


# 23rd Annual Festival Electronic Music Midwest



**April 4-5, 2025**  
**Kansas City Kansas Community College**

*Providing access to new electroacoustic music by living composers*

# ELECTRONIC MUSIC



## M I D W E S T

April 4-5, 2025

Kansas City Kansas Community College  
Kansas City, KS



DEPARTMENT OF  
**MUSIC**  
LEWIS UNIVERSITY

# ELECTRONIC MUSIC



## M I D W E S T

April 4, 2025

Dear Friends,

Welcome to the 23rd 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 Lisa Bost-Sandberg for serving as our artist in residence this year. Lisa is a dynamic performer who champions new music, and we are grateful to her for participating as our guest artist this year. We are confident you will be impressed by her performances throughout the festival.

We believe the 2025 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



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

Originating at Kansas City Kansas Community College (KCKCC) as the Kansas City Electronic Music Festival in 2000, this festival was officially formed in 2002 resulting from a consortium between KCKCC, Lewis University, and University of Missouri at Kansas City. EMM's annual festival has programmed over 1,000 new electroacoustic compositions from across the globe, presented as a series of concerts over a weekend, creating an environment conducive for community interactions between artists, researchers, students, and audience members.

We are also pleased to welcome Dr. Lisa Bost-Sandberg as EMM's guest performer. In demand as a new music performer, clinician, and presenter, she has previously appeared at EMM, and it's great to have her back as a featured artist. I'm sure her performances will be an exciting experience.

I am confident this year's EMM festival will provide an exceptional opportunity for all participants to experience, explore, and engage in the ever-expanding field of electronic music. There are many reasons we host EMM. One is to provide an opportunity for our audio engineering students to work on and support the event, and for them to be exposed to a variety of music, technologies, and composition and production techniques that may not be part of their day-to-day routine. We hope that they, under the supervision of Dr. Ian Corbett, Professor of Audio Engineering at KCKCC, and EMM Technical Director and Festival Co-Director, provide a positive and supportive experience for each of you at EMM 2025.

Again, welcome, and have a great festival and time in Kansas City!



Jerry Pope  
Vice President of Academic Affairs

March 11, 2025

Dear Friends and Colleagues:

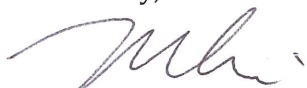
Greetings from the College of Humanities, Fine Arts and Communications at Lewis University, and congratulations on the celebration of the 2025 Electronic Music Midwest Festival! Lewis University is excited to have been affiliated with EMM since its inception in 2000. We are particularly pleased to support and acknowledge the work of Lewis University Professor of Music, Dr. Mike McFerron, EMM co-founder and festival co-director.

EMM is distinctive in the role it has played to bring to life new and innovative electroacoustic music through performances of the highest quality. Since 2000 the festival has featured over 1500 works by composers from around the globe, and this year's festival brings more than 50 artists, innovators and leaders in electroacoustic music performance and composition.

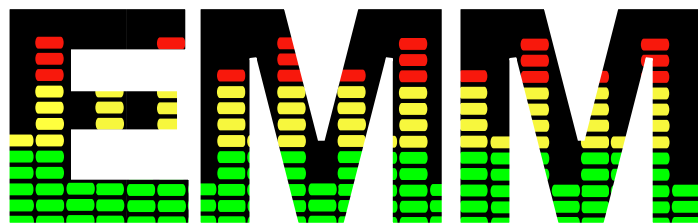
An important feature of EMM is the opportunity for participants to generate ideas, to gain feedback and to share insights. The time for social interaction allows composers and performers to talk with one another as well as with audience members and students, building a vibrant creative community that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

This year our guest performer is Lisa Bost-Sandberg. Bost-Sandberg has taught masterclasses, given presentations, and led workshops at numerous institutions and festivals. She is the Teaching Assistant Professor of flute and music entrepreneurship at the University of North Dakota, teaches at the International Music Camp, and coaches for the Northern Valley Youth Symphony. A Montana native, she received her Doctor of Musical Arts degree in flute performance with a related field in composition from the University of North Texas as a recipient of the prestigious Masters and Doctoral Fellowship. She is also a graduate of New York University (Master of Arts) and The University of Iowa (Bachelor of Music).

Sincerely,



Mark Swain,  
College of Humanities, Fine Arts &  
Communications Dean



## 2025 Guest Performer: Lisa Bost-Sandberg

A distinctive and eloquent voice in the music of today, **Lisa Bost-Sandberg** is described by renowned musician Robert Dick as “... one of the important composer-performers of her generation...[her] interpretations are infused with deep musicality, questing intelligence and a joyous spirit.” Deeply committed to contemporary music as well as its rich roots in the classical repertoire, Bost-Sandberg is known as an engaging flutist/composer/improviser, a dynamic presenter of workshops and lectures, and an impactful teacher.

In demand as a soloist and chamber musician, she has toured internationally, performing her own music and that of others at new music festivals (SEAMUS, EMM, Pixilerations, Spark, and SCI), National Flute Association conventions, International Low Flutes Festivals, and guest appearances at dozens of universities. Recent engagements include performing as a featured flutist-composer on the New York Flute Club’s “Solo Flute Spectacular” concert and serving as the guest artist for the Utah Flute Festival and the Seattle Flute Society Horsfall Competition. She is the bass flutist for the virtual film premiere of Julia Wolfe’s *Oxygen* for 12 flutes, presented by Carnegie Hall, and she has recorded on the Albany, Cantaloupe, GIA, and North Texas Jazz labels.

Many of her appearances involve her career as a performer-composer and contemporary music specialist, including presentations such as “In Pursuit: Creating Your Path in the Arts,” “From Performer to Composer,” and “Tackling a Contemporary Composition.” She has a long-standing duo collaboration with pianist Éva Polgár. Their programming is focused on adventurous and stunning 20th- and 21st-century repertoire from around the world, from important historical works such as Boulez’s extraordinary *Sonatine* to new works written for them such as Asha Srinivasan’s *Utthishta*. Her solo and chamber projects often span the eras, featuring traditional repertoire alongside her pieces and other recent compositions. She has appeared as a concerto soloist on several occasions and currently performs as principal flute of the Greater Grand Forks Symphony Orchestra.

Bost-Sandberg’s compositions have been performed at major conferences and festivals across the United States and abroad, including the College Music Society, Society of Composers, American Trombone Workshop, World Saxophone Congress, North American Saxophone Alliance, National Flute Association, International Low Flutes Festival, and the Music by Women Festival. Recent projects include *Heron* for solo bass clarinet, commissioned by Jeremy Wohletz, and *Dovetail* for solo piano, written for the North Dakota Music Teachers Association as she was honored to be selected as their 2023 Commissioned Composer. *Chroma*, a multimedia collaboration with artist and commissioner Marjorie Schlossman, is the subject of a short film by Mary Trunk and Caren McCaleb. Bost-Sandberg’s works have been recognized as prize-winners and finalists in composition competitions of the National Flute Association, the Flute New Music Consortium, and the American Trombone Workshop.

Committed to her musical community, she serves on the Schmitt Music Flute Gallery Advisory Board and is a Voting Member of the International Music Camp Corporation. Currently serving as Secretary of the National Flute Association, she recently completed a term on the Board of Directors and previously chaired the New Music Advisory Committee, which provided a unique opportunity to forward the commissioning projects and new music initiatives of a major organization with an impressive and deep commissioning history.

Bost-Sandberg has taught masterclasses, given presentations, and led workshops at numerous institutions and festivals. She is the Teaching Assistant Professor of flute and music entrepreneurship at the University of North Dakota, teaches at the International Music Camp, and coaches for the Northern Valley Youth Symphony. A Montana native, she received her Doctor of Musical Arts degree in flute performance with a related field in composition from the University of North Texas as a recipient of the prestigious Masters and Doctoral Fellowship. She is also a graduate of New York University (Master of Arts) and The University of Iowa (Bachelor of Music). For more information, visit [www.lisabost.com](http://www.lisabost.com).





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# Concert 1

Friday, April 4, 2025  
Fine Arts Building – 1:30PM

Sorrow, Like Pleasure, Creates Its Own Atmosphere  
Lisa Bost-Sandberg, flute

Gene Pritsker

Flashes of Lightning, Rumbblings and Peals of Thunder  
Benjamin Krumwiede, piano

Benjamin Krumwiede

Motion in Flow

fixed media

Mike McFerron

Serendipitous II

Krista Kopper, Double Bass

Kyle Grimm

A Detour, Invalid Light by Mistake

video

Shahrazad Talebi

Old Soul

Lisa Bost-Sandberg, flute

Jennifer Bernard Merkwowitz

Birds

Mary Hellmann, piano

Christopher Cook



## Sorrow, Like Pleasure, Creates Its Own Atmosphere

by Gene Pritsker

‘Sorrow, Like Pleasure, Creates Its Own Atmosphere’

for flute and Samplestra (pre recorded electronics)

Written for Margaret Lancaster

(2003)

The title is from the novel *Cousin Bette* by Honore de Balzac. The samplestra part consists of an Indian voice, Indian flute, drums, and synth. sounds. Samplestra is the name I give to any prerecorded elements in my music. I see it as an orchestra of samples, since I use little fragments of pre existing music or sounds and manipulate them to my own composition. The flute part dances around the Indian voice/flute fragment till it breaks into a perpetual motion like line that becomes the counter motif to the pre recorded music. Technically it is relentless and creates various atmospheres over a static feel from the track. The music builds to a climax and recedes to a calm conclusion.

This piece is groove oriented and has memorable melodies and motifs. I believe that it would be ideal to present to kids and introduce them to new music and the various possibilities of sound, beyond what they hear on the radio or in what they are usually presented in concert halls. The music has many multicultural elements in the Samplestra part and I feel that younger audiences would be able to relate to this feature of the music. My hope is to spread this piece (and other pieces like this that I have written

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 which produce over 40 concerts a year in the New York City area. 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. Gene’s music has been performed worldwide at various festivals and by many ensembles and performers including the The Adelaide Symphony, MDR Symphony, The Athens Camerata, China Philharmonic Orchestra, Brooklyn, Shanghai and Berlin Philharmonics, Orchestre de la Suisse Romande, St. Luke’s Chamber Orchestra, Sinfonietta Riga, Orchester des Pfalztheaters, Yomiuri Nippon Symphony Orchestra, Anhaltische Philharmonie as well as such soloists as Anne Akiko Meyers, Lara St. John, Sarah Chang, Kathleen Supov©, Martin Kuuskmann and Simone Dinnerstein.

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 **Áúnot** designed for easy listening or to melt into the background. It is insistent. It demands attention and curiosity.”

- New York Newsday

*The New York Times* described him as “...audacious...multitalented.” **Joseph Pehrson**, writing in *The Music Connoisseur*, described Pritsker as “dissolving the artificial boundaries between high brow, low brow, classical, popular musics and elevates the idea that if it’s done well it is great music, regardless of the style or genre”. *Classical Music Sentinel* writes: “His expressive reach is so wide as to encompass everything from ethno/techno, rock/jazz fusion, classical opera and more, and it all seems to be effortlessly integrated within his anima and comes out through different facets of his persona. You could almost see him as a modern day renaissance man.,

## Flashes of Lightning, Rumbblings and Peals of Thunder

by Benjamin Krumwiede

*Flashes of Lightning, Rumbblings and Peals of Thunder* is the first movement of a three movement work based on images depicted in Revelation 4. It has several piano preparations which produce different timbres symbolizing a different word or phrase from the title. For example, the piece starts with a spatula on the low strings. This not only makes a thunderous sound, but also a white noise from the strings and spatula vibrating together. This technique symbolizes both thunder and lightning at once. Wax paper woven between the strings in the upper register causes a rattling sound as if glass rattling after a sonic impact of thunder. A towel dampening the middle register gives the piano an even more percussive sound. Everything in the piano is designed to make it resonate like thunder and echoes thereof.

**Benjamin Krumwiede** is a pianist, composer, and music educator residing in Moore, Oklahoma. Krumwiede was named the 2011-2015 Parriott Scholar at the University of Tulsa graduating magna cum laude with a Bachelor of Music degree in Piano Performance. In 2010, he won first place in the MTNA national composition competition. In 2015, he won the first annual Trio Tulsa composition competition. His work *Variations on Isolated Sounds* was performed in the ICMC/NYCEMF 2019 conference. Krumwiede's *Clarinet Clippings* was invited to be performed at NYCEMF in 2020 and TURN UP in 2022. He holds a Master of Music degree in Composition from the University of Oklahoma. Krumwiede is an adjunct piano instructor at Oklahoma City Community College, teaches piano classes at Western Heights high school, and is an active pianist.

## Motion in Flow for fixed media (2025)

By Mike McFerron

"Along the banks of purling streams, beneath the shadows of umbrageous trees, or in the secluded nooks of charming lakes, they have ever been found, drinking deep of the invigorating forces of nature—giving rest and tone to over-taxed brains and wearied nerves—while gracefully wielding the supple rod, the invisible leader, and the fairylike fly."

– Dr. James A. Hensall (1836-1925)

*Motion in Flow* was written specifically for the Composers Concordance 13th Annual CompCord Festival. For me, this fixed media work captures the meditative state I find in fly fishing; attuning all of my senses to a rod, a fly, and the immersive current of which I become a part. In this space, my mind becomes focused while external thoughts and emotions dissolve into silence leading to a pure awareness of the present.

**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>.

## Serendipitous II

by Kyle Grimm

*Serendipitous II* is the second in a series of works that focuses on randomness, predictability, and feedback. While the double bassist is performing, the electronics are recording small sections of audio that are then granularly reordered and played back at different speeds and directions, all of which are randomly chosen at time of playback. The result is then an environment where the bassist can improvise against a version of their past self, pushing the work forward in new directions with each performance.

**Kyle Grimm** is a composer and double bassist whose music has been described as “feisty technicolor” (Roger Zahab). His compositions strive to strike a balance between the gritty and the beautiful through juxtaposition, layering, and synthesis; often employing electronics alongside acoustic elements. *Improvisations I*, a full-length album for double bass and electronics, is currently streaming on all platforms. In addition to the stage, Kyle’s works can be heard in the video game *Hold the Fort*, by Monster Tooth Studios, which is currently on Steam, and the short film *The Autumn Waltz*, currently on Amazon Prime. When not composing, he enjoys a good happy hour, making obscure *The Simpsons* references, and spoiling his two cats.

Kyle’s compositions have featured on many different concerts and series, including: SEAMUS, SPLICE, Hartford New Music Festival, North American Saxophone Alliance Conference, Uncertainty Music Series, Night Fall (Anne Cubberly, artistic director), Bass+Electronics (Robert Black, curator), Garmany Concert Series, Hartt Electronic Music Concert Series, Border Crossings (Brad Sherman, curator), New Music Now PDX (Andrew Stiefel, curator), Awakenings Concert Series, Hartt Composers Ensemble Concert Series (David Macbride, director), Public Works Concert Series, and Foot in the Door Collaboration Series. He has had his works performed by numerous ensembles and soloists across the country, including: Kamratōn, Iktus percussion quartet, Contemporary Columbus, Ensemble 4Saxess, Hartford New Music Collective, Olivia Harris, Daniel Phipps, Andrey Stolyarov, Benjamin Stayner, Lauren Perala, Foot in the Door, Eugene Contemporary Chamber Ensemble, and Hartt Composers Ensemble.

Kyle frequently performs his own works whether they are solo or chamber. He has curated, composed, and performed a recital for solo bass and live electronics titled *Bass on Bass on Bass*. In 2017, he performed alongside his colleagues in his multimedia work *L’inferno Etudes*, based on the 1917 silent film, *L’inferno*. Kyle is also an advocate for his colleague’s works and has been involved in numerous premieres and performances, including: *...of things known and others that are yet to be* by Ken Steen, *pursuing invariably the same Object convinces a design* by Paula Matthusen. He has also played double bass under the direction of Robert Black and David Macbride.

