassist, playing in various rock/funk/prog rock/big bands in the greater Indianapolis area. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, model railroading, home brewing, paleontology, theology, philosophy, and curling. He is very fortunate to be married to mezzo-soprano Mitzi Westra.

## Futurisms

by Jackson Crook

*Futurisms* arose as part of the final project in my Computer Music Programming class I took in the spring of 2023. It synthesizes futuristic/electronic sounds with the unique timbre and character of the soprano trombone. This work takes you on a sonic journey through fantastical aspects of the future like technological advancement, global destruction, and, as the world collapses, hopeful new beginnings for our species.

I am a third-year student studying music composition at Ohio University. I am also pursuing a minor in conducting and jazz studies. I have been composing for the last 6 years but only recently have I dwelled into the fascinating realm of electronic music.

## Cadenza Ficta

by Timothy Ernest Johnson

*Cadenza Ficta*, a work for solo viola and loudspeakers by Timothy Ernest Johnson, is a play on the notions of classical cadenza and musica ficta. The violist is acting out the scenario of being a concerto soloist. The electronics repeatedly announce the beginning of a cadenza, and the violist launches in commandingly, only to take things in a different direction than we may be suspecting. During the course of the work, each cadenza is revealed to be “fictitious” and not the arrival we thought it was. A larger process is at work, and both the soloist and the “orchestra” are ultimately subsumed by events outside of their control. In much the same way that biased algorithms move individuals and groups away from nuanced views into extremism, the musical algorithms in Johnson’s composition eventually sway all concerned into a “consensus.”

The music of Chicago composer **Tim Johnson** has been performed internationally by some of the world’s best musicians including Winston Choi, the Pianissimo, Victor Castro, Ensemble Mise-en, Ensemble Paramirabo, Quintet Attacca, Spektral Quartet, Due East, and Ensemble Dal Niente. Johnson’s composition teachers include Dominick Argento, William Brooks, Zack Browning, Warren Burt, Robert Crane, Stephen Dembski, Jason Eckhardt, Guy Garnett, Alex Lubet, Erik Lund, Joel Naumann, Heinrich Taube, Scott Wyatt, Lloyd Ultan, and Judith Zaimont, as well as ad hoc work with Herbert Brun, Chou Wen Chung, Vinko Globokar, Ben Johnston, John Harbison, Andrew Imbrie, Tristan Murail, and Larry Polansky. Johnson has received numerous awards, including Finalist in the Alea III competition for his composition *Kasparov vs Deep Blue*, based on one of the famous chess games from the original tournament. In electronic and computer music, Johnson has distinguished himself with intriguing works that often involve virtual instruments, algorithmics and microtonality. As a classical guitarist, Johnson has performed recitals in North America, Europe and Asia, premiered numerous works, and made two Brazilian jazz recordings with the group Desafinado. As a violist, Johnson performs with the Lakeshore Symphony Orchestra. Johnson is also a noted researcher in microtonality, and spent several years helping the Kepler String Quartet record Ben Johnston’s music.

## hypothetical particles

by Zouning (Anne) Liao

*Hypothetical particles* in physics refer to particles that have not yet been observed and proven to exist. However, these particles are necessary for maintaining consistency within a given physical theory. In this composition, I explore this phenomenon by examining the interaction between particles of light and sound. The amplitudes of the lights trigger changes in the music, revealing connections between the natural and synthetic realms of sound.

To facilitate this exploration, I utilize a handmade digital photo controller called the light instrument. This instrument consists of 16 light-dependent resistors and is a replication of *light.void-*, originally designed by Felipe Tovar-Henao, an alumnus of Indiana University, who was inspired by Leafcutter John's light thing.

I dedicate this piece to Felipe Tovar-Henao, who is not only a good friend but also an important mentor and a significant source of inspiration that motivated me to pursue music composition.

Born in Guangdong, China, **Zouning's** music draws inspiration from her fascination with nature and technology, blended with a constant curiosity about the playing capacity of instruments. She endeavors to incorporate unexpected and everyday sounds into her music.

Her music has been performed in the United States, France, China, and England. In 2023, her work was featured in the Musicacoustica Hangzhou Electronic Music Festival, Electronic Music Midwest, CampGround23, Turn Up 2023, SPLICE Festival, and Everyday is Spatial 2023. She was honored to also be featured in New York City Electroacoustic Music Festival (2022), SEAMUS national conference in (2021, 2022), National Student Electronic Music Event (2021), and the Society of Composers Inc. (2021). Zouning was named a finalist in the ASCAP/ SEAMUS Student Composer Commission Competition in 2021.

Zouning is currently pursuing a master's degree with double majors in electronic music composition and music theory at Indiana University Jacobs School of Music. She also serves as an Associate Instructor of Music Theory and teaches written and aural theory at undergraduate level. She holds a bachelor's degree from the same institution where she studies with David Dzubay, John Gibson, and Chi Wang among other notable mentors. In summer 2023, Zouning earned a certification from the CIEE Paris Contemporary Music Creation and Critique Program, ManiFeste & l'Académie at IRCAM- Centre Pompidou in Paris, France.

