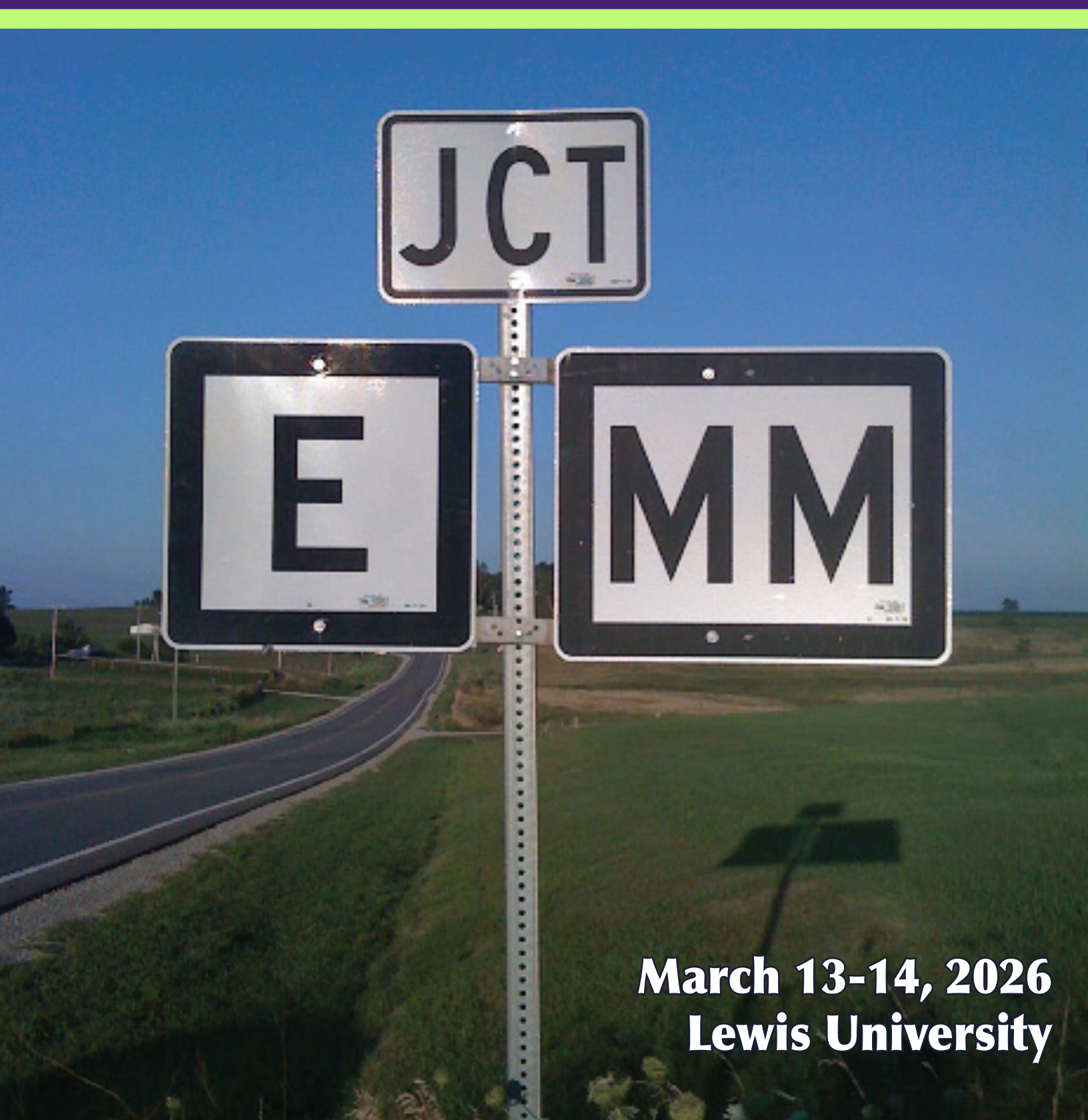


24th Annual Festival  
**Electronic Music Midwest**



**March 13-14, 2026**  
**Lewis University**

*Providing access to new electroacoustic music by living composers*

# ELECTRONIC MUSIC



M I D W E S T

March 13-14, 2026

Lewis University

Romeoville, IL



DEPARTMENT OF  
**MUSIC**  
LEWIS UNIVERSITY

# ELECTRONIC MUSIC



## M I D W E S T

March 13, 2026

Dear Colleagues,

Welcome to the 24th 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 also appreciate Mary Hubbell for serving as our artist in residence this year. Mary 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 2026 EMM will be an amazing festival. If only for a few days, you and your music on this campus 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