Kyle currently teaches at The Hartt School, University of Hartford as an Assistant Professor of Music Composition.

**Krista Kopper** is a fanatic of modern and contemporary music. She has traveled the country playing musicals as well as commissioning, performing, and recording works for the double bass written by some of the most influential modern composers. An avid improviser, she enjoys exploring the infinite variety of sounds that a double bass can produce. To that end, she is an active member of the Extemporaneous Music and Arts Society, an improvised arts collective in Kansas City. She has a masters degree in double bass performance from The Hartt School where she studied with Robert Black. Some of her career highlights include performing Gubaidulina’s *Concerto for Bassoon and Low Strings* with Ensemble Mise-En at the New York University Library, performing Ustvolskaya’s *Composition No. 2 Dies Irae* with Robert Black and friends at the Jewish Museum in NYC, doing a run of *A Chorus Line* and *Spamalot* at the Palace Theatre in Manchester, NH, teaching at a music summer camp in Cazadero, CA, doing a run of *9 to 5* at Creede Repertory Theatre in Creede, CO, and performing with newEar Contemporary Music Ensemble in Kansas City, MO. She plays a double bass by an unknown Hungarian maker from circa 1890, a Les Korus German bow, and an Arco Brasil carbon fiber German bow.

Krista was also the creator and host of *The Backstage Creative*, a podcast that focuses on the people who work behind the scenes of theater. Last year she started a concert series called *The Only Series* which highlights 20th century composers. She recently released a solo improvised album called *Blessed Are Those Who Mourn* which is based off of women who have been murdered while running. She is currently working on a book about Robert Black while she freelances in the Kansas City area. In her spare time she also trains for ultra marathons.

## A Detour, Invalid Light by Mistake

by Shahrzad Talebi

In creating, *Detour, Invalid Light by Mistake*, I used Stable Diffusion and Stable Audio models as expressive tools to convey the personal emotions I was experiencing during that time. Integrating Stable Diffusion into TouchDesigner allowed me to interact with the model in real time, giving me control over prompts as well as the nuanced manipulation of input and output. I found this dynamic collaborative AI-artist workflow thrilling, as the model expanded my vision in unexpected ways and enabled me to bring my abstract imagination into my work.



**Shahrzad Talebi** is a composer, sound artist, and educator from Tehran, Iran. Her music draws inspiration from a wide range of human experiences, from personal to political and poetry. Characterized by dense and complex textures, her work is focused on timbre as a means for exploring new soundscapes, color, time, space, and concepts. Her compositions has been recognized and performed at the Electronic Music Midwest Festival, Splice Festival, Taproot New Music Festival,

Toledo Symphony Orchestra reading session, BGSU MicroOpera, Fifteen Minutes-of-Fame (Drew Hosler), the electroacoustic music competition *Reza Korourian Awards* and has been performed by Unheard-of//Ensemble as part of the Klingler ElectroAcoustic Residency, Splinter Reeds and The \_\_\_\_\_ Experiment Ensemble.

She holds a bachelor's degree in composition from Tehran University of Art and a master of music from Bowling Green State University, where she studied with Dr. Elaine Lillios, Dr. Mikel Kuehn, and Dr. Christopher Dietz. Currently, she is pursuing a Ph.D. in composition at the University of North Texas as a teaching fellow.

## Old Soul

by Jennifer Bernard Merkowitz

Do you ever feel that the age of your soul doesn't match with the age of your body? The title *Old Soul* came about in a conversation with flutist Lindsey Goodman where she described herself as an "old soul in a new body." Initially, it was uttered in a musical context, referring to the conflict between the classic, old-timey music that she loved to listen to and the avant-garde things that she loved to play. It was something that resonated with me as a composer who has frequently struggled with reconciling my desire to write "pretty music" with my desire to experiment with techniques more at home in the "new music" world. I started thinking about the meaning of "old soul" and the alienation that one can feel when there seems to be a disconnect between our inner being and our outer lives. But then, is there really a problem, or are we just too "young" to put the pieces together? This piece celebrates reaching a certain age and realizing that the things you thought were conflicts and contradictions growing up have shaped you into your real self.

**Jennifer Bernard Merkowitz** is a composer, pianist, and violist whose pieces incorporate a fascination with rhythms, patterns, and stories. She has been commissioned by organizations such as the Ohio Music Teachers Association (2017 Composer of the Year), the Westerville Symphony, the Johnstone Fund for New Music, Third Practice Electroacoustic Music Festival, and Dance NOW! Miami. Her music has been performed in national and international venues such as the Society of Composers, Inc. National Conference, the National Flute Association Convention, International Trombone Festival, the International Computer Music Conference, and the Percussive Arts Society International Convention. Recordings include *Les Crapeuds de la Fontaine* (The Toads from the Fountain) for bass clarinet and electronics on Ravello Records' *Mind and Machine Vol. 2* and a solo percussion piece *And the Dish Ran Away with the Spoon*, which can be heard on Joseph Van Hassel's album *Correlates* on Soundset Recordings. Recent projects include *15 Years (on the Erie Canal)*, a piece for trombone and electronics commissioned by Tony Weikel, and *Kate and the Beanstalk*, a musical setting of the book by Mary Pope Osborne with illustrations by Giselle Potter for the Westerville Symphony's *Tunes and Tales* program.

Dr. Merkowitz is Professor of Music at Otterbein University in Westerville, Ohio, where she has taught composition, theory, aural skills, and electronic music since 2008. Prior teaching appointments include the College of William and Mary in Virginia and Interlochen Arts Camp in Michigan. A native of the Niagara Falls, NY area, Dr. Merkowitz holds a BA in Music and a BS in Computer Science from the University of Richmond and an MM and DMA in Composition from the University of Cincinnati College-Conservatory of Music. She lives in Westerville, Ohio with her husband, two sons, and two cats. For more information and samples of her compositions, please visit: <https://www.jbmcomposer.com>.

## Birds

by Christopher Cook

Pianist Mary Hellmann finds that during her practice sessions at home, many birds will visit the open studio window. Although good musical company, there are some that will compete with the piano as they impressively display their melodic skills with increasing gusto. The result can be a somewhat chaotic but enjoyable cacophony. The electronic part of *Birds* was composed largely of recorded bird and piano sounds.

Many composers have been inspired by birdsong. Homages to two such composers are included in the solo piano part. Stravinsky's wren and Messiaen's cardinal transcriptions appear briefly. *Birds* was written for Mary Hellmann.

**Christopher Cook** received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana), and for the city of Somerset, Pennsylvania.

His compositions are widely performed in university and festival settings including: June in Buffalo, Music of Our Time, the Indiana State University Contemporary Music Festival, The Society of Composers Inc., the Annual American Music Week (Sofia, Bulgaria), and the Utrecht Music Festival (The Netherlands). His Electro-acoustic works have been presented at numerous conferences and festivals including: the International Computer Music Conference, the Society for Electro-acoustic Music in the United States, the New York City Electroacoustic Music Festival, the Florida Electro-acoustic Music Festival, Electronic Music Midwest, and the InterMedia Manifold TechArt exhibit. He is Associate Professor of Music at Chowan University.

**performer** at various festivals and adjudicator for competitions. She received her Bachelor of Music from the University of Louisville; a Master of Music in Piano Performance and an additional Master of Music in Piano Pedagogy from the University of Illinois; she received her Doctor of Musical Arts from the University of Alabama, completing additional graduate studies at the Eastman School of Music with Rebecca Penneys and as a student of Menahem Pressler at Indiana University. Recordings of her performances can be found on Spotify, itunes.com, amazon.com, and cdbaby.com. performer at various festivals and adjudicator for competitions. She received her Bachelor of Music from the University of Louisville; a Master of Music in Piano Performance and an additional Master of Music in Piano Pedagogy from the University of Illinois; she received her Doctor of Musical Arts from the University of Alabama, completing additional graduate studies at the Eastman School of Music with Rebecca Penneys and as a student of Menahem Pressler at Indiana University. Recordings of her performances can be found on Spotify, itunes.com, amazon.com, and cdbaby.com. = “” Mary Hellmann, pianist, administrator, and educator is Chair of the Music Department at Chowan University, in Murfreesboro, NC. She maintains an active performing schedule as both soloist and chamber musician. She is an avid proponent of music of our time and is a frequent master class clinician, performer at various festivals and adjudicator for competitions. She received her Bachelor of Music from the University of Louisville; a Master of Music in Piano Performance and an additional Master of Music in Piano Pedagogy from the University of Illinois; she received her Doctor of Musical Arts from the University of Alabama, completing additional graduate studies at the Eastman School of Music with Rebecca Penneys and as a student of Menahem Pressler at Indiana University. Recordings of her performances can be found on Spotify, itunes.com, amazon.com, and cdbaby.com.



# Concert 2

Friday, April 4, 2025  
Fine Arts Building – 4:30PM

Whisper

Treya Nash

F(r)E(e)D(o)M

Michael James Olson and Aaron Humble  
Aaron Humble, Voice Jake Sentgeorge, Voice  
Michael James Olson, guitar and electronics

Thicket (excerpt)

fixed media

Jason Bolte

Become Waves

Tianyi Wang, performer

Tianyi Wang

susurrus

fixed media

Nolen Liu

MetaPersona\_Archetype-1.2

video

Fiona Xue Ju



## Whisper

by Treya Nash

Whisper is a concert piece which uses a web app designed for collaborative performance between audience cell phones and a performer who controls sound diffusion. The piece is inspired by whispering galleries, spaces in which sound waves travel around curved surfaces, so that whispers produced in one area can be heard in another. During the piece, the audience record themselves whispering into their cellphones, then upload the recorded audio to a server. A performer controls a separate web page through which they diffuse the uploaded samples into a multichannel space of variable speaker number and configuration.

The piece focuses on the sound world of whispers, exploring the potential of the audience as a sound making body. It is intended to engage the audience and give them agency through the use of the human voice, creating an intimate and immersive experience. In the first section, audience members record themselves whispering lines of the poem *In a Whispering Gallery* by Thomas Hardy. In the second section, audience members whisper words and phrases of their choice, which get obscured through granulation.

**Treya Nash** is a composer and creative coder based in Baton Rouge, Louisiana. She is currently completing her PhD at Louisiana State University. She grew up in Devon, England, but has since lived in various places. Treya works with new and experimental music ensembles, visual artists, choreographers, filmmakers, and more. Treya is fascinated by audience participation in the concert hall. She creates pieces for audience with cell phones, and sometimes gives the audience physical objects to play with. Her greatest joys include creating and facilitating live music, and listening to frogs.

## F(r)E(e)D(o)M

by Michael James Olson and Aaron Humble

A reflection on the twilight. As the twilight darkens, we revisit this piece.

Michael James Olson and Aaron Humble

Described as remarkably virtuosic by the Columbus Republic and transcendent by the Daytona Beach News Journal, tenor and conductor **Aaron Humble** originally hails from Northeast Ohio. Aaron has enjoyed solo appearances with the St. Paul Chamber Orchestra, The Columbus Philharmonic, the Mankato Symphony, and the Boston Pops and chamber music appearances at the Kennedy Center, Lincoln Center, The Library of Congress, Wolf Trap, and The Chautauqua Institute. During his tenure with Cantus, Aaron sang nearly 1000 concerts and recorded 10 albums with one of the nation's premier vocal ensembles. Aaron has recently sung as a soloist and ensemble singer with the Santa Fe Desert Chorale, Bach Collegium San Diego, Tucson's Grammy-nominated True Concord, and The Grammy-Nominated South Dakota Chorale while also remaining active regionally and nationally as a soloist in recital and oratorio. Beyond his work in chamber music and recital, Aaron maintains his work as a clinician in a variety of vocal and choral settings. Aaron serves as an Assistant Professor of Music in Vocal and Choral Music California State University San Marcos, conducts the Chancel Choir at Foothills United Methodist Church in La Mesa, CA, and leads the Zimriyah Chorale at Congregation Beth Israel.

A Graduate of Millikin University, Aaron holds the Doctor of Music degree in Vocal Performance and Literature with additional foci in Musicology and Choral Conducting from the Indiana University Jacobs School of Music. An avid gardener and home improvement devotee, Aaron and his husband Xu, make their home in San Diego and New York with their two cats, Chopstick and Toothpick.

**Michael James Olson** is a musical creative whose work is as eclectic as his wardrobe. From writing orchestral pieces for the concert hall to singsong pop melodies, ambient or electronic music, Michael's work is ever evolving to new places with new collaborators.

Based in Minnesota, Michael has toured extensively throughout the US and Europe. His work has received press in publications such as the Dallas Morning News, Fanfare, MPR, and Music Street Journal. His music and production can be heard on more than 40 albums, and has been licensed to dozens of TV programs on networks such as MTV, E, ABC, Showtime, TLC, FOX, Animal Planet, VH1, Spike, PBS, and more. His concert music has received nearly 200 performances in the US and throughout the world including Denmark, Germany, UK, Ireland, Italy, Argentina, India, and Spain, among others. You can find his music on all major streaming platforms.

Michael is an artist and performer who uses electronic music, video, guitar, and Tibetan singing bowls to create lush ambient landscapes. Michael's work draws heavily on life in the upper Midwest: open spaces, grey skies, beautiful lakes, and dramatic seasons. Michael's first solo album, *What Comes After*, fuses these narrative elements with reverb-laden guitar loops, e-bow, electronic processing, ambient beats, and video to create a vibrant abstract terrain.

His current projects include co-creator and songwriter for *True Believer: The Musical* which has received workshop performances in the midwest, an album of ambient meditations for Tibetan bowls, and an Art-Pop Album collaboration which will be released in 2024.

Michael holds degrees in Music Industry, Music Technology, and Music Composition and Intermedia Art from Minnesota State, Georgia Southern, and Ball State University. He continues to perform regularly at conferences and festivals, and has lectured at universities throughout the U.S. on subjects such as creativity, entrepreneurship, and making your way in the music industry. He currently serves as Director of Music Industry and Technology at Minnesota State University.

From performance to production, and education to collaboration, Michael is always interested in new projects. You can reach him at [m\(at\)michaeljamesolson.com](mailto:m(at)michaeljamesolson.com)

**Dr. Jacob Sentgeorge** has delighted audiences as a tenor soloist in a broad range of performances in the United States, Canada, Brazil, and Italy. Baroque performances include Bach's *Weihnachts-Oratorium* with Pro Musica Colorado, soloist with a Christmas Baroque concert with the Windsor Symphony Orchestra, as well as many performances with the chamber ensemble Spire in Kansas City. Dr. Sentgeorge has given artsong recitals in many states, and premiered several new works in addition to his own compositions for voice and electronics. In November 2019, at an international festival of electroacoustic performers/composers, he performed his longform composition titled *Brownshirts in the Hundred Acre Wood* at the 9th Annual Electroacoustic Barn Dance in Jacksonville, FL.

Dr. Sentgeorge received the Doctor of Music degree in Vocal Performance and Pedagogy from Indiana University, studying with Mary Ann Hart; his dissertation focused on the songs of Charles Ives, with Peter Burkholder. He has taught Applied Voice, Diction, Vocal Literature, and directed in both Opera Workshop and Musical Theatre productions. He has served as Music Professor at University of Central Missouri since 2008.

## Thicket (excerpt)

By Jason Bolte

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

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

## Become Waves

by Tianyi Wang

*Become Waves* (2024) is the second study in my continuing exploration of the narrativity and interactivity among physicality, space, and sound. In this work, sound becomes an imaginary, yet tangible object that is sculpted and projected into the three-dimensional space by the performer. Through movement, gestures, and sound, the concert space transforms into an alternate realm.