## Swarm III: Icy Gale

by Sam Hoyland

*The Swarm* series of fixed media pieces were written with a patch that I developed in Max. I wanted to create a program that I could use to create sound-mass pieces like those of the 1960s, such as Ligeti's *Atmosphères* and Xenakis's *Metastaseis*, in which large tone clusters are manipulated and shaped over time with an almost architectural or sculptural ear. One of the nice things about working with electronic music for a piece like this is that the program can play pitches with incredibly fine accuracy, not just semitones and quarter tone. With *Swarm III*, I aimed to make a piece that was tighter and less improvisational than the previous pieces in the series.

**Sam Hoyland** is a composer of contemporary classical music whose often fast-paced, often atonal music emphasizes texture and juxtaposition. His music draws musical inspiration from the great modernists of the first half of the 20th century as well as from the music of György Ligeti. Sam's music has been performed by diverse ensembles, including PubliQuartet, InnoVox, Tajujon, Choral Chameleon, the Queens College Orchestra, Quartet Plus 1, Quartet Metadata, ensemble vim, Unheard-of//Ensemble, and Transient Canvas, among others.

Sam holds a Bachelor's degree in music and mathematics from Wesleyan University and a Master's degree in music composition from Queens College. He has studied with Anthony Braxton, Jeff Nichols, and Bruce Saylor. He completed his DMA at the University of Georgia in 2023, studying under Adrian Childs, Andrew McManus, and Peter van Zandt Lane.

## Atavistic Gizmo Rush

by Zane Merritt

Having dabbled in some pure chiptune (a term used to describe music written for the sound chips of retro video game consoles) work, I've wanted to write a concert piece involving these sounds for a while; this piece constitutes my first attempt. The electronics were generated entirely using the program Famitracker, which is a faithful emulator of the sound chip of the Nintendo Entertainment System (NES) (Famicom in Japan). Thinking of the concept of atavism as it relates to the repurposing of antiquated technology for artistic reasons, my approach to composing the piece from a technical perspective also ended up exhibiting similar atavistic tendencies. I used the twelve tone technique (very loosely) for the first time in years and revisited a fixation I had a few years ago with naming my pieces like they were attacks from an anime like *Sailor Moon* (*Magenta Ice Cream Attack* for oboe and cello, *Strawberry Nightshade Rainbow Kiss* for violin, cello, an electronics, etc.). I'm quite pleased with the results.

**Zane Merritt** originally hails from Dubuque, Iowa, but has considered Buffalo his home for over a decade. He holds a PhD in music composition from the University at Buffalo and a Masters in composition and guitar performance from Butler University. As a performer-composer, he has played his music internationally, performing in Toronto and Nagoya, Japan. His recent works include Sonatas for horn, oboe, and trumpet and music for guitar duo and guitar trio. He has released nearly 200 albums on streaming services under various pseudonyms, such as DJ Dogbreedz, Torture Foam, Wrongfish, Oxen Family, and The Not Greats. He is a regular livestreamer of music composition and *Super Mario World* on Twitch under the name lungfish3000. His recent solo guitar album *Soliloquies* of all original music is available at [zanemerritt.bandcamp.com](http://zanemerritt.bandcamp.com).



# Concert 6

March 2, 2024

Philip Lynch Theatre ~ 4:30pm

what on earth

Brad Decker

Michael Hall, viola

The Stillness at Rose Lake in Winter

Jeff Herriott

Patti Cudd, percussion

The Dance of Life

Jyun-Rong Ho (music), Pei-Ying Lin (visual design)  
fixed media

Gilded Embrace

Peer2Peer

Peer2Peer (Brad Robin, Seth Shafer)

Consort Yu

Yao Hsiao

Yao Hsiao, voice and live electronics

BowMu STUCK MoBue

Brett Masteller

Patti Cudd, percussion

Red Silk, Black Water

Douglas Knehans

Michael Hall, viola



## what on earth

by Brad Decker

*what on earth* (2023) reflects on the dichotomies and juxtapositions of daily life, in light of recent world events and societal shifts. Is the earth a peaceful place to be? Is humanity and nature meant to coexist? Do we know what is real and unreal? The viola soloist performs a variety of musical fragments that depict opposing human attributes - passionate, aggressive, resolute. The computer responds with digital manipulation of the viola, at times making the beautiful distorted, and vice versa. While the soloist is existing in a very real and tactile environment, the computer reminds us of the ghostly and swirling presence of the unreal.

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

## The Stillness at Rose Lake in Winter

by Jeff Herriott

Rose Lake sits between two nature preserves near my home in Fort Atkinson, WI. In late fall and winter of 2018-19, I walked through one of these parks almost every day, enjoying the stillness and solitude as I worked through musical material. Though I originally had more eclectic ideas in mind, the daily walks at Rose Lake focused my thoughts on the beauty of repetition and repetitive action, as well as the solace in simplicity. To mirror my own experience, I composed the piece using overlapping pitch and rhythm series to create repeated but varied musical gestures, with frozen pauses for reflection. *The Stillness at Rose Lake in Winter* was composed for percussionist Patti Cudd.

**Jeff Herriott** is a composer whose music focuses on sounds that gently shift and bend at the edges of perception. His works, which often include interaction between live performers and electronic sounds, have been described as “colorful...darkly atmospheric” (*New York Times*) and “incredibly soft, beautiful, and delicate” (*Computer Music Journal*), and have been supported by grants from the McKnight Foundation, the Barlow Endowment for Music Composition, and the MATA Festival. In addition to his concert music, Jeff has composed score and soundtrack music for the films, *Bone Tomahawk*, *Brawl in Cell Block 99*, and *Dragged Across Concrete*, the latter two of which both premiered at the Venice Film Festival. He is also a member of and composer for bands working in diverse styles, most notably the heavy metal outfit, Realmbuilder, the sleepy rock duo, Bell Monks, and the noise duo, Mindscrubber. Jeff is a Professor of Music at the University of Wisconsin at Whitewater.