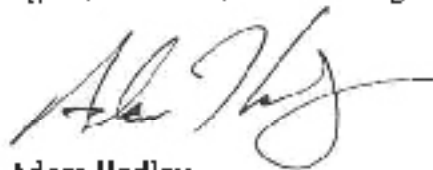
On behalf of Kansas City Kansas Community College, I am excited to welcome you to Electronic Music Midwest!

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 1000 new electroacoustic compositions from across the globe, presented as a series of concerts over a weekend, creating an environment conducive for community interactions among artists, researchers, students, and audience members.

We are also pleased to welcome Dr. Mary Hubbell as EMM's guest performer at this year's festival from Lewis University. In demand as a new music performer and recitalist, she has performed throughout the USA and Europe. 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 co-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 2026.

Again, welcome, and have a great festival!



**Adam Hadley**  
Interim Dean: Arts, Humanities, and Social Sciences



College of Humanities,  
Fine Arts and Communications

March 13, 2026

Dear Friends and Colleagues:

Greetings from the College of Humanities, Fine Arts and Communications at Lewis University, and congratulations on the celebration of the 2026 Electronic Music Midwest Festival! Lewis University is proud to have been affiliated with EMM since its inception in 2000. We are especially pleased to continue supporting and acknowledging the work of Lewis University Professor of Music, Dr. Mike McFerron, EMM co-founder and festival co-director. EMM remains distinctive in the vital role it plays in bringing new and innovative electroacoustic music to life through performances of the highest artistic quality. Since 2000, the festival has featured more than 1,500 works by composers from around the globe. This year's festival welcomes more than 50 artists, innovators, and leaders in electroacoustic music performance and composition. A hallmark of EMM is the opportunity it provides for participants to generate ideas, receive meaningful feedback, and share creative insights. Time for social interaction allows composers and performers to engage one another—as well as audience members and students—helping to build a vibrant artistic community that supports and sustains the future of electroacoustic music.

This year, we are honored to welcome guest performer Dr. Mary Hubbell, described by *The New York Times* as “a soprano with a sweetly focused tone.” Dr. Hubbell has appeared with a wide range of ensembles in both Europe and the United States. In the Netherlands, she performed as a soloist with the Royal Concertgebouw Orchestra under the direction of David Robertson in Louis Andriessen’s *700*, and with the Orkestvereniging Musica in Nielsen’s *Symphony No. 3*, conducted by Hans Leenders. In the United States, she has appeared as a soloist with the Charleston Symphony Orchestra and the Beaufort Symphony Orchestra, among others. Dr. Hubbell maintains a strong commitment to new music, collaborating with ensembles such as the Manhattan Chamber Orchestra, Composer’s Voice Series, counter) induction, and the New Music Festival at UMass Amherst. During her studies in the Netherlands, she participated in the Gaudeamus Festival in Amsterdam and the Young Composer’s Festival in Apeldoorn, working with composers including Louis Andriessen, Donnacha Dennehy, and Anna Meredith. She performed the role of Katherine Wright in Jocelyn Hagen’s opera *Jest Pilot* in 2014 and gave the New York premiere of Gregory W. Brown’s cantata *Collabor in After-Life* at Weill Recital Hall at Carnegie Hall in 2017. An accomplished recitalist, Dr. Hubbell has presented art song and chamber music in venues such as the Piccolo Spoleto Festival in Charleston, South Carolina, and the Norwottuck Chamber Concerts in South Hadley, Massachusetts. Her album of modern art song featuring new works by Sarah Rimkus, Alice Jones, Ronald Perera, and Gregory W. Brown is scheduled for release by PARMA Recordings in 2026. Dr. Hubbell earned her Doctor of Musical Arts from the Graduate Center of the City University of New York, a First Phase Degree in Classical Singing from the Royal Conservatory in The Hague, and a Master of Music in Voice from the University of California, Santa Barbara. She has served on the faculties of Smith College, Westfield State University, and the University of Massachusetts Amherst.