After composing the work, I encountered a paragraph from Amy Liptrot's book—*The Outrun*—through the film adaptation by Nora Fingscheidt, which perfectly captures the momentary sensation of fusing my body and movement with the field recordings used in the work. I would like to share it with you:

*"In grandiose moments, high on fresh air and freedom on the hill, I study my personal geology. My body is a continent. Forces are at work in the night. A bruxist, I grind my teeth in my sleep, like tectonic plates. When I blink the sun flickers, my breath pushes the clouds across the sky and the waves roll into the shore in time with my beating heart. Lightning strikes every time I sneeze, and when I orgasm, there's an earthquake. The islands' headlands rise above the sea, like my limbs in the bathtub, my freckles are famous landmarks and my tears rivers. My lovers are tectonic plates and stone cathedrals."*

- Amy Liptrot, *The Outrun*

**Tianyi Wang** is interested in the mundane sounds of everyday life and the uncanny voices of imaginary realms. His works, created for diverse media and performed at numerous venues, have been brought to life by a variety of ensembles and performers around the world, including himself.

Tianyi's current interests include spatial audio and the physicality and narrativity of sound. He hopes that his works will always be driven by curiosity and passion.

You can find more info about Tianyi's life and works at <https://www.tianyiwangmusic.com/>

## susurrus

by Nolen Liu

whisper, murmur, rustle.

*susurrus* is a stereo fixed media piece that explores the blurring, transformation, and recontextualization of sound. Throughout the piece, synthesized and sampled sounds are layered and reshaped to form an evolving sonic environment. This gradual transformation immerses the listener in a fluid space, inviting the exploration of an ever-changing landscape. As sounds morph, shifts in intensity and direction create movement and depth as they drift, overlap, and fade.

**Nolen Liu** is a composer, percussionist, and music technologist currently pursuing a B.M. in Music Composition at the University of North Texas. Her principal teachers include Jon Nelson, Marco Buongiorno Nardelli, Kirsten Soriano, and Panayiotis Kokoras. Though her roots lie within traditional styles of acoustic composition, Liu has since branched out to the world of electronic and audio-visual music. Her pieces have explored technologies such as multichannel audio processing, physical computing, ambisonics, and generative AI.

Despite her wide variety of interests and influences, Liu's current compositional direction is guided by her fascination with the distortion of time and space, and the subconscious influences of the mind. She places an emphasis on evolving textures, fragmentation, and repetitive systems.

Her works have been selected to be performed at conferences such as SEAMUS, MoxSonic, and Electric Latex, as well as various other concerts hosted by the University of North Texas. In 2025, Liu was awarded the Allen Strange Award by the Society of Electroacoustic Music in the United States (SEAMUS).



## MetaPersona\_Archetype-1.2

by Fiona Xue Ju

In its third iteration, *MetaPerson\_Archetype-1.3* evolves into an immersive 8-channel fixed media piece intertwined with visual art. The work distills the essence of the previous performance, stripping away the physical presence of the artist to focus entirely on sound and visuals, amplifying the exploration of virtual identity and existence.

Building on the foundation of *Archetype-1.1*, this version further delves into the metaphor of uploading the physical self into the digital realm. Through richly textured soundscapes and synchronized visuals, the artist invites the audience to reflect on the nature of existence within a virtual world. Sounds no longer tethered to physical origins cascade across the 8-channel spectrum, creating an immersive sonic environment that hints at an emergent digital consciousness.

The visuals parallel this journey, depicting shifting forms that oscillate between organic and abstract. These transformations mirror the continuous evolution of identity in a virtual domain, challenging the audience to consider: when everything is virtual, does “self” remain tangible?

Learn more at: <https://metapersona.framer.website/projects>

**Fiona Xue Ju**, originally from China, is a Ph.D. candidate in EMDM (Experimental Music and Digital Media) at Louisiana State University. She engages in interdisciplinary projects, working as a composer, media artist, improviser, performer, and sound and visual designer. Fiona holds a Bachelor's degree in composition from Oberlin Conservatory and a Master's in CoPeCo (Contemporary Performance and Composition) from CNSMD Lyon in France, with additional studies at EMTA in Tallinn, KMH in Stockholm, and HfMT in Hamburg.

Her works, ranging from chamber music to multimedia productions, have been featured across the U.S. and Europe. Fiona's practice merges electronic music with visual and performance arts, crafting immersive experiences that connect digital and physical spaces. Through her art, she invites audiences to challenge conventional perceptions of reality and society, while often incorporating political themes that cross cultural boundaries.

Learn more at: [www.xjcomposer.com](http://www.xjcomposer.com)

ELECTRONIC MUSIC  
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M I D W E S T

# Concert 3

Friday, April 4, 2025  
Fine Arts Building – 8pm

15 Minutes of Fame

Lisa Bost-Sandberg, flute

Vox Novus

Meaning

Sy Anderson, narrator

Sy Anderson

Spring Action

I. Black Water Rabbit

II. Tropidophis Melanurus

Craig Hultgren, cello

Robert Voisey

Yi Yi Yi

fixed media

Kay He

Stromatolites

Kyle Blake Jones, saxophone

Sum Yee Lee

coral canticle

Lisa Bost-Sandberg, flute

Indigo Knecht

This Walkthrough Assumes That You've Tried

fixed media

Kris Bendrick

## 15 Minutes of Fame

by Vox Novus

*Fifteen-Minutes-of-Fame* is a dynamic music project by Vox Novus that invites composers from around the world to create compelling, one-minute works for a featured performer. Each edition of the project spotlights a talented musician performing 15 unique, one-minute compositions written specifically for them, resulting in a vibrant and eclectic showcase of contemporary music. The project has featured more than 100 ensembles highlighting a wide array of instruments and artists, offering a platform for fresh, innovative voices in modern composition.

This innovative performance of *Fifteen-Minutes-of-Fame* features the talents of Lisa Bost-Sandberg. She will perform a collection of one-minute works composed by a diverse group of contemporary composers, each piece crafted specifically for this unique fusion of flute and electronics.

Composers featured in this performance include Daria Baiocchi, David Bohn, James Caldwell, Benjamin Damann, Carlotta Ferrari, Simon Hutchinson, David Evan Jones, Aurés Moussong, Marco Sebastianelli, Soheil Shirangi, Benjamin Shirey, Rodney Waschka II, Michael Wittgraf, RD Wraggett, and Xu Zheng

*Fifteen-Minutes-of-Fame* is celebrating its 15th year and is presenting performances from 15 calls made over the last year. You can find several current opportunities to write for musicians seeking to perform the works of living composers on the website:

[Fifteen-Minutes-of-Fame.com](http://Fifteen-Minutes-of-Fame.com)

### 15 COMPOSERS (ALPHABETICAL ORDER)

#### Emerald

Daria Baiocchi

*Emerald* is a short musical piece that derives its power from being distilled to only the essential. It's this simplicity that draws listeners just as a small gem demands close attention to appreciate its hidden beauty.

**Daria Baiocchi** achieved and MA in piano, in classical composition and in electronic music. She also owns a degree in "Classical Literature" from the University of Bologna. Her compositions have been played in theaters and concert halls throughout the World and broadcast by several Radio stations (Holland National radio, France, Portugal, UK, USA etc). She has been first prize in Lithuania Biennial, in Bulgaria Computer Space Music, Philadelphia Arthouse Film Festival etc.. She's actually main Professor of Harmony and Music Analysis in Fermo Conservatory of Music and Sound Design Professor in Macerata Academy of Fine Arts and in QuFu Normal University (China).

#### Moment

David Bohn

One is a series of short works for instrument and tape, all utilizing the same fixed media file. This work is dedicated to Lisa Bost-Sandberg.

**David Bohn** received degrees in composition from the University of Wisconsin, University of Wisconsin-Milwaukee, and the University of Illinois. He currently resides in West Allis, Wisconsin, and is the music coordinator at Peace Methodist Church in Brookfield. He is the President of the Wisconsin Alliance for Composers.



## Texturologie 23: Aspen

James Caldwell

*Texturologie 23: Aspen* (2024) was composed in response to a call for sixty-second pieces to be played by Lisa Bost-Sandberg for her *Fifteen Minutes of Fame*, and is dedicated to her. The tape music was made with some of the tools I've developed over the years for my Texturologie pieces. The aspen is, perhaps, the prototypical reference in the idiom "shake like a leaf."

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

## sad soul

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.

## Rumenta

Carlotta Ferrari

*Rumenta* (Waste in Italian sailors' jargon) is a piece for flute and fixed electronics. The electronics section represents human life while the flute, based on circular breathing, represents the steadiness of nature, its neverending calm, its cycles that are always renovating but now are being threatened by humans. *Rumenta* is a meaningless and chaotic human experience: the starting point for a new mentality where a circular use of resources is worth wishing for, and waste gets new life and meaning.

**Carlotta Ferrari** (b. 1975) is an Italian composer and independent researcher. She served as chair of music composition at Hebei Normal University in Shijiazhuang (China) and at the Department of Music of ESE, Firenze. Her music is regularly performed around the world, and her research interest lies in the contamination of past and present. In 2018, Harvard University commissioned her a carol for the annual Christmas Carol Service. In 2020, a paper on her symphonic poem for organ 'Edith Stein' as a modern example of the genre appeared in the Scientific Herald of Tchaikovsky National Music Academy of Ukraine. Carlotta Ferrari has won several awards, i.e. the 2nd award at the 2018 edition of Opus Ignatum Competition, supported by the Ministry of Culture of the Czech Republic, and the shared 1st award at ISCM-Musika Bulegoa Choral Composition Competition (Spain). Ferrari's music appears on several CD recordings, such as the monographic 'Women of History: Music for Organ by Carlotta Ferrari' (Divine Arts Recordings 2018). Active as an electroacoustic composer as well, Carlotta Ferrari has taken part in festivals such as Vu Symposium (USA 2017), Diffrazioni Multimedia Festival (Italy 2019), Tehran International Electronic Music Festival (Iran 2021).

## Planned Obsolescence No. 7

Simon Hutchinson

The term "planned obsolescence" refers to the practice of intentionally engineering an artificially limited lifespan into products in order to create the need for repeat purchases or upgrades. With art and music in the digital age, a side product of constant upgrades is that many works may become irreproducible as the technology needed to perform or view these works disappears, leading to an obsolescence not just of a technological object, but of the art itself. This impermanence, too, perhaps makes our engagement with works of our time even more valuable.

**Simon Hutchinson** is a composer and interdisciplinary artist who uses technology as both a creative medium and a thematic focus. His work emphasizes the human dimensions of technology, challenging contemporary technoculture and advocating for a thoughtful approach to our digital age. Simon's works draw inspiration from diverse sources, weaving together European concert traditions, creative electronics, and a range of global influences. The result is in a body of work that explores the variety of interplay between humanity, technology, and society.

## Endless Nocturne

David Evan Jones

*Endless Nocturne* suggests a mood that lasts much longer than the five manic nights of its creation and the sixty seconds of its actual duration.

After serving as Composer-in-Residence at York University (England) in 1980-81, **David Evan Jones** joined the faculty at Dartmouth College, New Hampshire before becoming professor of music at University of California, Santa Cruz. Jones has composed in residence at IRCAM in Paris, Elektronmusikstudion (EMS) in Stockholm, and at Bregman Electronic Music Studio at Dartmouth College where he co-founded, with Jon Appleton, the Dartmouth graduate program in Electro-Acoustic Music. Jones has written articles and created compositions that explore structural relationships between music and phonetics. These include compositions such as *Pashanti—The Nine Billion Names of God*, *Scritto*, *Still Life in Wood and Metal*, *Still Life Dancing*, and the five pieces featured on Centaur Records CRC3500 entitled *News from Afar*. He has also written libretti and music for two chamber operas. *Bardos*, the most prominent of these, had its professional premier in 2004 in Hoam Hall, Seoul, Korea. Jones also composes for Korean instruments. Most notably, his *Dreams of Falling*, a composition for the Creative Orchestra of Korea's National Gugak Center, received a half dozen performances in the United States and Seoul over the course of four years. Most of Jones' scores are available through American Composers Alliance

## Carpathian Mannerism

Aurés Moussong

*Carpathian Mannerism* is a composition that explores the intersection of traditional and modern, drawing inspiration from the Carpathian region's rich cultural heritage and the evocative qualities of its landscapes. In the music, the flute serves as both a solo voice and a point of interaction with the electronics. The electronics, which are integrated with live performance, augment the acoustic sounds, offering layers of texture. The electronic elements sometimes mirror the flute, while at other times, they diverge, creating contrasts that highlight the performer's ability to shape the acoustic space.

**Aurés Moussong** studied Music Composition at the Escuela Superior de Música in Mexico City. In 2022, he earned his Master's degree from the Liszt Academy of Music in Budapest and the Universität der Künste in Berlin through the Erasmus program. He recently completed a two-year postgraduate specialization in composition with Daniel D'Adamo at the Conservatoire de Strasbourg. Moussong's notable achievements include winning the First Prize at the Ibermúsicas 2021 Composition and World Premiere Competition for *Desde el lugar del misterio*, premiered in Porto, Portugal. He also won the Second Prize at the CHINA-CEEC composition competition in Hangzhou, China, and the First Prize at the Egidio Carella Composition Competition in Italy. In 2023, he won the First Prize at the Hungarian Composers Association and WoCe competition and was invited to compose *Dialogue à quatre*, which premiered at the Musica Festival in Strasbourg. Currently, he is pursuing a Certificate of Advanced Studies at the Hochschule Luzern – Musik in Switzerland.

## TELI

Marco Sebastianelli

*TELI* – piece for flute and fixed media. This composition explores the percussive qualities of the flute, utilizing various slap techniques achieved through different consonant articulations. It gradually integrates the performer's vocal expressions, culminating in a polyphony between voice and flute. The fixed media material is entirely derived from flute recordings, manipulated and processed using a digital audio workstation (DAW).

**Marco Sebastianelli**, Italian composer and pianist, a student of Andrea Portera, collaborates with Arsienti Di Re, an Italian flutist.

## “ESHAREH”

Soheil Shirangi

*ESHAREH (For Flute and Fixed media)*: “ESHAREH” Which means a passing reference to one of the diaries, I tried for narrating this...

Graduate of Tehran Conservatory. Second Person Tehran International Electronic Music Festival Award(2017).Candidate best composers Thirty-third Fajr festival(2018). Earning a diploma of the III International Contest of Choral Composing named after AD Kastalsky (2018). Scholarship holder at the Hamburg Media Festival (2019).Earning a diploma of the third person of the Orginsky International Composing Competition (for orchestra) in Belarus (2020),- 2022 The winner of the second place of the composition of the CBU University scholarship for writing the work of *Samat (Duet For Violin and Cello)*. Among his other works can be mentioned To compose several theaters and short films. His works have also been performed in countries such as Iran, Greece, Italy, Brazil, Argentina, Germany, Romania and United States.

## Material Fold

Benjamin Shirey

*Material Fold* explores delicate layers of sound, blending the live flute with an evolving fixed media landscape. Composed for Lisa Bost-Sandberg, the piece invites the listener into a space where textures unfold and intertwine, revealing subtle connections hidden within silence and sound.

**Benjamin Shirey** is a native Texan composer and artist who earned his bachelor's and master's degrees in Composition from the University of North Texas (UNT), where he studied under renowned mentors Panayiotis Kokoras, Jon Nelson, David Stout, Cindy McTee, and Marco Buongiorno Nardelli. His work spans experimental opera and film to electro-acoustic music, exploring themes such as acoustic phenomenology, ontology, artificial life, and immersive systems. Now pursuing a Ph.D. in Composition at UNT, Shirey's current research focuses on immersive systems, intermedia, and artificial intelligence, using these to uncover new dimensions in music, sound art, and the dynamic intersections of technology and the arts.