**Dr. Patti Cudd** is active as a percussion soloist, chamber musician, and educator. She teaches percussion and new music studies at the University of Wisconsin-River Falls and the College of St. Benedict & St. John's University. Dr. Cudd is also a member of the new music ensemble Zeitgeist. Other diverse performing opportunities have included Sirius, red fish blue fish, CRASH, the Minnesota Contemporary Ensemble, SONOR, and dance companies such as the Minnesota Dance Theatre and the Borrowed Bones Dance Theater. She received a Doctor of Musical Arts degree in contemporary musical studies at the University of California, studying with Steven Schick; Master of Music degree at the State University of New York at Buffalo, where she worked with Jan Williams; undergraduate studies at the University of Wisconsin-River Falls; and studied in the soloist class, with a Fulbright Scholarship, at the Royal Danish Conservatory of Music in Copenhagen, Denmark.

As an active performer of the music of the 20th and 21st centuries, she has given concerts and master classes throughout the United States, Korea, Thailand, China, Mexico, and Europe; and has participated in such festivals as the Bang on a Can Festival at Lincoln Center; Frau Musica Nova in Cologne, Germany; Mexico City's Ciclo de Percusiones Series; The North American New Music Festival in Buffalo, New York; June in Buffalo; Albright-Knox Art Gallery New Music Series in Buffalo, New York; Society of

Composers; Inc National Conference in Miami, Florida; Noise in the Library Festival in San Diego, California; SEAMUS National Conference; The Mirror of the New in Hawaii; Los Angeles Philharmonic's Green Umbrella Series; Beyond the Pink Festival; Festival of Women in the Arts at the University of North Dakota; New Progressions Series in Baltimore, Maryland; Edge; A Festival of the Original and Strange at the University of Northern Colorado; Sonic Diasporas; New Music Festival in San Diego, California; Dancing in Your Head in Minneapolis, Minnesota; Spark Festival of Electronic Music in Minneapolis, Minnesota; Form and the Feminine Voice Festival in Los Angeles, California; Percussive Arts Society; Copenhagen Composers' Biennale; Nove Hudby Plus Festival in Brno, Czech Republic; Samcheok Music Festival in Samcheok, South Korea; Sokcho Arts Festival in Sokcho, South Korea; New Music for Technology at Hanyang University in Seoul, Korea; and the Festival Cultural Zacatecas.

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

As a percussion soloist and chamber musician she has premiered over 200 new works, and has had the opportunity to be involved in a number of recordings found under such labels as HatHut, Bridge Records, New World Records, CRI, Innova Recordings, EMF Media, and Mode Records.

Dr. Cudd is an endorser of Sabian Cymbals and a member of the Vic Firth and Black Swamp Percussion education teams.

## The Dance of Life

by **Jyun-Rong Ho** (music), **Pei-Ying Lin** (visual design)

In stillness, the void unveils the unknown,  
Auroras gradually grow, weaving life's steps shown.  
The shimmering twilight adds splendor to decay,  
Dawn's reappearance counts truths that forever stay.

The concept behind this composition is to explore the journey of life and the imagination it brings about through music. The sections of the work are arranged in the sequence of death, growth, decay, and rebirth. In the creative process, the versatility and diversity of electronic sound are employed to convey a personal interpretation of life at various stages.

By subjecting the musical compositions of musicians to audio analysis, Lin extracts key sound effects from each segment. She then real-time links these sound signals with visuals, generating irregular rhythms and diffusing images through programming. This organic connection between sound and visuals evolves along with the musical narrative, gradually revealing an underlying inquiry into the essence of life.

**Jyun-Rong Ho**, born in 2001 in Taiwan, is a promising composer currently pursuing a Master's degree in Composition at the New England Conservatory of Music. His musical journey began in childhood, revealing a passion for music that led him to start learning the piano at an early age. During his academic years from elementary school to high school, Ho dedicated himself to the study of the Liuqin, a traditional Chinese string instrument, under the guidance of the renowned music teacher Su-Mei Wu. This period of focused musical training laid a strong foundation for his later pursuits in composition. Upon entering National Taipei University of Education, Ho delved deeper into the realms of music theory and composition. He studied under accomplished musicians such as Yun-Ya Wang, Ya-Min Hsu, and Tsu-Yao Yang. Currently, he is under the mentorship of Professor John Mallia.

Ho's talent and achievements have earned widespread recognition. Notable accolades include achieving the second place in the national student music competition for Liuqin solo performance and winning the Composition category in the 2021 National Taipei University of Education Concerto Competition. As he continues his studies at the New England Conservatory of Music, Ho is poised to contribute significantly to the world of music composition, showcasing his unique voice and artistic vision.

**Pei-Ying Lin** is an artist who holds a Master's degree in Technological Art from National Cheng Kung University. Since 2016, she has been actively engaged in video art creation, developing a series of works that explore themes related to intimacy, female writing, and gender issues.