We are grateful for your continued support of this remarkable festival and look forward to another inspiring year of artistry, innovation, and collaboration.

Sincerely,

Mark Swain  
Dean, College of Humanities, Fine Arts and Communications  
Lewis University



## 2026 Guest Performer: Mary Hubbell

Described in the *New York Times* as “a soprano with a sweetly focused tone,” Mary Hubbell has appeared with a variety of ensembles in both Europe and America. In the Netherlands, she was a soloist with the Royal Concertgebouw Orchestra under the direction of David Robertson in a performance of Louis Andriessen’s *Tao* and with the Orkestvereniging Musica in Nielsen’s *Symphony No. 3*, under the direction of Hans Leenders. She has appeared as a soloist with the Charleston Symphony Orchestra, the Beaufort Symphony Orchestra, among others.

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Dr. Hubbell earned a Doctorate of Musical Arts at the Graduate Center of the City University of New York, as well as a First Phase Degree in Classical Singing from the Royal Conservatory in The Hague and a Masters Degree in Voice from the University of California, Santa Barbara. She has served on the faculty of Smith College, Westfield State University, and the University of Massachusetts, Amherst. Dr. Hubbell is based in western Massachusetts; and when not teaching or performing, she can be found practicing yoga or playing with her Cavachon, Fenrir.



Friday, March 13, 2026

Concert 1	pg. 13
Concert 2	pg. 18
Concert 3	pg. 23

Saturday, March 14, 2026

Concert 4	pg. 28
Concert 5	pg. 34
Concert 6	pg. 39
Concert 7	pg. 45



# Concert 1

Friday, March 13, 2026  
Philip Lynch Theatre – 1PM

La Zaguenería	fixed media	Sofía Matus Cancino
2 am in the building	Robin Meiksins, flute	Siyuan Kang
Oscillana	video	Jeff Herriott and A. Bill Miller
Haven	fixed media	Baijin Liu
Phosphenes	Victor Zheng, performer	Victor Zheng
Ghostly Tails	fixed media	Ken Paoli
ARIA (from ORATORIA No. 1)	Benjamin Baker, saxophone	Benjamin Baker

## La Zaguanería

By Sofía Matus Cancino

*La Zaguanería* is an exploration of architecture and time. Using concrete recordings of an architectural vestige of colonial Mexico zaguanes (sturdy wooden doors that once were the passageway from street to courtyards), it amplifies the passage of time as their surroundings give way to industrial change.

All recordings were made in Tenango del Valle, Estado de Mexico in July 2025.

**Sofía Matus Cancino** is a Mexican artist based in Phoenix, Arizona, exploring the convergences of visual music, embodied sound, and algorithmic composition. A self-described professional multitasker, she feels uneasy with the composer role, rejects the divide between art and life, and approaches composition as a space to reimagine human experience in musical structures.

Interested in alternative scoring methods, her work proposes performative, sonic, and visual environments shaped by the ominous, the intimate, and the displacements that mark contemporary life. Her music and audiovisual work have been featured at festivals such as SEAMUS, ARS Electronica, CCMC, Visiones Sonoras, NodoCCS, PRISMS, SPLICE, among others, and performed by ensembles in Mexico and the United States, including Bent Frequency, the Arizona Contemporary Music Ensemble, the Low Frequency Trio, and the FEC Ensemble. Her artistic career includes studies with composers Rodrigo Sigal, Fernanda Navarro, Hugo Solís, João Pedro Oliveira, Gabriel Bolaños, and Alex Temple.

Matus has received awards in Data Sonification, Composition, and Artistic Achievement from Manifest Audio, ASU, and the Ministry of Culture of the State of Mexico, respectively. She has also participated in international collaborative networks, including the INTAC collective (2015–2018), which facilitated joint projects among Mexico, Finland, Canada, and Japan.

She was a Presidential Scholar at Arizona State University (2022-25), where she completed a DMA in the Interdisciplinary Digital Media concentration. She previously earned degrees in Piano Performance (COMEM-2012), Digital Art (UAEMéx-2018), and Music Technology (UNAM-2022). Sofía continues to work as an artist and educator, currently developing her first EP under the Jóvenes Creadores Fellowship from Mexico's National Fund for Culture and the Arts (FONCA).