## In Memoria di Linda Garzoli Cardosi

Rodney Waschka II

“Linda” Garzoli Cardosi, 1892-1919, the composer's great-grandmother, was born Teodelinda Garzoli in Barga, Italy. In 1911, in Memphis, Tennessee, she married Sabino Cardosi, the owner of a small grocery store, who had also been born in Barga. Linda was 18 and her husband 28. She gave birth to three sons, Evo, Guido, (the composer's grandfather) and Enrico. She died from the Spanish Flu at the age of 26. The youngest son, Enrico, died in 1925 of tetanus after stepping on a nail. He was seven years old. Sabino Cardosi did not remarry and died in 1928 at the age of 45. His remaining sons, Evo and Guido, were placed in an orphanage. This short piece is a simple remembrance. A striking photograph of Linda Garzoli Cardosi can be seen at the findagrave.com website by searching for Teodelinda Cardosi.

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

## Wheel About

Michael Wittgraf

*Wheel About*, composed in 2024 for flute and stereo fixed media, is a short audio impression of the turning, pivoting, and whirling motions associated with changing direction. Flute sounds twirl their way through the air, moving here and there in a constant swirl of echoes, reverberations, and notes. By the end, sounds leave the air in a myriad of directions to continue their dance at another time and place. Turning is dedicated to Lisa Bost-Sandberg.

**Michael Wittgraf** is an electronic music composer whose recent work explores live manipulation of video and audio. His music has been performed in North America, Europe, Asia, South America, and Australia, and appears on the Eroica, New Ariel, SEAMUS, Navona, and Ravello labels. He has awards, commissions, and recognition from ASCAP, Modern Chamber Players, National Symphony Orchestra, Tempus Fugit, Louisiana State University, University of Minnesota, University of North Dakota, Florida State University, PiKappa Lambda, Zeitgeist, Chiara String Quartet, Bush Foundation, North Dakota Council on the Arts, and more. Mike is a multi-instrumentalist, having performed with the Greater Grand Forks Symphony Orchestra on bassoon, in a number of rock-and-roll bands on keyboards, saxophone, and electric bass, and as a solo and collaborative performer on computer. He holds the title of Chester Fritz Distinguished Professor at the University of North Dakota, where his teaching specialties are music technology, composition, theory, and bassoon.

## Iridescent Shadows for Flute and ‘Tape’

rd wraggett

This short piece for Flute and ‘Tape’ endeavours to evoke the scene, likely at night, when shadows appear iridescent like strands and patches of glowing shapes dancing across the earth.

**rd wraggett** educated at Royal Conservatory of Music and University of Toronto. Freelance composer, educator and Jazz guitarist.)

## Birdsongs in a Ravine

Xu Zheng

*Birdsongs in a Ravine* was composed as a one-minute piece for the 2025 Electronic Music Midwest (EMM) festival, written for flutist Lisa Bost-Sandberg and fixed media. The piece draw inspiration from a Tang Dynasty poem of the same title by Wang Wei, evoking the serene soundscape of a spring ravine through live flute, alongside pre-recorded birdsongs and recited poetry. Through the interplay of live music, nature sound, and human voice, I hope to create a harmony among these three essential languages.

**Xu Zheng** is a Chinese composer based in Kansas City, MO. Her music weaves flowing narratives that delve into the inner depths of the subconscious, often inspired by her rich Chinese literary heritage. She explores a wide range of the sonic possibilities across both acoustic and electronic mediums, including music programming. She earned her Master of Music in Composition from the University of Missouri-Kansas City, where she studied with Chen Yi, Zhou Long, Paul Rudy, and Yotam Haber.

## Meaning

by Sy Anderson

During the past year, I started practicing meditation and self-awareness when it comes to how I think about various parts, beliefs, struggles, or any other thing in my life; trying to notice ways in which I think about myself, my life, my everyday situations and reevaluate if they are positive, necessary, or if they should be changed to better meet my needs as an individual. In one form or another, many of these simple things came down to asking myself questions like, “what does this mean to me,” or “what does this not mean to me,” or “what deeper meaning here have I not considered or noticed before?”

I chose to express the various ways that the meanings of things appear in our lives through the strongly contrasting sections of this piece. There is so much subtext within our lives, even in the simplest things. Meaning is everywhere, and also nowhere, depending on how we look at things. Meaning is what we learn of things and make of things.



**Sy Anderson** is an interdisciplinary composer, arranger, vocalist, and conductor, whose work spans various facets of the music world. A passionate advocate for new concert music and a proponent of elevating entertainment mediums as legitimate art forms, Anderson is committed to creating evocative, meticulously crafted art that aligns with his creative vision, prioritizing meaningful connections with performers, directors, and audiences. Anderson's catalog of original works and arrangements include contemporary vocal and chamber music, electronic and electroacoustic music, film scores, and video game soundtracks, including commissioned collaborations with Indiana University Bloomington's award-winning Singing Hoosiers and the NOTUS Contemporary Vocal Ensemble, the IU Trombone Choir, and the Mostly Modern Festival's American Modern Ensemble. He is currently pursuing a Bachelor of Music in Composition and a Minor in Music Scoring for Visual Media at the Indiana University Jacobs School of Music, studying composition with Don Freund, performing in NOTUS and several other choirs, assistant directing the First Presbyterian Church Chancel Choir, and leading the innovative Music in Games Society student organization in its championing of music in video games.

## Spring Action

by Robert Voisey

*Spring Action*: Black Water Rabbit --> Tropidophis Melanurus

Small movements of time can have moments of harmonious clarity spring into existence. This piece is dedicated to Craig Hultgren.

Cellist **Craig Hultgren** has had more than 300 solo compositions created for him. He now resides outside of Decorah, Iowa as the farmer-cellist. *The New York Classical Review* commented that he, "...played with impressive poise and sensitivity..." for Dorothy Hindman's 2016 chamber music retrospective at Carnegie Hall. Hultgren received a 2022 Performance Award from the Doug Davis Endowment for the video of his performance of Lukas Foss' Capriccio at the Belvedere Chamber Music Festival in Memphis.

A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of Thámyris, a contemporary chamber music ensemble in Atlanta. He is a founding member of Luna Nova, a new music ensemble with a large repertoire of performances available on iTunes. Hultgren is featured in four solo CD recordings including UK composer Craig Vear's hyper-media concerto *Black Cats and Blues* on Métier Recordings. Hultgren has also entered the realm of digital online releases with four works *Songs for Cello and Piano* by Ben Hippen available on Spotify. For ten years, he produced the Hultgren Solo Cello Works Biennial, an international competition that highlighted the best new compositions for the instrument.

He is a founding member and former President of both the Birmingham Art Music Alliance and the Metropolitan Youth Orchestras of Birmingham and its Scrollworks program. Currently, he is President of the Oneota Valley Community Orchestra Board of Directors in Decorah and also serves as Secretary for the Iowa Composers Forum after completing three years as Chair.

**Robert Voisey** has had a little bit of music performed in a bunch of places. While some composers dream of a piece being played in a grand concert hall, Voisey's works have been performed in art galleries, clubs, festivals, off-off-Broadway, radio broadcasts, TV, parks, and even street windows —just about anywhere sound can be appreciated—or at least tolerated.

His compositions range from intimate solo works to electroacoustic soundscapes, often pushing boundaries with unexpected textures and quirky juxtapositions. Whether working with acoustic instruments or electronic wizardry, Voisey keeps audiences guessing—and sometimes laughing.

From New York to New Zealand, his music has been heard in places both prestigious and peculiar, proving that if there's an audience (or even just a good sound system), Voisey's music is ready to make an appearance.

In addition to his own compositions, Voisey has made a mark as a producer, curating innovative music projects and championing contemporary composers. With his company Vox Novus, he produces and directs projects like Composer's Voice, Fifteen-Minutes-of-Fame, and 60x60 Dance, bringing cutting-edge works to audiences worldwide through concerts, recordings, and multimedia events.

## Yi·Yi·Yi

by Yuanyuan Kay He

The Chinese character “易” (pronounced “yi”) holds multiple meanings: simplicity and changeability. According to the Xi Ci Zhuan, the concept of “易” also represents the passing of generations. Another character, “异” (pronounced “yi”), conveys ideas of difference and conflict. It suggests that only through the contrast between two opposing forces can they attract and influence one another. The character “逸” (also pronounced “yi”) symbolizes excellence and purity, representing the harmony between humanity, nature, and the cosmos.

*Yi·Yi·Yi* blends these concepts into a musical journey through the sounds of the traditional Chinese instrument, the Guzheng, and electronic music. This work embodies the profound wisdom of Eastern philosophy, illustrating that true harmony is not a permanent state but emerges through the dynamic interaction between human beings and nature. It reflects the inevitable, yet beautiful, tension between opposing forces.

The piece revolves around the pitch of G#2, around which the musical material develops and expands, emphasizing both conflict and resolution. This symbolizes the journey of life, from nothingness to existence, marked by both struggle and harmony. Throughout the piece, there is an underlying call for the birth of new life, a universal theme of transformation and renewal.

**Yuanyuan Kay He** is a composer and multimedia artist with roots in China. Her research focuses on using innovative technologies to blur the boundaries between different fields and combine various art forms. Her works often explore and intertwine different forms of media to create unique audiovisual experiences that engage the audience. Many of her works involve collaborations with musicians, choreographers, dancers, scientists, engineers, photographers, visual artists, and stage designers. Her immersive multimedia project *StellarScape* is a convergence research collaboration synthesizing science, humanity, music, visual art, and technology.

As a composer, she is highly active in the music community. Kay serves as the Creative Director for Electronic Music Midwest (EMM), 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 promotes interdisciplinary collaboration, culture connection, and equality. She is currently an assistant professor at the University of Arizona School of Music, where she teaches composition, electroacoustic music, multimedia, and orchestration.

## Stromatolites

by Sum Yee Lee

*Stromatolites*- Greek for *layered rock*, are formed by blue-green algae (cyanobacteria). They have played a pivotal role in Earth's geological and biological evolution. Most importantly, they are the reason why we're alive today! Around 3.4 million years ago, Cyanobacteria performed oxygenic photosynthesis to produce oxygen into the oceans and released into the air. With enough oxygen in the air, life was able to flourish and evolve.

**Sum Yee Lee** is a Chinese-American composer and pianist raised in Seattle Washington and Guangzhou, China. Her music is often inspired by nature, human experiences, art works, and is characterized by spontaneous changes in dynamics, color, character and texture. Sum Yee's works have been selected and played by the Pacific Chamber Orchestra, the Toledo Symphony Orchestra, Dal Niente Ensemble, Quince Ensemble, Wintergreen Chamber Ensemble, and Western Washington Symphony Orchestra. She has also received recognition from the New York Youth Symphony First Music Commission 2024, won the IAWM 2024 Annual Concert Call for Scores, and was selected to attend the Dream American 2024 Pacific Chamber Orchestra Workshop. Her music has been featured in festivals and concerts such as Dream American Emerging Composers Concert, She Scores Concert Series, MOXsonic, SPLICE Institute and Wintergreen Music Festival.

Sum Yee earned her piano and composition degree from Western Washington University and a biology degree from University of Washington. She just finished a master's degree in composition at Bowling Green State University in 2024. Her primary instructors include Dr. Christopher Dietz, Dr. Mikel Kuehn, Dr. Elaine Lillios, Dr. Piyawat Louilaprasert, Dr. Charles Halka, and Dr. Bruce Hamilton.

Saxophonist, **Dr. Kyle Jones** (he/him) is a performer, teacher, and arts administrator. An advocate for new music, Kyle has commissioned and premiered works by composers including Anthony R. Green, Gabriela Ortiz, Spencer Arias, Evan Williams, Tyson Gholston Davis, and Peter Dayton. He has premiered these works at events nationwide such as the North American Saxophone Alliance Conference, the Navy Band International Saxophone Symposium, the D.C. New Music Festival, the International Clarinet Association ClarinetFest®, and other concert venues.

As a clinician, Kyle has been a guest artist at institutions including the University of Memphis, Columbus State University, the University of Texas-San Antonio, and the University of Kansas. He serves as Lecturer and Director of Music Business at Western Illinois University. He has previously held faculty positions at MidAmerica Nazarene University, the University of Central Missouri, and Northwest Missouri State University.

In addition to his performing activities, Kyle serves as a Co-Director for Fast Forward Austin, Contractual Grant Writer for KMFA 89.5, and Director of Development for Appalachia: A Southeastern Wind Symphony. He has been the recipient of numerous grants as both an individual artist and collaborator. Recent examples include two ArtsKC Inspiration Grants, a Cultural Initiatives Grant through the City of Austin, and a Rocket Grant through the Charlotte Street Foundation and the Andy Warhol Foundation.

He holds degrees from the University of Missouri-Kansas City, The University of Texas-Austin, Peabody Conservatory, and East Tennessee State University. Kyle is a D'Addario Reserve Clinician and Rovner Ambassador.

## coral canticle

by Indigo Knecht

*coral canticle* was composed with data from coral larvae settling in their environment, translated into pitch, musical time, and live processing for the work. The data comes from Dr. Melissa Ruszczyk's research at the University of Miami. Through sonifying her findings, this piece aims to bring awareness to the endangerment and restoration of coral reefs. The optional video, also supplied by Dr. Ruszczyk, features the coral larvae themselves.

**Indigo Knecht** is a composer, tubist, and educator fascinated with the challenges people face as they navigate this world. Through a synthesis of contemporary classical music and rock & roll, Indigo explores themes such as environmentalism, mental illness, self-realization, and advocacy for diversity, equity, and inclusion.

As a nonbinary lesbian, Indigo places great emphasis on LGBTQIA+ advocacy in their music, creating works that both educate and emotionally speak to listeners. In addition, Indigo works to uplift the voices of their contemporaries with marginalized identities through their role as Programs Director in Bowling Green State University's Tau Beta Sigma Alumni Association, an organization devoted to empowering women in music.

Due to their passion for nature, Indigo also centers environmentalism in many of their works. Past projects include sonifying data from the Earth's melting ice caps, a musical documentary on the effect of climate change in Miami, and a sonic installation that demonstrates humankind's impact on the environment. Their work has been featured annually on the Earth Day Art Model telematic festival hosted by the Donald Louis Tavel Arts Technology Research Center at the Indiana University Purdue School of Engineering and Technology. Indigo's other projects involve developing a new music controller known as the Fidget Muse, a device meant for neurodivergent folks to interact with to relieve anxiety while creating ambient music. The first version of the controller won the 2021 Arduino Day Community Challenge for its educational and innovative functionality.

Due to the powerful, yet thoughtful nature of their work, Indigo has received a variety of successes in their field. Indigo's unbroken passion for the well-renowned new music ensemble Hypercube premiered in October 2023 with additional performances at the Scholes Street Studio in Brooklyn in November 2023 and She Scores festival in June 2024. They were selected as one of five composers for the 2023 CAMP Young Composers Competition in which their work, across the bridge, was performed in February and March 2024.

Indigo is currently in their third year at University of Miami pursuing a D.M.A. in Composition under the guidance of Dr. Dorothy Hindman. Their multimedia installation, *The Chanting of Coral Reefs: Bringing Awareness to the Endangerment of Coral Reefs Through the Sonification of Settling Larvae*, received the 2024 Presser Foundation Graduate Award, with the premiere set for April 2025. After graduating in May 2025, Indigo intends on teaching music theory, composition, and technology at the university level while continuing to develop expansive compositions that bring awareness to issues in our world with groundbreaking technology.

## This Walkthrough Assumes That You've Tried

by Kris Bendrick

This piece uses fragments of text from a guide on how to beat the point-and-click video game *Eric the Unready*. The walkthrough assumes that you've tried to play the game before, so it doesn't bother providing context for its directions. The result is a series of directions that are strange and absurdist; creating a narrative that is semi-followable but deeply meaningless

**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 Kansas based composer teaching music composition and technology at the University of Kansas. He recently received a PhD in Music Composition from the University of Pennsylvania as a Benjamin Franklin fellow and has 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 studied with Natacha Diels and Tyshawn Sorey while at the 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 Mocrep, 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.