In her recent endeavors, she has ventured into expanding her creative mediums by experimentally incorporating various digital and technological elements. This experimental approach aims to redefine the relationship between the viewer, art, and technology, seeking to establish connections between the audience and the issues at hand, while presenting diverse modes of artistic intervention in society.

## Gilded Embrace

by Peer2Peer

From every nook and crevice that creeps into the truth  
find me a replacement for this bronze axe  
If you could only touch me once, once more  
To set aside blurry time, so young to know

**Peer2Peer** (Brad Robin, electronics; Seth Shafer, electronics, video) is an experimental networked performing ensemble that uses a cascading pipeline of processing, combining electronic and acoustic audio, live and prerecorded dance, and interactive video manipulation. We employ an improvisational approach within a defined metastructure that includes the themes, parameters, limitations, materials, and aesthetics that guide our exploration of performative opportunities. We use multiple softwares designed for the control, processing, and integration of audio, visual, live, and data sources into a final projection.

**Seth Shafer** is a composer and researcher whose work hybridizes technology, new media, and art/science. His artistic practice represents musical exploration at the extreme edge of performance where he often looks for opportunities to explore ephemerality and multiplicity. This often involves performance situations that have limited or impossible rehearsal scenarios, purposeful impediments to ensemble coordination, live sight-reading, and unavoidable failure. Seth is Assistant Professor of Music Technology at the University of Nebraska at Omaha and holds degrees from the University of North Texas and California State University, Long Beach.

**Brad Robin** is a composer, pianist, programmer, and sound artist with a wide range of interests, creating and performing in numerous genres including jazz, classical, electroacoustic, contemporary, and popular mediums, as well as traditional and experimental intermedia theatre. Often while merging media into the world of theater, dance, and video, his music produces visceral experiences integrating musical and naturally occurring sounds and images. He creates fabrics of sound, streams of water and glass, and natural and electronic air. The music swirls, bites, and caresses, creating an immersive experience for performers and audience.

## Consort Yu

by Yao Hsiao

In the piece *Consort Yu*, I was inspired by the traditional Chinese Opera *The Hegemon-King Bids His Lady Farewell* which is about the fight between two kings, Xiang Yu and Liu Bang. In the opera, Xiang Yu is surrounded by Liu Bang's forces and on the verge of total defeat. Realizing the dire situation that has befallen them, Xiang Yu's wife, Consort Yu, begs to die alongside her husband, but he strongly refuses her wish. Afterwards, as he is distracted, Yu commits suicide with Xiang Yu's own sword.

I tried to create connections between traditional Chinese opera and contemporary electronic music. First, I used timbres and rhythms similar to those used by *The Hegemon-King Bids His Lady Farewell*. Also, the musical use of unstable pulses, such as tempo rubato and voice glissando in Chinese opera, can relate to the color of contemporary music. Second, I used traditional Chinese opera singing style throughout the vocal part. I also used some similar lines from the Chinese opera but changed some notes to add different harmonic colors. In the electronics, I sometimes imitated the rhythms the Chinese opera, and at other times made different granulated layers of various singing styles in Chinese opera. Moreover, I used Leapmotion to better control the gestures of Chinese opera in a live performance setting.

Text:

My lord is now sleeping quietly. I can go out of the tent for a walk to let go of my sorrow.

Oh, hold on! Why is there the singing of the state of Chu in the enemy's village? What is the reason for this? Oh, my lord, my lord! I'm afraid that my lord is on the verge of total defeat!

Oh, my lord, my lord! So be it! I would like to use the sword of my lord to kill myself, so as not to become your burden!

Han soldiers have captured my territory, Besieged on all sides singing. The king's spirit is exhausted, How can I survive!

**Yao Hsiao** is a composer, a singer, and a pianist from Taiwan. She is pursuing a MM degree in Composition at Indiana University Jacobs School of Music, where she studies with David Dzubay, Aaron Travers, and Chi Wang.

She has been inspired by literature, ranging from western poems to ancient Chinese poetry and Japanese haikus. Also, she was drawn to traditional Chinese culture. *Chant of Languor* and *Dreamy Chant* are inspired by Chinese poems, *Consort Yu* for voice and electronics is another piece of her combining Peking opera gestures, singing skills that she performed by herself.

## BowMu STUCK MoBue

by Brett Masteller

The performer is allowed to choose the instruments used in this piece. The sections of the piece define the instrumentation that can be used based on how the performer can interact with the instruments. The sections are: *Bowed, Muted, Struck, Muted, Bowed*. The performer is given a generative graphic score to view and interpret during performance. The sonic results of the performance are sent to a computer for analysis. The computer resynthesizes some of the data obtained during the analysis, in addition to some real-time transformation on the input provided by the performer. The computer processes the sounds created by the performer's interpretation in a variety of ways. The performer is also encouraged to react to and modify their interpretation of the graphic score based on the sonic results, which will vary for every performance of the piece.

**Brett Masteller** uses titles such as sonic artist, composer, performer, audio engineer, producer, programmer, hacker, maker, and borrower. The use of technology plays a vital role in his work. Algorithmic process, chance procedure, and structured improvisations inform the sonic results.

Currently an Assistant Professor at SUNY Broome Community College, Brett teaches classes in the Music and Theater Arts Department. His music has been heard in North America, Europe and Australia. He studied composition and computer music with Cort Lippe, Christopher Allen Mercer, Richard Dudas, Gary Kendall, and Jonathan Golove while attending SUNY at Buffalo and Northwestern University.