## 2 am in the building

By Siyuan Kang

*2 am in the building*, then scared, exhale, engine roaring. Am I awake?

**Siyuan Kang** is a composer from China, whose work draws inspiration from folk songs and arts. She views music as a unique language and generally refrains from providing program notes for her compositions, unless required. With a profound influence from folk music, she is committed to harnessing energy and original musical elements from diverse folk traditions, using her distinct approach to create innovative works.

Her compositions have been performed by the Untitled Ensemble in Toronto, with a piano solo piece presented by Mingfei Li in Chicago and New York. Her cello solo work is performed by She Scores artist Jeffrey Singler in Cleveland. Additionally, she was awarded the Orchestra Reading Commission Award for the CCM Concert Orchestra, and her new composition premiered in March 2025.

Kang received guidance from Prof. Jiyong Feng at the Xi'an Conservatory of Music in China. She continued her study at the University of Cincinnati College-Conservatory of Music, where she worked closely with Prof. Michael Fiday and Prof. Miguel Roig-Francoli during her master's studies. She is currently in Doctor of Musical Arts (DMA) program, and Master program in music theory at CCM.

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

## Oscillana

By Jeff Herriott and A. Bill Miller

*Oscillana* is an exploration of movement unbound, where human motion, captured as data, transcends the body to exist between the real and virtual. Animated films and sculptural artifacts emerge from the same gestures, their echoes shifting between the ephemeral and the tangible. Soundscapes ripple with rhythmic distortion, amplifying the interplay of time, space, and form. Here, motion becomes an autonomous force, residual yet resonant, transient yet sculptural, oscillation between presence and absence.

**A. Bill Miller**, also known as 'gridworks1', has exhibited and regularly screened his work nationally and internationally. Bill works with 2D and 3D digital media to create still and moving images. In addition to fixed duration animated videos, Bill also performs with live audio/visuals in traditional gallery exhibitions as well as Art and Music Festivals, livestreams, and in ongoing collaboration for Milwaukee Psych Fest. His work incorporates experimentation with the tools and techniques of professional animation and games industries. He earned his MFA at the University of Wisconsin-Milwaukee in 2008 and serves as Associate Professor of Art and Design at University of Wisconsin-Whitewater. <https://vimeo.com/gridworks1>

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

## Haven

By Baijin Liu

*Haven* is a hallucinatory sound journey about guilt and redemption. It tells the story of a man tormented by his own sins, who seeks solace in a temple, hoping to cleanse his conscience. At first, the distant bells and chanting seem to offer peace, fragile spiritual refuge. Yet as layers of sound unfold, harmony begins to fracture: deep resonances and ghostly echoes reveal the unrest beneath his calm. The temple's serenity becomes a mirror, reflecting his hidden guilt; instead of easing it, the space magnifies his torment. In this shifting sonic landscape, the line between reality and illusion dissolves; redemption and self-punishment collapse into one another. Ultimately, Haven portrays not a sanctuary, but a psychological echo chamber, where salvation and suffering coexist, and the sound of peace carries the unbearable weight of sin.

**Baijin Liu** is a composer and sound artist currently pursuing a Master's degree in Computer Music Composition at the Jacobs School of Music, Indiana University Bloomington. His creative work explores the intersections between electronic sound design, emotional narrative, and multimedia composition. Before coming to Indiana, Liu earned his Bachelor's degree from the Central Conservatory of Music in Beijing, where he majored in Music Artificial Intelligence and Music Information Technology. His undergraduate research and compositions spanned popular music, film scoring, symphonic writing, electronic music, and hallucinatory sound art. Several of his works have been broadcast and archived by China Central Television (CCTV). Liu has presented three major concerts at the Conservatory of Music Computer Music Concert, a Film Scoring Concert, and a World Music Concert Hall of which received high praise. His creative achievements have been recognized with the Danny Award for Hallucinatory Music and the Xinghai Cup Composition Award. Currently, he continues to develop works that merge soundscape composition, immersive audio, and cross-cultural expressions within electroacoustic music.