# Installation

Saturday, April 5, 2025

Fine Arts Lobby

## Dinosaur Choir: Adult Corythosaurus

by Courtney Brown and Cezary Gajewski

Dinosaur vocal calls have been silent since they became extinct following the large asteroid impact event 66 million years ago. Our project, Dinosaur Choir, realizes musical instruments that bring these vocalizations back to life using CT (Computational Tomography) scans, 3D fabrication, and physically-based modeling synthesis. Musicians and gallery visitors give voice to these dinosaur instruments by blowing into a mouthpiece, exciting a computational voice box, and resonating the sound through the recreated dinosaur's fossilized nasal cavities and skull. When the participant blows into the microphone, their breath becomes the dinosaur's breath. However, the dinosaur does not have flesh, only bone. They are interacting with and seeing the process of millions of years of decay and change in the instrument. While science is one way of knowing dinosaurs, this work explores how a musical instrument can also generate knowledge. Dinosaur Choir also delves deeper into science, filling the unknowns with informed speculation and imagination.

Our work explores the Corythosaurus, a duck-billed dinosaur with a large, hollow crest housing complicated nasal passages that scientists hypothesize were used for vocal call resonance. Dinosaur Choir begins with this hypothesis but expands its exploration into the unknown vocal boxes, sensorimotor systems, and behaviors that allow vocalization to occur. The project represents a deep collaboration between music, computation, paleontology, and the imagination to explore the intersection of what we know and we may never discover. We have collaborated and consulted with paleontologists to produce this work as well as researching specimens ourselves in university and museum collections. We also explore the dinosaur skull as a wind instrument, iterating on the musical interaction to improve the intimacy and responsiveness of the experience. We focus on breath to drive air pressure into the computational model and we capture the mouth shape of the musician via optical motion capture to determine the stretch and muscle pressure of the vocal folds. This musical interface allows the dinosaur to come alive in the interaction between the musician/gallery visitor and the skull.

This interaction of breath and mouth shape drives the parameters of a the biologically-based bioacoustic syrinx model. Specifically, the amplitude of the participant breath is translated into air pressure below the syrinx membrane (i.e., vocal folds). Generally, the greater the amplitude (and thus, participant air acceleration), the louder the call. The mouth shape of the participant is translated into input muscle tension and pressure in the syrinx model. The wider and more stretched the mouth becomes, generally, the greater the muscle tension in the syrinx, causing a higher pitch. As the mouth area and wideness become smaller, the muscle tension is less and the pitch is generally lower. The physics of vocal mechanisms such as syringes are nonlinear, and both air pressure and muscle tension/pressure affect pitch, timbre, and volume. Participants then, must learn and experience how to use the dinosaur musical instrument in an analogous way that dinosaurs also did.

The computational dinosaur vocal boxes are based on the computational vocal models developed by biologists for birds. We adjust their parameters to reflect estimated and speculated Corythosaurus measurements. The computational nature allows us to implement and allow participants to change which vocal model is being used as well as other parameters. Thus, participants can hear how these different vocal anatomy hypotheses change the sound. We currently have two models implemented based on very different bird vocal anatomies: 1) a raven (Fletcher, 1988) and 2) a dove (Elemans, Zaccarelli, et. al., 2006-9).

Participants will be able to scan a QR code with their phone to use a web interface to change which vocal model and many of the parameters that they are using to create the sound. Thus, they take part in generating and hearing the results of their own hypotheses about vocal anatomy. In this way, they can experience a similar type of informed speculative process that we, the creators, engaged with when creating the instrument, expanding the possibilities. The soft tissue that forms the majority of vocal boxes is rarely preserved, so they also can experience the high scientific uncertainty about dinosaur sound by experiencing the multiplicity of hypotheses that we cannot exclude. Participants also can design sounds according to their own musical concerns as well, going beyond the confines of science into exploring the sounds as pure musical and sounding material.

The CT scans of the adult skull fossil (ROM 1933) were provided by Thomas Dudgeon and David Evans. The fossil specimen (ROM 1933) belongs to the Royal Ontario Museum.

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# Concert 4

Saturday, April 5, 2025  
Fine Arts Building – 10am

Digital Rain

fixed media

Yoonjae Choi

Azure

video

Wesley S. Uchiyama-Penix

D9/11b5sus(b2)/c

fixed media

Ian Corbett

Stay

Daroo Lee, performer

Daroo Lee

...Please repeat that.

Dinah Bianchi, horn

Dinah Bianchi

Ring (excerpt from Part 4)

fixed media

James Romig

Barre Bleed 2

fixed media

Kari Vakeva

Fish Song

Caroline Flynn, performer

Caroline Flynn

## Digital Rain

by Yoonjae Choi

The sound of rain can give us a sense of security but also evoke the fear of death. Rain is a symbol of life that saves organics and symbolizes purification as a natural disaster such as a flood. Rain is the sound of life and death, containing a deep meaning that stimulates our spiritual imagination.

This piece has a wide range of textures similar to rain sounds generated from the sound of flowing water recorded in a lake. The granulator transforms flowing sound into fragmented particles, and the size of the particles makes a different sense of an acoustic landscape of the rain. Although it is not the actual sound of rain, the textures are abstract objects that convey symbolic images of rain. These sounds describe the life, death, and purification that rain can bring to our minds.

**Yoonjae Choi** is a South Korean electronic music composer. He is a master's student in computer music composition at Indiana Jacob School of Music. He has been studying composition and electronic music with Richard Dudas and John Gibson. He is primarily interested in musical applications of the extended tones and spectral sounds of acoustic sound media including instruments and non-instrument materials. He implements live electronic and soundscape works through related computer technologies and software and also collaborates with various media arts and experimental music. His music and research are published and performed in ICMC, ACMC, CECM, and the New Music

## Azure

by Wesley S. Uchiyama-Penix

Now that you are no longer here, the sky looks a little brighter. Does the sky look the same on your side? This piece was one of many pieces that resulted from a 2 hour recording session with piano. The piece involves improvisatory piano and post-processing effects.

**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.

His compositions have been performed at the University of Texas at San Antonio New Music Festival, Electronic Music Midwest Festival, Performing Media Festival at Indiana University South Bend, University of Oklahoma inner sOUNdscapes, and New Media Sound & Art Summit. Some of his collaborations include the Waterloo Dance Company, San Antonio Ambient Orchestra, JACK Quartet via the JACK Studio program, multi-instrumentalist Richard D. Hall, and singer/librettist Jourdan Laine Howell.

Recently, Wesley was commissioned by the University of Texas at San Antonio Lyric Theatre to compose *Soul of Word*, a short chamber opera exploring the importance of language and how it relates to one's sense of self and their connection to their culture. Wesley was also commissioned by the South Texas Symphonic Orchestra to compose *A Traveler's Fantasy*, which premiered in October 2023. His work for piano and post-processing, *Azure*, was selected for performance at the Performing Media Festival in 2024, and his flex chamber work *The Border of Wind* in 2023 at Indiana University South Bend.

Wesley has been the recipient of multiple honors and awards. The film adaptation of his chamber opera, *Soul of Word*, received a Remi Award from the WorldFest-Houston International Film Festival in 2024. He was selected to be a JACK Studio Artist in 2022 for his piece *Reverie of Mist*. He is the recipient of multiple ASCAP Plus awards.

As an audio engineer, he has worked on projects with jazz quartet Sued Nandayapa Bergmann Saunders (*Ropeadope Sur*), Oswaldo Zapata and Kasandra Keeling's *New South American Music for Trumpet & Piano* (Global Music Award Silver Medal), and Richard D. Hall's soundtrack for the video-dance *But Where There's Hope There's Life*.

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.

Wesley holds degrees from the University of Texas at San Antonio, where he received his B.M. in Music Education, and Texas State University, where he received his M.M. in Composition. He has studied under Michael Ippolito, Richard Hall, and Ethan Wickman.

## Stay

by Daroo Lee

*Stay* is a piece about a man who longs to escape his current situation and move towards a better future. However, the weight of his burdens weighs him down, preventing him from taking the necessary steps towards his destination. Despite his repeated failures and setbacks, he never gives up, pushing forward with an unwavering determination to reach the light.

**Daroo Lee** is a Korean-born composer and pianist based in Los Angeles, California, and Bloomington, Indiana. His music delves into the depth of human emotions and experiences, drawing from his journey as an immigrant artist. Through his work, Lee explores themes of identity, belonging, resilience, and introspection, aiming to connect with audiences on both personal and universal levels. His compositions offer a profound commentary on the struggles and triumphs of navigating life's transitions and finding one's place in the world.

His compositions have been performed by renowned ensembles such as the Lakma Philharmonic Orchestra, the Biola Symphony Orchestra, and Ensemble Christo, with performances at festivals like the Oregon Bach Festival Composers Symposium and the Lake George Music Festival. Collaborating with acclaimed artists such as Richard Zeller, Joel Balzun, Rhythm Method String Quartet, and working with string players at Eastman School of Music, Lee continually engages with diverse musical communities.

Having studied with influential mentors such as P.Q. Phan, Han Lash, Aaron Travers, and Don Freund for composition, Evelyne Brancart and Luba Edlina-Dubinsky for piano, and Jon Gibson and Chi Wang for electronic music, Lee has developed a distinctive voice in both composition and performance. He has also participated in masterclasses with Robert Kyr, Alyssa Weinberg, Juri Seo, Manahem Pressler, and Alan Chow, whose guidance has shaped his interdisciplinary and emotionally resonant approach to music.

Lee completed his undergraduate studies in piano performance and composition at Biola University and is currently pursuing a Doctorate in Music Composition at Indiana University Bloomington, where he also earned his Master's degree. As an Associate Instructor at Indiana University, he balances teaching, composing, and performing. Lee's compositions, noted for their spiritual depth and emotional resonance, invite listeners to explore both personal and universal experiences, offering a contemplative space to engage with life's complexities.

## ...Please repeat that.

by Dinah Bianchi

*...Please repeat that*, written in the spring of 2020, is an aleatoric electroacoustic work featuring solo horn and a fixed media recording. Comprised of solely sounds of the horn, this piece offers the performer as well as the listener a fresh perspective as to how versatile the horn truly is. By utilizing extended techniques, the performer is able to become part of the musical landscape, creating a unique experience during every performance.

Award-winning Michigan composer, **Dinah Bianchi**, seeks to create vibrantly exciting music; music that is sublime, beautiful and with the communicative power that drives the creative spirit of all artists. She is well versed in a variety of musical genres with a portfolio that includes music for orchestra, concert band, string ensemble, chamber ensemble, solo works, as well as electronic music. Well received both nationally and internationally, Bianchi's music has been performed in concert halls located in Europe, Asia, Canada, South America, and the United States. Recently, she completed a recording session for *Chasse Noir* with the Jan<sup>v</sup>oček Philharmonic Ostrava in the Czech Republic. The recording was released in August of 2022. Her self-titled album, *Dinah Bianchi: First Impressions*, which features Michigan-based artists, was released by Navona Records on May 3, 2024.

Bianchi is devoted to performing, dividing her time as principal horn of the International Symphony Orchestra and as a member of Jackson Symphony Orchestra. She also performs regularly with the Lansing Symphony Orchestra and other local orchestras and chamber ensembles. She has also served as a choir director and hopes to return to the position in the near future.



## Ring (excerpt from Part 4)

by James Romig

*Ring* is a two-channel electroacoustic work with a total duration of more than 5 hours from which shorter segments may be excerpted. Time-stretched vibraphone samples (performed by percussionist Tony Oliver) are interwoven to create a dreamy and ever-changing atmosphere of sustained harmony that becomes gradually thicker and more complex over the course of four movements.

**James Romig** endeavors to create intricate musical compositions in which isomorphic designs exert influence on both small-scale iteration and large-scale structure, obscuring boundaries between content and form. Webs of overlapping systems generate multivalent sonic environments that invite listeners to become enmeshed in a dreamlike intermingling of past, present, and future. Critics have described his work as “rapturous, slow-moving beauty” (*San Francisco Chronicle*), “developing with the naturalness of breathing” (*The New Yorker*), and “profoundly meditative, haunting” (*The Wire*). His *Still, for solo piano*, was a finalist for the 2019 Pulitzer Prize. *The Complexity of Distance*, composed in 2020 for electric guitarist Mike Scheidt (of the venerable doom metal band YOBB), reached #8 on the Billboard classical crossover chart and inspired Seattle’s Holy Mountain Brewing to create a namesake beer in its honor. Romig is a two-time Copland House award recipient and has served as artist-in-residence at national parks including Everglades, Grand Canyon, and Petrified Forest. Guest composer presentations include visits to the Eastman School of Music, the Cincinnati Conservatory, SUNY Buffalo, the Clyfford Still Museum, and the American Academy in Rome. His scores are published by Parallax Music Press, and recordings have been released by New World Records, Sawyer Editions, A Wave Press, Relapse Records, and Perspectives of New Music. Romig’s music has been performed in 37 countries and 49 states by notable performers such as the Quad City Symphony Orchestra, Hypercube, JACK, Talujon, NOISE, Louis Goldstein, Craig Hultgren, Taka Kigawa, Ashlee Mack, John McMurtery, Tony Oliver, Doug Perkins, Matt Sargent, and Harvey Sollberger. His primary teachers were Charles Wuorinen and Milton Babbitt, and he holds degrees from the University of Iowa (BM, MA) and Rutgers University (PhD). He has been on faculty at Western Illinois University since 2002, and in 2023 was elected to the National Academy of Recording Arts and Sciences (GRAMMY).

## Barre Bleed 2

by Kari Vakeva

My composition *Barre Bleed 2* (2024) is computer-generated fixed-media music, which includes sounds of different nature created with variety of synthesis methods. In addition to sound-based material, there is also pitch-based texture adhering to microtonal principles. In the middle of the piece, sounds resembling choral voices gradually take over, and silence the others for a moment.

The work *Barre Bleed 2* is written with C++ and a synthesis software built by the author.

**Kari Vakeva** (b 1957) is a Finnish composer and sound artist whose oeuvre includes orchestral works such as *Symphony* (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and *Elegia* (1989-1990) performed by RSO Frankfurt/Diego Masson in 2005, and electroacoustic works like *Ray 6* (2002), *Halo* (2005-2007), *p(X)* (2011), *Sundog i* (2012-2015), *Sundog ii* (2012-2015), *I saw Eternity* (2016), *I kiss the Sky* (2017-2018), and *If Bees are few* (2018). Electroacoustic works have been performed in ICMC, EMM and NYCMEF. An installation was exhibited in Blacksburg, VA. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL-d, an evolving synthesis software. He is a self-educated composer.

## Fish Song

by Caroline Flynn

Your worst nightmare, your only friend

**Caroline Flynn** is a composer, songwriter, and performer currently living in Kalamazoo, Michigan after graduating summa cum laude from Virginia Tech in 2024 with a Bachelor of Arts in creative technologies in music and a Bachelor of Science in psychology. Her combined academic background in electroacoustic research and psychology “as well as her experience as a singer-songwriter and instrumentalist” leads to integrative music that is concerned with human perception, assumptions, reactions, and emotions. Her work, while covering and combining a variety of genres, instrumentation, and styles, typically has an emphasis on voice and text, glitch, and feelings of uncanny valley that result from the combination of natural and artificial aural elements. Caroline is currently pursuing a Master of Music in Composition, as well as teaching in the Composition and Multimedia Arts Technology departments, at Western Michigan University.