**Dr. Patti Cudd** is active as a percussion soloist, chamber musician, and educator. She teaches percussion and new music studies at the University of Wisconsin-River Falls and the College of St. Benedict & St. John's University. Dr. Cudd is also a member of the new music ensemble Zeitgeist. Other diverse performing opportunities have included Sirius, red fish blue fish, CRASH, the Minnesota Contemporary Ensemble, SONOR, and dance companies such as the Minnesota Dance Theatre and the Borrowed Bones Dance Theater. She received a Doctor of Musical Arts degree in contemporary musical studies at the University of California, studying with Steven Schick; Master of Music degree at the State University of New York at Buffalo, where she worked with Jan Williams; undergraduate studies at the University of Wisconsin-River Falls; and studied in the soloist class, with a Fulbright Scholarship, at the Royal Danish Conservatory of Music in Copenhagen, Denmark.

As an active performer of the music of the 20th and 21st centuries, she has given concerts and master classes throughout the United States, Korea, Thailand, China, Mexico, and Europe; and has participated in such festivals as the Bang on a Can Festival at Lincoln Center; Frau Musica Nova in Cologne, Germany; Mexico City's Ciclo de Percusiones Series; The North American New Music Festival in Buffalo, New York; June in Buffalo; Albright-Knox Art Gallery New Music Series in Buffalo, New York; Society of Composers; Inc National Conference in Miami, Florida; Noise in the Library Festival in San Diego, California; SEAMUS National Conference; The Mirror of the New in Hawaii; Los Angeles Philharmonic's Green Umbrella Series; Beyond the Pink Festival; Festival of Women in the Arts at the University of North Dakota; New Progressions Series in Baltimore, Maryland; Edge; A Festival of the Original and Strange at the University of Northern Colorado; Sonic Diasporas; New Music Festival in San Diego, California; Dancing in Your Head in Minneapolis, Minnesota; Spark Festival of Electronic Music in Minneapolis, Minnesota; Form and the Feminine Voice Festival in Los Angeles, California; Percussive Arts Society; Copenhagen Composers' Biennale; Nove Hudby Plus Festival in Brno, Czech Republic; Samcheok Music Festival in Samcheok, South Korea; Sokcho Arts Festival in Sokcho, South Korea; New Music for Technology at Hanyang University in Seoul, Korea; and the Festival Cultural Zacatecas.

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Dr. Cudd is an endorser of Sabian Cymbals and a member of the Vic Firth and Black Swamp Percussion education teams.

## Red Silk, Black Water

by Douglas Knehans

The work is based on an original poem by the composer:

### *RED SILK, BLACK WATER*

In the grim, dark  
 Palace of souls  
 They place red silk on the dead  
 Red of conquered blood  
 Red of passion  
 Red of anger  
 Red of loss  
 Red of warning and war  
 Red of love  
 The red of love  
 Some things I know in this place to be true  
 Live centered in your time  
 Bring those loved  
 tightly to your bones  
 And when all is done  
 and still  
 and covered in red  
 Exhale  
   exhale  
   exhale

**Douglas Knehans** music is about complex relationships that are dramatically established and drawn over large timeframes through a technique he calls deep line. The surface and expressive impact of his music though is about richness and color and critics see it that way too when they say his music “is radiant and multicolored. This is music of tremendous imagination. Knehans scores with a masterly hand, his sound paintbrush unerringly hitting the mark.” (*Fanfare Magazine*)

Though first known through his collaboration with director Barrie Kosky in the Opera Australia production of his *The Ascension of Robert Flau* (1990), he is perhaps best known for his orchestral compositions. In this music the study of orchestral mass, expressive impact and sonic brilliance drive his musical language. Additional to Knehans’s nine large works for orchestra, his music has come to the attention of soloists and orchestras through his four symphonies and twelve concertos for instrument or voice and orchestra. Knehans’s orchestral and other compositions, including opera, have been performed worldwide at major music festivals and been included on a number of solo and compilation recordings. He is also well known for his vocal and choral music that has been performed, awarded and recorded around the world. In this music he is drawn to the expressive and timbral power of language and has set texts in Latin, English, French, German, ancient Aramaic, ancient Sumerian, and Italian, sometimes, as in his evening length Shoah Requiem, drawing on the surface friction that can arise through lingual juxtaposition and interpolation.

Knehans’s creative work in both orchestral and vocal music as well as chamber music and electro-acoustic music draws on his three major sources of theoretical interests - the study of time and memory; the study of human emotion; and the study of the organic and natural world. These three seemingly disparate areas of research coalesce naturally through music. This is because music is based in time and memory; it uses emotion as a major pathway for laying down of musical memory, emotional response, and time comparisons of ideas as they progress through a work, while utilizing the organic and natural world as an evocative, correlative surface for music. These elements can, and again through the use of time, memory and emotion, easily be drawn into a deeper and more crypto-spiritual world of the psycho-emotional by utilizing organic and natural world metaphors for our deeper human existence and struggles.