# Concert 5

Saturday, April 5, 2025  
Fine Arts Building – 1:30pm

Brompton & Braeswood

fixed media

Timothy Roy

Běda

Alexis Aguilar, saxophone

Jacob Frost

“I am the Space...”

fixed media

Benjamin Shirey

Anamorphism

Sean Zhou, guitar

Hangzhong Lian

Dante & Virgil

Matt Mason, voice & electronics

Matt A. Mason

superego

Maggie Heeren & Carter John Rice  
fixed media

## Brompton & Braeswood

by Timothy Roy

*Brompton & Braeswood* is an acousmatic piece inspired by my personal experience living through Hurricane Harvey. The title derives from the street intersection where my wife and I were living at the time, along Brays Bayou in Houston. Central to my piece is a library of field recordings I captured at that intersection and along the bayou in the days immediately prior to Harvey making landfall. Some of these recordings were made with a Soundfield SPS-200 microphone; others were made with a matched pair of DPA miniature omni microphones clipped to the brim of a baseball cap, which allowed me to capture a quasi-binaural stereo image.

In composing *Brompton & Braeswood*, I sought to present a series of vignettes of contrasting mood and representation. The piece's opening presents the imagery and emotion of a violent storm. The storm is initially heard directly, then "after a door slams shut" from the perspective of someone taking shelter. The remainder of the piece depicts the gentle but unrelenting, oppressive rainfall that accompanied the hurricane, and there is a marked shift in the music which draws the listener inward toward a place of introspection. At the time Harvey struck Houston, I had just arrived home from the hospital to recover from a major surgery, following a long period of illness. *Brompton & Braeswood* draws on my contemporaneous thoughts and feelings: those of intense worry and gloom, but also of optimism that my health would improve.

Aside from field recordings, other sound materials include noisy tones synthesized in Max/MSP, pitched wood, and piano and guitar samples. Sound was spatialized using 5th-order ambisonic encoding. The piece explores electroacoustic techniques of amplitude envelope following, filtering, and synthesis using bandpass-filtered white noise, and combines aesthetics and approaches from acousmatic, environmental soundscape, and ambient genres.

**Timothy Roy** composes music steeped in imagery and allusion, which seeks to elicit a sense of time, place, and feeling. His music has received performances at such venues and events as the National Theater of Taipei, Music Biennale Zagreb, ZKM Karlsruhe, BEAST, Ars Electronica (Linz), San Francisco Tape Music Festival, Contemporary Arts Museum Houston, and Los Angeles County Arboretum. Recent honors include the Salvatore Martirano Memorial Composition Award (1st Prize), ASCAP/SEAMUS Student Commission Award (1st Prize), Robert Avalon International Composers Competition (1st Prize), Musicworks Magazine Composition Contest (2nd Prize), Prix CIME (Distinction), and Giga-Hertz Prize from ZKM Karlsruhe (Honorable Mention). Tim resides in Saint Paul, Minnesota, where he is choirmaster and organist at the Church of Saint Peter.

## Běda

by Jacob Frost

English-language productions of Antonin Dvorak's opera *Rusalka* face a conundrum regarding the translation of the Czech word *Běda* which, set to a baroque sigh half-step motive, appears as a refrain throughout the opera. The word translates most directly to the English "alas" which is unsuitable both for its vocal rhythm and for its archaic, almost humorous implications. Various productions have used the word "sorrow" or "woe" neither of which captures the interjectory angst of the original. In my opinion, the word should remain untranslated as in the title of this piece.

Many thanks to Aaron Burr, the leader of the consortium for this piece, and for all the consortium members who made this piece happen: Alexis Aguilar, Chris Dickhaus, Wade Dillingham, Sterling Fry, David Jones, Laurette Roddin, Rachel Wolz, and Ray Zepeda.

**Jacob Frost** is a composer, guitarist, and singer exploring the human condition through music. Jacob's work often centers on dualities, oppositions, dialectics, using musical and conceptual paradoxes to express the confusing and fascinating ways that human beings experience God. He takes a special interest in vocal, dramatic, and electronic music. Jacob has received commissions from organizations such as Opera on Tap, Oklahoma City and the University of Oklahoma University Theatre, as well as from many individual performers such as Aaron Burr, Ben Cooper, Skye Singleton, and Rachel Wolz. His music has been performed nationally and internationally at festivals like the International Computer Music Conference, MUSLAB, New Music Gathering, and Electronic Music Midwest. Jacob earned his Bachelor of Arts in Music from Drury University, where he studied with Carlyle Sharpe, and his Master's in Music Composition from the University of Oklahoma, where he studied with Marvin Lamb and Konstantinos Karathanasis. He is currently a Ph.D. student and graduate instructor at the University of Minnesota, where he studies with Sivan Cohen Elias.

**Alexis (Lexie) Aguilar** is a saxophonist currently based in the Twin Cities. In addition to her current studies, pursuing a DMA in saxophone performance at the University of Minnesota, she teaches as an adjunct professor of saxophone at the University of Saint Thomas in Saint Paul, Minnesota as well as privately in the community. Lexie enjoys being an active member of her music communities, and has performed with the Minneapolis Orchestra, the Quad City Symphony Orchestra, at North American Saxophone Alliance Regional Conferences, and at the Iowa Saxophone Unite Conferences. Additionally, she loves working with the University of Minnesota's New Music Ensemble, both as a performer and administrator. Previously, Lexie received a Masters in Music from the New England Conservatory under Ken Radnofsky, as well as a Bachelor of Arts in both French and Saxophone performance at Augustana College, under Dr. Randall Hall.

## "I am the Space..."

by Benjamin Shirey

*"I Am the Space..."* delves into the impermanence of self and the transient nature of being. The piece navigates the tension between presence and absence through fragmented text and sound, inhabiting the space between moments, thoughts, and emotions.

The text unfolds an evolving self, shifting through contradictions and pauses, questioning the nature of existence. As the piece progresses, it leads to a quiet realization: "I'm here. I am the space." The music mirrors this introspection, blending stillness and motion to create a contemplative space where listeners can experience the subtle complexity of being.

**Benjamin Shirey** is a native Texan composer and artist who earned his bachelor's and master's degrees in Composition from the University of North Texas (UNT), where he studied under renowned mentors Panayiotis Kokoras, Jon Nelson, David Stout, Cindy McTee, and Marco Buongiorno Nardelli. His work spans experimental opera and film to electro-acoustic music, exploring themes such as acoustic phenomenology, ontology, artificial life, and immersive systems.

Now pursuing a Ph.D. in Composition at UNT, Shirey's current research focuses on immersive systems, intermedia, and artificial intelligence, using these to uncover new dimensions in music, sound art, and the dynamic intersections of technology and the arts.

## Anamorphism

by Hangzhong Lian

*Anamorphism* is a piece composed for electric guitar and multi-channel electronic music, inspired by the classic Chinese pop song *Congratulation!* from the Republic of China era. Through modern technology, I deconstructed and reconstructed its melody, creating a strange and abstract sound world. Traditional emotional expressions are compressed into fragments shaped by digital technology, transforming into an abstract experience of nostalgia.

The term *Anamorphism* in the title has two layers of meaning, corresponding to both the technical and musical aspects of the work:

1. In computer science, *Anamorphism* refers to a recursive pattern that generates complex data structures from basic elements. For instance, it can create lists or tree structures by recursively applying generation rules.
2. In geology, *Anamorphism* refers to the process in which rocks undergo recrystallization or chemical changes in the Earth's crust under high temperature and pressure, causing the rearrangement of minerals or the formation of new mineral compositions.

On the technical level, the harmonic structure of the work is based on a database of over 1,600 commonly used guitar chords within tonal system. I developed a chord stability calculation algorithm using Marco Stroppa's VPS theory (Vertical Pitch Structure) to calculate the stability values of all chords in the database.

Additionally, I applied an automatic harmony writing program that I developed to reconstruct the deconstructed musical material. The architecture of this program mirrors *Anamorphism*, recursively generating new harmonies. These algorithms reassemble the familiar sounds, presenting them in an alienated, mechanical way. In the end, the original melody is stripped of its emotional content, reduced to sounds driven purely by data.

Musically, I designed special spatialization effects for the electronic music: the harmonies move in a circular sound space in a clockwise direction, following a specific cyclical pattern (see the performance instructions on the first page of the score). The harmonic flow is extremely slow and blurred, while the electric guitar gradually detaches from its original accompaniment role with the electronic sounds, moving beyond the fixed movement pattern. This musical process symbolizes the chemical changes that occur



in the anamorphic transformation of rocks. Ultimately, the electric guitar clearly plays the original melody fragment, offering the audience a subtle reminder of the relationship between the work and its original material.

Through this musical context, I aim to depict a sense of blurred, dreamlike, and unconscious nostalgia. During this process, the algorithms abstract emotions into sound symbols that feel familiar yet unreachable. The past and present intertwine in this piece, forming a nostalgia unique to the digital age, kind of nostalgia that cannot be truly grasped, but only reflected and lost within layers of sound.

**Hangzhong Lian** is a young composer from China whose work investigates the unique relationships between mathematical structures and sound, as well as the complex interactions between sound and human emotion, expressed through poetic musical forms.

Lian is currently pursuing a Master of Music in Composition at Boston Conservatory at Berklee, studying with Dan VanHassel, and has previously studied composition with Chinese composer Jian Liu and German composer Tristan Xavier Kvðster, as well as computer music with Jialin Liu. He has also participated in masterclasses with composers Lei Liang, Wang Lu, and Juri Seo.

His compositions have received multiple awards and have been selected for the Atlantic Music Festival in the U.S. His academic papers have been presented at top conferences in China. As a Lisp programmer, Lian has developed several libraries for OpenMusic, including tools for automated harmony writing, chord stability analysis, texture generation, and pitch material analysis.

Sean Zhou, Electric Guitarist | Audio Engineer | Berklee College of Music student

## Dante & Virgil

by Matt A. Mason

The text of *Dante & Virgil* is a dissection and reconstruction of the descriptions of Virgil in Dante Alighieri's *The Inferno* through the perspective of queer romance and religious trauma. Part of the text is written phonetically to represent the blossoming of language to connect the experiences of Dante and Virgil. In *The Inferno* Dante claims it was Virgil (born centuries before him) that taught him how to write. In my interpretation, Virgil instead teaches him to speak. Dante is saved from the leopard, a feminine personification of lust, by Virgil who leads him directly to the gates of hell with the directive that the only way out of hell is through it. In the context of queerness, this represents the guardianship from a queer community that has experienced trauma at the hands of religious institutions: trauma that they (like me) overcame through the guidance and support of others. In the process, Dante becomes infatuated with Virgil as an author he admired, a guardian, and a guide. How fitting then that upon arriving at the gates of paradise, Virgil is denied entry and Dante must suffer the journey through paradise alone.

Midway lost, pity me.  
 Ghost or man.  
 Climb, Fount from which springs joy.  
 Avail me – my love, my master, my author.  
 Protect me.  
 What have I heard of Heaven?  
 Deliver you, as to God.  
 Grant these exhausted souls fractions of a pause.  
 Eternal – and I, last.  
 And after, he laid his hand on mine.

**Matt A. Mason** is a composer, pianist, and educator from Lincoln Illinois whose work has been described as brimming with “constellations of pitch and rhythm in a densely complex mesh.” Matt’s work as a composer draws deeply from his rural midwestern background, telling stories about queer visibility, nostalgia, social responsibility, and trauma. Matt’s latest projects explore using the piano as an intermediary device in embodied performances. Matt is currently an Assistant Professor of Musicianship at Roosevelt University in Chicago, and a Ph. D in Music Composition and Theory (University of Iowa). Matt has worked with prestigious ensembles such as the JACK Quartet, Ensemble Dal Niente, Impulse Ensemble, Random Access Music, Hypercube, The Center for New Music, Out of the Box, and has participated in celebrated international projects such as 250 Piano Pieces for Beethoven, Songs from the Levant, Dances for Water, and Moments in this Time. Matt is the founder, artistic director, and pianist of the New Third Space Ensemble.

## superego

by Maggie Heeren & Carter John Rice

Fake Baseball, an eclectic art pop band from southwest Michigan, released their debut album *In with the Id Crowd* in 2022. Carter Rice asked Maggie Heeren, the band's lead vocalist and mixing engineer, if he could take all eleven tracks from the album and treat them as sound objects to manipulate and process. *superego* is the result of this collaboration.

**Maggie Heeren & Carter John Rice** both work at Western Michigan University where they teach music technology and consume too much caffeine. Carter is a fair amount taller than Maggie, but Maggie would still win in a fight. Their offices are next door (in fact you have to walk THROUGH Maggie's office to get to Carter's office) and absolutely nothing important gets completed when both are present in the shared space. They both like making music, eating vegetables, and playing *Elden Ring*.



# Concert 6

Saturday, April 5, 2025  
Fine Arts Building – 4:30pm

Texture Arc The Points

David Q. Nguyen

fixed media

H & H

Hsuan Chang KITANO

fixed media

Iridium

Sarah Bassingthwaighe

Lisa Bost-Sandberg & Sarah Bassingthwaighe, flutes

THING\_THING for Cajon and Electronics

Patti Cudd and Paul Elwood

Patti Cudd, percussion

First Rain

Brian Post

Garrick Woods, cello

You are the colorful withering in my eyes

Mengmeng Wang

Lisa Bost-Sandberg, flute

Atracones (Binge Eating)

Erik Deerly

fixed media

## Texture Arc The Points

by David Q. Nguyen

*Textures Arc The Points* is dedicated to my late teacher Mark Chambers, who was a great composer that often introspect about music. Thank you for introducing me to the world of “Spectra and Pixies” and the world of electronics

*Textures Arc The Points* was commissioned by the Debris Project; utilizing sound solely from their database.

Engulfed by the many points, as these materials conglomerate within the plane  
Matter as figurative and external

Conglomerates veil the arcs

Meandering through the flow, at times with extreme exaggeration Flow that is never the same  
As flow is made up of impermanent elements

Cyclic material that occurs “once”; an ephemeral quality  
Often unfair

Endure with an inner rhythm of  
Textures of a phantom-like movement  
Veiled by the engulfment of the points

We endure through perception of, not form, but rather  
Yielding the flow  
And respond to the “through” material

**David Quang-Minh Nguyen** is an audio engineer, sound designer/re-recording mixer, and composer of concert music. His current interests lie in composing acousmatic works that explore multi-channel loudspeaker expansion, various types of sound spatialization, and immersive audio.

Recognized nationally and internationally, David has had his works presented at the June in Buffalo New Music Festival, where he received individual master classes with Harvey Sollberger, Martin Bresnick, Roger Reynolds, and Brian Ferneyhough. He was an active participant in the Festival DME under the direction of Åke Parmerud, Musique & Recherches Académie d’été de composition électroacoustique under the direction of Annette Vande Gorne and João Pedro Oliveira, and the Sounds Around Me Festival under Thomas Gorbach. He was also selected by Master Artist Robert Normandeau for a residency at the Atlantic Center for the Arts.

His works have been presented at more than fifty national and international events, and he is a laureate or finalist in numerous competitions. He has been published on ABLAZE Records’ Electronic Masters Vol. 7 and received an honorable mention at the XII° Destellos Electroacoustic Competition 2019 for his work *Misprints*. He also placed 2nd in the XIII° Destellos competition for *Adumbrations*, was a finalist for the PRIX CIME 2019, and won 2nd place for the ASCAP/SEAMUS Award for his work *Weight Stranding*. In 2021, his SEAMUS-commissioned piece *Whale Song Stranding* was selected for presentation on the SEAMUS 31 CD and received the Ars Electronica Forum Wallis selection. David was awarded the Prix CIME 2023 Residency Award for *Whale Song Stranding*. His work *Texture Arc the Points* won 1st place in the ULJUS Međunarodno Pijanističko Takmičenje Smederevo Competition and 2nd place in the prestigious Concours Biennal de Composition Acousmatique Métamorphoses.

David Q. Nguyen holds a BM from Old Dominion University, where he studied with Andrey R. Kasparov and Mark Chambers. He also graduated at the top of his class from The Omega Studios School of Applied Recording Arts & Sciences with a focus on Audio Engineering in the Music Industry and Film/Television. He has received his Master’s degree and is currently pursuing a Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign, where his primary teachers are Reynold Tharp, Erik Lund, Eli Fieldsteel, Sever Tipei, and Scott A. Wyatt.

## H & H

by Hsuan Chang KITANO

*H & H*, short for “Hsuan & Harpsichord,” captures the connection between the harpsichordist and the instrument. The piece draws from the daily rituals of caring for the harpsichord, ‘cleaning, tuning, and repairing,’ celebrating these simple yet meaningful acts. As these sounds blend with the flow of everyday life, from early morning to late-night practice and performance, the music transitions into fantasy-like passages, illustrating the mental and emotional journey within the harpsichordist’s mind. *H & H* offers a glimpse into the quiet yet profound moments that shape the harpsichord’s voice, revealing its resonant narrative.

**Hsuan Chang KITANO** is a producer, curator, and versatile keyboardist, performing on harpsichord, fortepiano, and piano. Her journey combines diverse cultural perspectives with contemporary interpretations, honoring the improvisational traditions of seventeenth- to nineteenth-century Europe and Asia. Currently, she enjoys expressing her voice through fix media, embracing both the highs and lows of her experiences.

## Iridium

by Sarah Bassingthwaighte

*Iridium* is a hard, brittle, elemental metal and is the second-densest metal (after Osmium) with a density of 22.5. It is often alloyed with platinum. This creates a connection to Varèse’s *Density 21.5* for flute alone, which has played a large part in my musical life. *Iridium* is one of the rarest metals found in the earth’s crust (found in Alaska, amongst other places); it exists mostly in the core of the earth. If *Iridium* were formed into the shape of a gold bar, it would shatter under its own weight.

*Iridium* is in three short continuous movements, 6 minutes in total. We begin in the core of the earth: pulsating, molten, and hot. Metallic whooshes, pulses, and drones play against the live flute flutters, bends, and other special effects. After about two minutes, we emerge onto the earth’s surface into the mountains of Alaska in an ethereal, evocative mix of ocean waves, gulls, wind, whale songs, and celestial voices, and the live and recorded flutes dance through the harmonic series on C. In about the fourth minute, the pulsating, ominous pressure returns, and gradually the *Iridium* shatters into many pieces.

*Iridium* is composed for two flutes and fixed electronics. The electronics consist of 74 imported found sounds, 72 recorded flute clips, and 25 Ableton sounds. Some of these shared the same track, so there is a total of 20 tracks against which the two live flutes play. The density of the sounds you hear is intended to reflect the density of the metal. The recorded flutes, which I recorded in my home studio, serve as a bridge between the live flutes and the electronics. The coordination is fluid and organic, with time marked in the score in seconds, and an approximation of the electronics notated in the score, and the performers are given flexibility.

**Dr. Sarah Bassingthwaighte** is a composer and flutist who loves to play, teach and create music. She has received accolades in each of these roles in Iceland, England, Europe, Russia, Mexico, and the United States. She is a 2024 1st place winner of the International Saint-Saëns Competition in Composition, a 2024 Finalist for the American Prize and her compositions won the Newly Published Music Competition of the National Flute Association in both 2013, 2018, 2019, 2020, and 2021. The London Symphony Orchestra recorded Dr. Bassingthwaighte’s Concerto for Double Bass and Orchestra in 2023, and a full album is in progress for 2025. Other notable performers include members of the Scottish Royal Orchestra, the Seattle Symphony, the Port Angeles Symphony, and the Beaverton Symphony, and soloists including Megan Lanz, Jill Felber, Claudia Anderson, and Steve Schermer. In fall of 2022, Sarah performed the US Premiere of Marquez’ *Danzon #3* with guitarist Alejandra Reyes Zamarano and the Northwest Symphony Orchestra. She will be Composer-in-Residence in Sweden, at the Visby International Centre for Composers (VICC) as well as at the Uncool Residency in Switzerland. She is the flutist for The Sound Ensemble, the Ecco Chamber Ensemble, and Windsong Classical Trio. She has served on the faculties of University of Washington, Seattle University, the Rachmaninov Institute in Tambov, Russia, the Seattle Youth Symphony, Music Center of the Northwest, and was Founding Director of Affinity Chamber Players during its 13-year lifespan. At the age of 18, she performed Jacques Ibert’s Concerto with the Seattle Symphony, and has since received numerous awards. Her solo CDs include *Songs from the Caucasus*, *Stalks in the Breeze* and *Flute Meets Machine*, and she and Mark Wilson recorded *Around the World and Through Time* as the ensemble Sirocco. The British journal *Pan Magazine* acclaims her “hypnotic and rich sound” and goes on to say “The tone quality is full of depth and power. Bassingthwaighte seems to have a particular talent for communicating the message of contemporary pieces,” which are “performed with polish and virtuosity.” A past president of the Seattle Flute Society, Sarah has been a featured lecturer and performer for the National Flute Association, and a presenter at College



Music Society conferences. She actively commissions new pieces for solo flute or chamber ensembles, and has been responsible for the commission, performance, and recording of more than 36 new pieces. She has a DMA in flute performance and an MM in composition from the University of Washington, an MM in theory and pedagogy from Central Washington University, and a BM Honors in performance from Indiana University, Bloomington. Her flute teachers include Carol Wincenc, Julius Baker, Peter Lloyd, James Pellerite, Felix Skowronek, Bonnie Blanchard and Hal Ott and her composition teachers include Richard Karpen, Diane Thome, John Mickel and Margaret Brouwer. Bassingthwaighe is Head of Composition at Seattle Pacific University. Besides playing music, Sarah loves to hike and travel, especially with her son Izzy and her dog Bibi. They've gone to Kenya, Uganda, Ecuador, Peru, Norway, Italy, Russia, Iceland, and more, in a spirit of adventure and broadening perspective.

## THING\_THING for Cajon and Electronics

by Patti Cudd and Paul Elwood

Is AI consciousness nothing? Is it something that we have created that now, on a fundamental level, exists? Or is it nothing? The use of a computer-generated voice, a faux-sounding consciousness, begins this composition. The performer triggers a number of samples of paraphrases of texts by philosophers Martin Heidegger and René Descartes, artist Henri Matisse, and me (based on Heidegger); a voice from NASA states that "There is [sic] now four computers that have control of primary critical functions." At this point, the program takes over and the performer must conform, for a while, to the synthetic triangle, square, and white noise sounds that the computer generates. Throughout, an earlier mechanical instrument, the Wurlitzer organ, appears as emblematic of our cartoonish efforts to develop creative engines that operate independent of our control.

**Dr. Patti Cudd** is an accomplished percussion soloist, chamber musician, and educator, known for her dedication to 21st-century music. As a member of the acclaimed new music ensemble Zeitgeist, she has performed and led master classes across North America, Asia, Europe, and South America. She has participated in prominent festivals worldwide, including the Bang on a Can Festival at Lincoln Center, ICMC, Frau Musica Nova in Germany, Ciclo de Percusiones in Mexico City, PASIC, SEAMUS, and the Los Angeles Philharmonic's Green Umbrella Series.

Throughout her career, Patti has collaborated with groundbreaking composers like Brian Ferneyhough, Morton Feldman, Roger Reynolds, Pauline Oliveros, John Zorn, Julia Wolfe, and Frederic Rzewski. She has premiered over 200 new works as a percussionist and recorded with labels such as Hat Hut, Bridge, New World, CRI, Innova, Emf Media, and Mode. Recently, she released a triple solo CD featuring percussion and electronic music on Innova Recordings. She is a Yamaha Performing Artist, endorses Sabian Cymbals, and is a member of the Vic Firth and Black Swamp Education Teams.

Dr. Cudd holds a Doctor of Musical Arts in Contemporary Musical Studies from the University of California, San Diego, a Master of Music from SUNY Buffalo, and completed undergraduate studies at the University of Wisconsin-River Falls. She also studied with a Fulbright Scholarship at the Royal Danish Conservatory of Music in Copenhagen. Her teachers include renowned musicians like Steven Schick, Jan Williams, and Gert Mortensen.

Currently, she teaches percussion and new music at the University of Wisconsin-River Falls. For more information, visit [www.Patticudd.com](http://www.Patticudd.com).

**Paul Elwood** Composer, educator, 5-string banjoist. Currently professor of composition at the University of Northern Colorado. Elwood's music has been featured in Russia, Bulgaria, Mexico, France, Australia, South Africa, Malaysia, Thailand, Scotland, Germany, Spain, and all over the

He is a Fellow of the American Academy in Rome and of the Camargo Foundation (Cassis, France). Elwood's compositions are published by C.F. Peters, Smith Publications, and Western Wear Music Publishing.

## First Rain

by Brian Post

*First Rain* is based around a recording that I made of the first rain of the long winter rainy season located in Arcata CA in early November 2022. The audio of the first rain has been combined with the sounds of a Jean-Claude Risset harmonic arpeggiator, created using Pure Data (PD). I then created audio reactive, geometric visuals using GEM a digital video external that runs in PD. Lastly a simple score was written for cello made up of possible scales to be used to improvise freely with for the length of the piece. The overall effect of the electroacoustic work is to give the performer and the listener a deep quiet sense of the transformative power that the rains bring to the Northern California region every year and have been doing so for millennia.

**Brian Post** has been teaching composition, music theory and music technology classes at Humboldt State University since the fall of 1998. He has a BA in piano performance from California State University, Hayward, an MM and DA in Theory and Composition from the University of Northern Colorado. Prior to his position at HSU, Dr. Post taught at Emporia State University, the University of Northern Colorado, the Rocky Mountain Music Technology Workshop, the Midwest Music Camp, the Interlochen Arts Camp, and the International Music Camp.

Compositions and arrangements by Dr. Post have been performed and recorded by the Greeley Philharmonic, Cal State Hayward Big Band, Interlochen Lab Band I, Interlochen Concert Band, ESU Wind Ensemble, Eranis Flute Ensemble, ESU A Cappella Choir, ESU Opera Company, Greeley Children's Chorale, and the HSU Wind Ensemble.

Compositions by Dr. Post include; the film score for *The Music Inside*, a dramatic full-length feature film starring Amy Redford, Mary Ellen Trainor, and Brian Wimmer, *Stricken*, a cross discipline work performed in Spain, an ancient East Indian play titled *Shakuntala*, that received a Meritorious Achievement Award from the Kennedy Center, Radioman,,À composed music and created sound effects for a two-hour premiere production focusing on war veterans and their struggles performed by the Dell,ÀArte Theater Co., *Prairie Creek Trails*, a piece for cello and digitally altered nature sounds recorded in Redwood National Park, premiered at the 2018 Electronic Music Midwest Festival and *The Diamond*, written for digitally altered Tibetan Bells, rush hour sounds and video recorded in LA, scored for voice, cello and electric piano, premiered at the 2019 Atemporanea Festival, in Buenos Aires.

Currently, Brian is composing for and performing with SoniX an experimental music group that performs twice monthly at The Sanctuary a creative venue for artists and musicians in Arcata California.

**Garrick Woods** comes from a family of professional musicians and studied music extensively from his earliest years. While cello remains his primary instrument, he also studied trombone, voice, bass, and conducting. Primary instructors included Mark Votapek, Nancy Green, John Eckstein and Pegsoon Whang, with supplemental instruction from Pamela Frame, Emilio Colón, Steve Balderston, and Janos Starker. Garrick holds Bachelors and Masters degrees from the University of Arizona and completed a Doctor of Musical Arts degree from the University of Utah in 2016.

As a performer, Dr. Woods delivers emotionally stirring performances with understanding of a variety of styles. He regularly performed as a member of the Tucson Symphony, as a substitute for the Utah and Hawaii Symphonies and now serves as principal cello of the Eureka Symphony. Garrick also performed as a studio musician on many television, game, and film soundtracks. He currently holds the title of Assistant Professor at Cal Poly Humboldt, teaching cello and bass, and also directs the Humboldt Symphony.

Teaching: Bass, Cello, Humboldt Symphony

## You are the colorful withering in my eyes

by Mengmeng Wang

I hope to use fixed media to give this piece a film-like documentary taste. In this piece, the voice and the flute represent two different characters. Sometimes they are intertwined, and sometimes they are against each other. Through this, I aim to add a humanized and intimate flavor to their interactions.

*You are the colorful withering in my eyes*

It used to be colorful  
Each color was a moment  
Each moment was destined to pass  
Until those color withered away  
I can not see  
Those colors  
As if the winter's scream tears me apart  
Tearing into every fragment that has you  
Each fragment has its unique shape  
Each shape is a moment  
Turning into every paled present  
So  
What color is memory?  
What color are you?  
I can not recall  
Only the scattered shapes remain  
As if everything is still there  
Also, as if it's not...  
The distance between us is a straight line  
Countless points leap up  
In this surface  
No intersecting forces  
Everything is just  
A fleeting splendor  
And  
The rendered seasons  
Colors gradually calm in their dance  
Only left are those shapes  
Therefore  
Each shape has a special trace  
Each trace is a symbol  
Becoming every sound in my world  
You can hear  
In the parallel seasons  
Those tear-like  
Gray and transparent...

**Mengmeng Wang**, composer, have had her pieces performed all around the world at events including ACO Earshot Reading, the MATA festival, the SEAMUS 2021 Digital Conference, the concert of Chicago Composer's Consortium: Experimental Sound Studio, June in Buffalo, the Atlantic Center of the Arts, Ithaca NY, Glasgow UK, and the Beijing Modern Music Festival. She was chosen as a residency composer by MacDowell, Ragdale Foundation and Atlantic Center of the Arts. Her music was awarded the 2022 Petrarch International Music Competition the Third Prize and an Honor Award at the 1st eARTS Digital Audio Competition etc. She has had the privilege of working with a number of ensembles and performers, including Naples Philharmonic, Shanghai Opera Symphony Orchestra, Ensemble Dal Niente and International Contemporary Ensemble.

## Atracones (Binge Eating)

by Erik Deerly

*Atracones* is an electronic music composition that reflects the composer's background in *musique concrète*. The piece utilizes manipulated field recordings and generative audio to create an immersive experience, encouraging listeners to conjure their mental images. Performative noise and driving pulsations propel the piece forward through a sonic maze.

**Erik Deerly** is an audiovisual artist who exhibits across the Americas, Asia, and Europe. His work explores synesthetic experiences and is driven by perception and cognition. Awards include a New Frontiers of Creativity Grant, multiple film festival honors, a South by Southwest Interactive prize, a Lumen Prize selection, and an Aesthetica Art Prize. Erik is a professor and head of the Department of Art at the University of Louisiana at Lafayette.

Recent exhibitions, screenings, and performances include Experimental Film & Video 2023 at the CICA Museum in South Korea; VIDEOMEDEJA International Video Festival 27, in Novi Sad, Serbia; Maracay International Film & Video Festival, in Maracay, Venezuela, and 2023 International Electroacoustic Music Exhibition, MUSLAB, Guayaquil, Ecuador. His most recent sound art album, *A Sense of Place*, was released in 2022 by Arpaviva Recordings. His animated audio/video work, *Via Onda Corta*, premiered at the El Ojo Iluso Film Festival on June 20, 2024.



# Concert 7

Saturday, April 5, 2025  
Fine Arts Building – 8pm

Reverie

fixed media

Leah Reid

cold blue

video

Frank Felice

My Last Tape Piece

fixed media

Brian Belet

Rough Gem

Lisa Bost-Sandberg, flute

Hoàng Phó

Until Heard

Kari Johnson, piano

Kyong Mee Choi

Echoes of Ink and Flow

Huan Sun, performer

Huan Sun

Ye-chong

fixed media

Ye-chong Jeon

Turning

Lisa Bost-Sandberg, flute

Michael Wittgraf

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[emmfestival.org](http://emmfestival.org)



## Reverie

by Leah Reid

*Reverie* is an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work comprises eight sections that alternate between explorations of the music boxes, gears and chimes. In the work, the music boxes, sounds are pulled apart, exaggerated, expanded, and combined with other sounds whose timbres and textures are reminiscent of the original. As the piece unfolds, the timbres increase in spectral and textural density, and the associations become more and more fantastical. Gears are transformed into zippers, coins, chainsaws, motorcycles, and fireworks, and the chimes morph into rainstorms, all sizes of bells, pianos, and more.