The creation of sound worlds of great paradox is thus a huge fascination for Knehans. The outward representation of inner psycho-emotional dynamics is of particular interest to him. In seeking to allow fruitful pathways for the understanding and meaning of works, he is increasingly drawn to summative and simple natural or organic symbols and signifiers that allow for a certain 'pre-coding' of a work in the mind of the listener: one that relies on time and memory, emotional response and intellectual engagement with organic and natural world metaphors. His voice is influenced by his Australian-American training which was focused primarily on European music in his Australian undergraduate study at the prestigious Australian National University, and then American music in his American study at Queens College with Thea Musgrave, again also underscoring the European roots of his voice, and then at Yale with Pulitzer prize winning composer Jacob Druckman.

After completing all of his study at ANU, Queens and Yale, Knehans held a professorship at the University of Alabama; was Director and Head of School at the University of Tasmania Conservatorium of Music in Australia and then was appointed the Dean of the College-Conservatory of Music at the University of Cincinnati. He is currently the Norman Dinerstein Professor of Composition Scholar at CCM. He has received recognition, prizes, and awards for his compositions and recordings from the 2019 ISCM World Music Days; The Center for Contemporary Opera (New York); Opera Dagen Rotterdam 2019; Dark Mofo Festival (Australia); The American Prize; The Kennedy Center; Clouzine International Music Awards; Independent Music Awards; Global Music Awards; The Australia Council for the Arts; The Ohio Arts Council, the National Endowment for the Arts; Meet the Composer; New Music USA, Marshall Opera, Carnegie Hall, Harvard University, and many others.

He currently lives and work in Cincinnati Ohio with his wife Josephine. He is interested in cooking, wine, natural and organic food, and is a vegan and committed animal rights advocate who enjoys travel, art, architecture and music.





# Concert 7

March 2, 2024

Philip Lynch Theatre ~ 8pm

Liquid|Crystal|Vapor

Michael Hall, viola

Elainie Lillios

Elegy No. 2

Joo Won Park, melodica

Joo Won Park

Air Traffic

Eddie Ludema, trumpet

John Gibson

Prism of Distortions

Cecilia Suhr, cello

Cecilia Suhr

Primor D'Aion

fixed media

Patrick Reed, Connor Mizell

Toccata Moderata do Timbre de la Porta Principale

Emily Venturella, voice

F. Hoyos-González

Rust

Michael Hall, viola

João Pedro Oliveira

## Liquid|Crystal|Vapor

by Elaine Lillios

*Liquid|Crystal|Vapor* (2018) for viola and live, interactive electroacoustics takes its inspiration from a set of haiku by Wally Swist:

roar of the falls...  
the plunge pool's ripples vibrating with light  
summer drought  
sprinkling rain darkens the rocks in the river shallows  
first frost  
a wisp of ground fog dissolves above silvered meadow grass  
the mountain stream's hollow rumble flowing beneath drifts  
of new snow  
dissolving in the glaze  
of the pond's skim ice -- the morning star

Swist's vivid scenes depict landscapes across the seasons, focusing on the states of water as a liquid (water falls, streams, and rain), solid (frost, ice, and snow), and gas (fog.) The instrumentalist's virtuosic journey through Swist's evocative landscapes abstractly conjures images of water as a torrential force and sparse, delicate sprinkle; as shifting layers of white crystal; as a glaze of glistening ice and thin veil of frost; and as a mysterious, enveloping mist. *Liquid|Crystal|Vapor* was commissioned by Kurt Rohde for inclusion on his Farewell Tour series and is dedicated to him with appreciation and admiration. The haiku appear with the author's permission and are published in *The Windbreak Pine: New and Uncollected Haiku* (Ormskirk, UK: Snapshot Press, 2016).

Acclaimed as one of the "contemporary masters of the medium" by MIT Press's *Computer Music Journal*, **Elaine 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 and with Electik Jungle collaborator Mark Nagy.

Elaine's work has been recognized internationally and nationally through awards, grants, and commissions, including a 2020 Johnston Foundation commission, 2018 Fromm Foundation Commission, 2016 Barlow Endowment Commission, a 2013 Fulbright Scholar Award and many others. Her music is regularly performed at conferences, festivals, and concerts throughout the United States and abroad by amazing virtuoso performers who give their time and talent bringing her music to life in vibrant, engaging ways. Elaine's work can be accessed on compact disc through many publishers including Empientes DIGITaLes (electrocd.com), as well as on SoundCloud, and YouTube.

Elaine serves as Director of Composition Activities for SPLICE ([www.splicemusic.org](http://www.splicemusic.org)) and as Professor of Creative Arts Excellence at Bowling Green State University in Ohio. [elillios.com](http://elillios.com)

## Elegy No. 2

by Joo Won Park

*Elegy No. 2* was commissioned and premiered by Sarah Plum in 2017. Since then, I have presented it with melodica in my solo concerts. It works well as a contrasting piece to my no-input mixer repertoire or improvisational works.

**Dr. Joo Won Park** is an associate professor of music technology at Wayne State University. He studied at Berklee College of Music (B.M.) and University of Florida (M.M. and Ph.D.) and taught at Oberlin Conservatory, Temple University, Rutgers University Camden, and Community College of Philadelphia. Dr. Park's music and writings are available on MIT Press, Parma Recordings, ICMC, Spectrum Press, Visceral Media, SEAMUS, and No Remixes labels. He received the Knight Arts Challenge Detroit (2019) and the Kresge Arts Fellowship (2020). He also directs the Electronic Music Ensemble of Wayne State (EMEWS).