**Dr. Leah Reid** (b. 1985) is a composer, sound artist, researcher, and educator, whose works range from opera, chamber, and vocal music, to acousmatic, electroacoustic works, and interactive sound installations. Her primary research interests involve the perception, modeling, and compositional applications of timbre. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception, and color. In recent reviews, Reid's works have been described as "immersive", "haunting", and "shimmering".

Winner of a 2022 Guggenheim Fellowship, Reid has also won the American Prize in Composition (Vocal Chamber Music Division), first prizes in the "Galaxies" 6th International "New Vision" Composition Competition in memory of Nicolaus Copernicus, Musicworks' Electronic Music Composition Contest, the 8th KLANG! International Electroacoustic Composition Competition, the Gaetano Amadeo Prize, the Tesselat Electronic Music Competition, and the Franz Schubert Conservatory International Composer Competition, Sound of the Year's Composed with Sound Award, the Film Score Award in Frame Dance Productions' Music Composition Competition, the International Alliance for Women in Music's (IAWM) Pauline Oliveros Award, and second prizes in the Iannis Xenakis International Electronic Music Competition and the 13th International Destellos Competition. She has received fellowships from the Guerilla Opera Company, Transient Canvas, Copland House, the Hambidge Center, MacDowell, the Virginia Center for the Creative Arts (VCCA), the Ucross Foundation, and Yaddo.

Reid has worked with and received commissions from ensembles such as Accordant Commons, Blow Up Percussion, Concavo & Convesso, Ensemble Móbile, Guerilla Opera, the Jack Quartet, McGill's Contemporary Music Ensemble, Neave Trio, Sound Gear, Talea, and Yarn/Wire. Her compositions have been presented at festivals, conferences, and in major venues throughout the world, including Aveiro\_Síntese (Portugal), BEAST FEaST (England), Espacios Sonoros (Argentina), EviMus (Germany), Forgotten Spaces: EuroMicrofest (Germany), the International Computer Music Conference (USA, Ireland & Chile), IRCAM's ManiFeste (France), LA Philharmonic's Noon to Midnight (USA), the Matera Intermedia Festival (Italy), the New York City Electronic Music Festival (USA), the OUA Electroacoustic Music Festival (Japan), the San Francisco Tape Music Festival (USA), Série de Música de Câmara (Brazil), the Society of Composers National Conference (USA), Soochow New Voice Concert Series (China), the Sound and Music Computing Conference (Germany), the Tilde New Music Festival (Australia), the Toronto International Electroacoustic Symposium (Canada), and the Workshop on Computer Music and Audio Technology (Taiwan), among many others. Her works are published with Ablaze Records, Cero Records, New Focus Recordings, Parma Recordings, RMN Classical, and BabelScores.

She is Vice President of the International Alliance for Women in Music (IAWM), Vice President for Programs and Projects for the Society of Electroacoustic Music in the United States (SEAMUS), and the Artistic Director of the Boston New Music Initiative (BNMI).

Reid received her D.M.A. and M.A. in music composition from Stanford University and her B.Mus from McGill University. Reid's principal teachers include Mark Applebaum, Jonathan Berger, Brian Ferneyhough, Sean Ferguson, Ana Sokolovic, and Brian Paul Harman. Reid has taught at Stanford University (Stanford, CA), University of the Pacific (Stockton, CA), and at the University of Silicon Valley (San Jose, CA). She is currently an Assistant Professor at the University of Virginia (Charlottesville, VA), where she teaches courses in music composition and technology. Additional information may be found at [www.leahreid.com](http://www.leahreid.com).

## cold blue

by Frank Felice

*cold blue* was composed for Butler University's 2021 Elektronik Musik Fest. Designed as a meditative composition to work within a concert or program of very busy, active works, it reflects my love of the stillness of winter. The title of the piece is also a small homage to the wonderful work of composer/author Jim Fox whose record label of the same name features works of west-coast minimalism.

**Frank Felice** (b. 1961) is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. Recent projects of Felice's have taken a turn toward the sweeter side, exploring a consonant adiatonicism. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra. Frank currently teaches at Butler University in Indianapolis, Indiana

## My Last Tape Piece

by Brian Belet

Like most composers from my now seasoned generation, my early work within electro-acoustic music was created in the classic analog tape studio, with the imposing modular analog synthesizer as the centerpiece and multiple reel-to-reel tape machines connected in support. This was the pre-real-time era of fixed media compositions that were designed to be performed in concert via tape playback in a darkened hall. This was the wonderful hands-on era of tape music, complete with grease pencils and single-sided razor blades.

The primary sound sources for this work emanate from old analog tape machines, specifically the inherent sounds they make during routine operation (the old analog studio was a delightfully noisy place!): clicks from the primary Play/Record/Rewind control switches, machine hums, tape running through the capstan, and tape whirring and flapping at the end of the rewind/fast forward process. Additional source sounds come from some of my old analog synthesis compositions, including those that naturally degraded through years of less-than-ideal tape storage.

This *musique concrète* composition was constructed as a fond remembrance of my analog studio roots, treating the source sounds both seriously and playfully, starting with a careful plan and then letting the unexpected sound discoveries enter the fray, as that is how work in the analog studios often progressed. As most of the algorithms utilize stochastic processes, each live run through the program produces a unique sonic result on the micro level.

**Brian Belet** lives on the island of O'ahu, Hawai'i with his partner and wife Marianne Bickett. His music is published on albums by Capstone, Centaur, Frog Peak Music, IMG Media, Innova, New Ariel Recording, PARMA Recordings (Navona and Ravello imprints), SWR Music/Hänssler Classic, and the University of Illinois labels. His research is published in Contemporary Music Review, Organised Sound, Perspectives of New Music, Proceedings of the International Computer Music Conference, and Proceedings of the International Web Audio Conference.

Belet earned the degree of Doctor of Musical Arts from the University of Illinois (Urbana-Champaign) in 1990, and he enjoyed a thirty-year academic career. Dr. Belet retired from San Jose State University (California) as Emeritus Professor of Music in 2020, where he was named President's Scholar in 2017.

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

## Rough Gem

by Hoàng Phó

*Rough Gem* was inspired by the performance mode of the Japanese shakuhachi that regards the role of the player as an imperative component along with the music. Expressions through breathing are exploited by various extended techniques, becoming the central compositional emphasis that leads the sound to behave as naturally as it is physically made by circulations of air through the instrument. Many of the sonic instances were also realized and modified electronically to create multiple soundscapes adding more colors to the solo part.

**Hoàng Phó** is a Vietnamese composer and pianist currently residing in Florida. His music covers a wide range of practices, from instrumental to electronic categories where he seeks to unfold possibilities of sonic colors that are unique yet receptive to listeners. In addition to exploring timbre as the primary impetus of his compositions, Phó is also fond of incorporating musical elements of Asia, especially from the Vietnamese culture with which he grew up, to further expand Asian musical richness to a wider audience as well as visualize himself as an intercultural composer.

Phó's music has been performed by numerous reputable artists and ensembles. He has collaborated with Ekmeles, ~Nois, Ensemble Dal Niente, Apply Triangle, JACK Quartet, Irvine Arditti, Nina Janßen-Deinzer, Sunshine city Opera, International Contemporary Ensemble, and Boston Musica Viva. His orchestral works have been read and presented by Yong Siew Toh Orchestral Institute, Ocala Symphony Orchestra, Florida Orchestra, and Vietnam National Symphony Orchestra.

Besides writing music, Phó broadens himself in numerous activities and other fields such as performance, education, and music production. From 2018-2020, he served as an adjunct professor at the Military University of Culture & Arts – Vietnam where he taught courses in music theory and instrumentation. By that time, he was simultaneously a core developmental member at Inspirito School of Music-Vietnam, teaching music theory and fostering growth in contemporary music through performance and production. The year 2021 was a successful year as he and his colleagues presented new music to the audience of Vietnam through a series of monthly contemporary music concerts at Goethe-Institut Hanoi.

Phó is currently pursuing his Doctor of Philosophy in Composition at the University of Florida, where he is serving as a teaching assistant in music theory and aural skills. Among his mentors are Paul Richards, Rich Pellegrin, Tina Tallon, James Paul Sain, Scott Wilson, and Scott Lee. Phó also holds a Master of Music from the University of South Florida and a Bachelor of Music from The Boston Conservatory at Berklee.

## Until Heard

by Kyong Mee Choi

*Until Heard* depicts the awe of nature. Natural sounds such as rain, birds, thunder, ocean reflect our appreciation of the planet. The main piano melody that is recurring throughout the piece implies our awareness to recognize the beauty of nature. The composer hopes humanity to bring consciousness to conserve the planet that has been damaged through human desire and greed.

**Kyong Mee Choi**, composer, organist, painter, poet, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo among others. Her music was published at Ablaze, CIMESEP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Program Director of Music Composition and Music and Computing at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

## Echoes of Ink and Flow

by Huan Sun

In collaboration with Zitao (Victor) Zhang, this 4-channel live performance is controlled by two sensors sewn onto gloves, integrating an IMU system for hand gesture interpretation. The computer processes sensor data, triggering diverse musical elements and spatializations in response to the performer's movements. As a guided sonic curator, I draw inspiration from Chinese ink paintings, translating gestures into a sonic narrative. The attached Chinese ink painting serves as a visual companion, enhancing the audience's immersion in the rich cultural tapestry. The piece echoes the sounds of a flowing river, the delicate movement of fish, and the emotional resonance of a poet ("The clouds and mountains are vast, the river flows endlessly" "云山苍苍，江水泱泱"). Central to the composition is the Guqin, a traditional Chinese instrument, whose timbres blend seamlessly with natural sounds, evoking the essence of rivers and winds. *Echoes of Ink and Flow* is a fusion of gestures, technology, and Chinese aesthetics, bridging ancient traditions with contemporary expression.

**Huan Sun** is a dynamic Chinese contemporary music composer known for her innovative compositions that fuse elements of Chinese culture with contemporary artistic expressions. Drawing inspirations from Chinese traditions, installations, visual arts, fine arts and literature, she pushes the boundaries of cultural diversity through her music. Her accolades include being a finalist for the 2024 Seamus/ASCAP Award and winning the Breaking Barriers Call for Orchestra Scores competition. Additionally, she was recognized as a finalist in BMP's "Next Generation" program and won the first prize in "The 9th Yanhuang Composition Competition."

Huan Sun's work has been showcased at renowned festivals such as the Breaking Barriers at Ravinia Festival, the SEAMUS National Conference, and IRCAM's CIEE Summer Contemporary Music Creation + Critique Program, and Atlantic Music Festival. She has received commissions from esteemed institutions including Zhejiang Conservatory of Music, the Atlantic Music Festival and IU Percussion.

Huan Sun holds a Bachelor of Music degree from the Central Conservatory of Music in Beijing, a Master of Music degree from the Mannes School of Music, and is currently pursuing a doctoral degree in composition at Indiana University Bloomington.

## Ye-chong

by Ye-chong Jeon

*Ye-chong* is a personal journey through my name, which has been with me since birth. It carries a special meaning: "Ye" means "be polite," and "Chong" means "be brilliant." While I have sometimes felt the pressure to meet these expectations, I have come to appreciate my name for its sound and look.

In this piece, I recorded different people saying my name, and it is fascinating to hear the slight variations in their pronunciations. Each variation reflects how individual relationships influence the way my name is expressed. Throughout the composition, *Ye-chong* is repeated with different filters, pitches, and speeds, creating a playful sound landscape.

The piece concludes with a clearer version of *Ye-chong* symbolizing my journey to embrace my true self amid many voices.

A composer from South Korea, **Ye-chong Jeon** is pursuing a Master of Music in Composition at Indiana University Jacobs School of Music, where she is working with P.Q. Phan, Don Freund, John Gibson, and Chi Wang. She completed her Bachelor of Music Degree at Seoul National University in South Korea, studying composition with Shinuh Lee, Uzong Choe, and Sebastian Claren. Her compositions have been featured in She Scores, RED NOTE New Music Workshop, New Voices in Michiana, Vienna Contemporary Composers Festival, and Zodiac Music Academy & Festival by Ensemble Dal Niente, Ensemble PHACE, Ensemble CONCEPT/21, etc. She has composed not only for classical music, but also for Korean traditional instruments, juvenile dramas, musical theaters, ballet, monodrama, and short film. As a leader and a composer of creative ensemble 'Ongojsin,' she designed new music concerts with subjects of 'Coexistence & Symbiosis,' 'Landscape and Music,' and 'Four Seasons.' She draws inspiration from diverse music, cultures, and phenomena.

## Turning

by Michael Wittgraf

*Turning*, for flute and live electronics, was composed in 2024. It is specifically for Kingma System® flute with Glissando Headjoint® and Kyma software by Symbolic Sound. The title refers to change, as in "turning over a new leaf", or "the weather is turning". Sounds of this music evoke a distant marshland in the autumn, as birds flock and temperatures cool. All electronic sounds come from the live flute, giving the player freedom to guide the music as it unfolds.

**Michael Wittgraf** is an electronic music composer whose recent work explores live manipulation of video and audio. His music has been performed in North America, Europe, Asia, South America, and Australia, and appears on the Eroica, New Ariel, SEAMUS, Navona, and Ravello labels. He has awards, commissions, and recognition from ASCAP, Modern Chamber Players, National Symphony Orchestra, Tempus Fugit, Louisiana State University, University of Minnesota, University of North Dakota, Florida State University, PiKappa Lambda, Zeitgeist, Chiara String Quartet, Bush Foundation, North Dakota Council on the Arts, and more.

Mike is a multi-instrumentalist, having performed with the Greater Grand Forks Symphony Orchestra on bassoon, in a number of rock-and-roll bands on keyboards, saxophone, and electric bass, and as a solo and collaborative performer on computer. He holds the title of Chester Fritz Distinguished Professor at the University of North Dakota, where his teaching specialties are music technology, composition, theory, and bassoon.



# Organizers

## **Mike McFerron**

*Founder & Festival co-Director*

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>.

## **Ian Corbett**

*Technical Director & Festival co-Director*

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. Highly active in the AES for over twenty years, Ian is Co-Chair of the AES Education Committee, and previously served as Vice President of the Central USA and Canada region. 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 even forensic audio evidence recording. He has mixed FOH and occasionally monitors for many headline artists at venues around the USA. 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, his book, "Mic It! – Microphones, Microphone Techniques, and Their Impact on the Final Mix" is in its second edition, and he has also written articles for Sound On Sound and Live Sound International. He holds a Doctor of Musical Arts degree in music composition, but he doesn't do that much anymore... 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, Elektramusik, junctQín, NewKeys, Alcome, and the NYU New Music Ensemble, among others. Jason's music has received awards and recognition from XI° Destellos Competition, SEAMUS, junctQín, International Competition for Composers "Città di Udine," ISCM Miami Section/World New Music Days, Concurso Internacional de Miniaturas Electroacusticas, International Electroacoustic Music Contest – CEMVA, Electroacoustic Composition Competition Música Viva, Bourges International Competition of Electroacoustic Music and Sonic Art, ETH Zurich Digital Arts Week Soundscape Competition, Music Teachers National Association/Missouri Music Teachers Association, International Society of Bassists Composition Competition, and ASCAP/SEAMUS Student Commission Competition. His music is available on New Focus, Beneficence, ABLAZE, Thrmnphon, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

## Robert Voisey

*Organization Advancement Director*

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

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

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

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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.



[www.emmfestival.org](http://www.emmfestival.org)