## Air Traffic

by John Gibson

Often my inspiration for new pieces comes from observing the natural world or worrying about what's happening to it. In *Air Traffic*, I'm thinking about honey bees. In his book *Honeybee Democracy*, Thomas D. Seeley, a scientist at Cornell, gives a detailed account of the behavior of these bees. His main idea -- which seems charmingly idealistic, especially these days -- is that humans could learn a thing or two from the social cohesion and cooperative decision-making of honey bees. But it's his research into the honey bees' ability to scout out a new home and navigate there, while keeping together a hive of thousands, that interests me most. Seeley and his colleagues performed experiments suggesting that certain scout bees guide the others to a new home they've discovered: the scouts fly quickly, in a straight line through the bee swarm, thus encouraging the other bees to follow, instead of flying randomly in all directions. My piece enacts such a swarm in its middle section, using a colony of synthetic "bees" that fly around the concert hall, while the trumpeter, as scout bee, gets them to fly right. When the bees find their home, they break into a celebratory song, with a swinging beat.

But there are real bees in this piece, too! To help me get a better sense of what honey bees are like up close, I met with IU biologists Lilian Caesar and Chris Robinson at the university hives. I dropped microphones in a hive and witnessed a terrifying, claustrophobic, and frenzied sound world, some of which you will hear accompanying the trumpet. I even donned a bee suit to better see what they were up to. You will hear a bit of my conversation with Lilian at the end of the piece. The bees do not intimidate her. I thank Lilian for allowing me to use her voice.

Unfortunately, honey bees, while essential for agriculture, tend to out-compete native pollinators, which are also under threat from climate change and pesticides. If you want to help native bees, and you have some kind of yard, replace some of your grass with native plants. Bees will show up for asters, bee balm, boneset, and others. Most of these bees are solitary, not living in huge hives, so they will be happy to visit you.

**John Gibson** composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio and 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 Synthese Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Mentoring Artist at the Atlantic Center for the Arts in May 2017. Gibson is associate professor of music and director of the Center for Electronic and Computer Music ([cecm.indiana.edu](http://cecm.indiana.edu)) at the Indiana University Jacobs School of Music.

**Eddie Ludema** is Assistant Professor of Trumpet, Music Theory and Tech at Idaho State University. He is principal trumpet with the Idaho State Civic Symphony and performs with the Portneuf Brass Quintet and the ISU New Music Faculty Ensemble. He and Prof. Jon Armstrong formed and co-direct the acoustoelectric Video Game Music Ensemble as a part of the exciting Commercial Music Program at Idaho State. He works with the trumpet studio, trumpet ensemble, brass ensemble and teaches music theory, music technology and improvisation. Prior to moving to beautiful Pocatello, he taught at Indiana State University and was an associate instructor at Indiana University. He was principal trumpet with the Columbus Indiana Philharmonic and Terre Haute Symphony and was the Jazz Ensemble director at Indiana State. He has performed with the Utah Symphony, The Orchestra at Temple Square (Utah), the ORSO Rock Orchestra (Germany), the Classical Music Festival Orchestra (Austria), the Carmel (Indiana) Symphony, and the Indiana University New Music Ensemble. He was a founding member of the Mirari Brass Quintet and toured internationally with the ISU (Indiana State University) Faculty Ambassador Brass Quintet. He produces the *Anthony Plog on Music* podcast (give it a listen!) and -- as a professional coder (some would say "hacker") -- has built the intonation practice app *Dr. Drone* (a collaboration with Dr. Jason Sulliman) and the *Set Class Calculator* for his music theory students. He received doctoral and masters degrees from Indiana University with John Rommel, an Artist's Diploma with Anthony Plog at the Freiburg Music Conservatory (Germany), and a bachelor's with Nick Norton at the University of Utah. He also performed on masterclasses with Wolfgang Guggenberger, Frits Damrow, Karl Schuhwerk, Bernhard Bar, Allan Dean, Josef Eidenberger, Stanley Friedman, Balazs Nemes, Steven Verhaert, and Allen Vizzutti.

## Prism of Distortions

by Cecilia Suhr

At the interplay between familiar and unfamiliar, chaos and mild order, movement, and stagnation, *Prism of Distortions*, expresses the invisible border, lines, and limits of our invisible tolerance level for cultural and societal norms through a temporal and textural coalescence. Through real-time audio-visual interaction and live electronics, this performance features cello (and/or violin) improvisation with fixed media.

**Cecilia Suhr** is an award-winning intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano/bamboo flute), multimedia composer, interaction designer, painter, author, and improviser. She has won multiple awards in the fields of music, visual art, interactive media, and academic research, including the MacArthur Foundation, DML Research Grant Award (2012), the Pauline Oliveros Award from the IAWM (2022), "Honorable Mention," from The American Prize (2023), Bronze Medal Winner from the Global Music Awards (2022), Best of Competition Winner from the BEA (2023), Saint Michael Achievement Medal from International Juried Fine Arts Competition, (2013) to name the few. Her music has been featured at the NYCEMF, ICMC, SEAMUS, EMM, SCI, ACMC, Tenor, New Music Gathering, Turn Up, Splice Festival, Performing Media Art Festival, New Music on the Bayou, Hot Air Music Festival, Moxonic Festival, Studio 300, Beast Feast, Mantis Festival, ISSTA, Klint Gut, among many others. She is the author of *Social Media and Music* (Peter Lang Press, 2012) and *Evaluation and Credentialing in Digital Music Communities* (MIT Press, 2014). Currently, she is an Associate Professor in the Department of Humanities and Creative Arts at Miami University Regionals.

## Primor D'Aion

by Patrick Reed, Connor Mizell

A collaboration between video artist Connor Mizell and composer Patrick Reed, *Primor D'aion* explores the idea of creation and development of a human life cycle, and the idea of cyclical incarnation. *Primor D'aion* serves as a snapshot of one instance of that cycle from birth to death, as the sound sources go through constant transformation as it grows until death, with a hint of its reborn again. The video uses a combination of generating video in AI using prompts using descriptions of the sound sources, and narrative prompts based on a human transformation.

**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 works have recently been performed at the International Computer Music Conference (ICMC), Electronic Music Midwest, New York City Electroacoustic Music Festival, SEAMUS, NSEME, and Society of Composers national and regional conferences.

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

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

## Toccata Moderata do Timbre de la Porta Principale

by F. Hoyos-González

A woman dealing with Alzheimers wanders in her own mind. Her memories and thoughts now exist in a tangled state, where her reality lives timelessly between the past and the present. She calls for her late husband, Pipón, and the echo of her own name, Margó, replies as a remembrance that feels incomplete. Her mind goes back to moments of her life during their 60 years together as a couple, forgetting for a period of time that he is no longer alive... that he now lives in her thoughts and memories. These fractals of her own memory are triggered by a doorbell, a touch on the front door (toccata de la porta principale), an original musical composition that her husband once composed in the 1990s by creating rhythmic patterns with their home's doorbell. Her journey takes us through moments of happiness and calmness, but also pain and anguish, as a reflection of the complexity of love and human beings.

They both rest along the coast of Colombia, by the Caribbean sea, where they met and lived most of their lives. I like to think that my grandfather waited for my grandmother's own time to depart, singing to her through the echo of the ocean waves...

**Felipe Hoyos-González** (b. 1991). His work as a composer stands out for the versatility of works in different fields of composition and projects in interdisciplinary arts: from opera and chamber music, such as his work *Opúsculo Caribeño*, performed by the Medellín Philharmonic Orchestra during the CIMC (2019), to music for film and art installations, such as *Inside*, an art installation selected in the 2020 curatorship of the Fast Forward Staatsschauspiel Dresden Festival, Germany, and *ventalla*, experimental movie produced and composed by Hoyos-González, which was nominated as Best Experimental Film in the 19th Bogota Short Film Festival.

Hoyos-González has a Master's degree cum laude in composition from the Maastricht Conservatorium (NL), and obtained an undergraduate degree in music from Pontificia Universidad Javeriana (COL). He is currently pursuing doctoral studies in music composition and theory at the University of Illinois (USA), where he explores the fields of algorithmic composition, electroacoustic music, and contemporary opera.

**Emily Venturella** is a soprano currently pursuing her DMA at the University of Illinois Urbana-Champaign, under the tutelage of Professor Yvonne Redman. Emily earned her Master of Music degree from the University of Kansas where she studied with Drs. Julia Broxholm and Genaro Mendez. Emily also holds a Bachelor's degree in Psychology from the University of Massachusetts, Boston, and attended the Boston Conservatory. She has studied and performed the roles of Susanna from *Le Nozze di Figaro*, Monica from *The Medium*, Despina from *Così fan Tutte*, Zerlina from *Don Giovanni*, and Natasha from *Natasha, Pierre, and the Great Comet of 1812*. In the 2023 season, she was seen performing the roles of Alaura Kingsley and Carla Haywood in Lyric Theater of Illinois's production of *City of Angels*. A passionate advocate of new work, Emily premiered the role of Julianne in the opera *The Murderess* in the summer of 2023 with Landlocked Opera in Kansas City. She has worked extensively with Felipe Hoyos-González in the creation of works for computer and soprano. As a performer, Emily specializes in art song and chamber music. She is a current member of the Concerto Urbano Baroque chamber ensemble at the University of Illinois.

Emily maintains a studio of non-music major singers at the University of Illinois. As a teacher, Emily believes in meeting students where they are and helping them meet their own goals for music learning. The teacher-student relationship is a collaborative partnership in her studio. Emily believes that the best kind of singing is healthy singing. As a long-time yogi, Emily also incorporates elements of yoga, mindfulness, and breathwork into her teaching. Whether her students want to learn musical theater, pop, or classical styles, Emily is excited to help guide their work.

As a researcher, Emily specializes in the works of underrepresented composers, particularly vocal music written by female composers. Her doctoral thesis research centers on the intersection of gender and class in the compositional life of 19th century composer Josephine Lang.

## Rust

by João Pedro Oliveira

*Rust* belongs to a group of several compositions inspired by nature's elements.

Each of these pieces is related to the characteristics of the element in which it is inspired.

In *Rust*, the idea of a fragile object, which can break at any time, but whose appearance can be confused with the iron, reflects in a piece of music where melodic elements are broken, disperse and are reunited through several gestures and musical phrases. At the same time the hardness of the attacks and the way they are extended by the electronics, try to create the opposition between the weakness of the instrument, and the power of the electronic part.

Composer **João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

[www.jpoliveira.com](http://www.jpoliveira.com)





# 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 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](http://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, Elektramusic, 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.

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## **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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