## Phosphenes

By Victor Zheng

The *phosphenes* we see through our eyelids are a unique sensory immersion, present only in the absence of all other visual stimuli. They derive from nothing, not our dreams nor memories, instead manifesting only the purest imagery conjured by our eyes left to their own devices, through which we can delve into the most immersive and evocative of experiences.

**Victor Zheng** was born in Beijing, China and raised in Portland, Oregon. He holds degrees from Oberlin Conservatory (BM, BA '16), the University of Massachusetts Amherst (MM '18), and the University of Illinois Urbana-Champaign (DMA '23).

Victor explores the intersection between electronic composition and human performance in his work, using algorithmically assisted composition and interactive electronics to power custom designed instruments or featuring as a live companion to acoustic instrumentalists. He has had his music and research featured at events including MOXSonic, Electronic Music Midwest, SEAMUS, NYCEMF, the SCI National Conference, and ICMC, as well as in publications including Art On My Sleeve, Willamette Week, and Oregon Arts Watch.

Victor currently serves on the faculties at North Central College in Naperville, IL and the University of Illinois Springfield in Springfield, IL, teaching composition, music theory, music technology, and music history. Victor Zheng was born in Beijing, China and raised in Portland, Oregon. He holds degrees from Oberlin Conservatory (BM, BA '16), the University of Massachusetts Amherst (MM '18), and the University of Illinois Urbana-Champaign (DMA '23).

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## Ghostly Tails

By Ken Paoli

The idea for *Ghostly Tails* originated with an installation called "Remnants" by Higgs Whatever (Miller Puckette and Kerry Hagen). The installation dealt with the notion of remnants of sound that remain in a space as the sound dies away. This served as an inspiration to compose a piece that used reverb tails as the sole sound source...type of remnant.

Reverb tails from various instrumental samples were deconstructed into Sine, Noise, and Transient components and then turned into synthesizer "patches" that could be manipulated via MIDI. The pitch material to play the "synths" was generated algorithmically using a patch designed by the composer. This was ported to a DAW for further processing, editing, and conversion.

**Ken Paoli**, Professor of Music at College of DuPage, studied composition with Phil Winsor at DePaul University and M. William Karlins at Northwestern University. Ken is involved in archiving and researching the works of American composer Phil Winsor. His paper on "Winsor's Poetics of Music" was presented at ICMC 2021 in Santiago, Chile. Ken's paper "Phil Winsor: An Exemplar of the Artist as Technologist" was presented at ICMC 2024.

Ken's research interests include algorithmic composition and his paper titled "Hindemith and Algorithmic Harmonic Generation" was published by the ICMC in 2019. His latest research paper, "A Hypermetric Approach to Rhythmic Organization in Computer-Assisted Algorithmic Composition," was published in the proceedings of WOCMAT 2023.

Ken's intermedia work, *Triptych*, was premiered at ICMC 2023 in Shenzhen, China. *Three Vignettes for Er-hu Improvisation and Interpretive Dancer* was performed at WOCMAT 2024, where he also delivered a keynote address. Last year, *Music of the Krell* was performed at ICMC 2025 and the NYCEMF 2025.

## ARIA (from ORATORIA No. 1)

By Benjamin Baker

*ORATORIO NO. 1* is a multimedia polyptych for solo instrumentalist, live electronics, fixed media, short film, and interactive video. The title is derived from the musical genre of the oratorio, generally defined as an un-staged musical production in which each performer is representative of a character or chorus within the story. In this work the characters are instead represented by specific electroacoustic textures, recurring audio and vocal samples, the instruments performed by the soloist – in this case, alto and baritone saxophone, visual imagery in the film, and musical motives and chord progressions. All the motives and imagery are derived from a collection of poems organized in a chronological narrative order. In visual art, a polyptych is a painting that is divided into various smaller leaves or panels connected by hinges that fold together. *ORATORIO NO. 1* is crafted in this way, using short multimedia pieces connected to form narrative segments that outline the greater story of the work.

The work progresses through five pieces that act as “sonic panels” connected to complete the overarching narrative. These five pieces utilize either musical motives, visual imagery, or both simultaneously in relation to stanzas of text expressed through narration. The fixed media, live electronics, and interactive video are triggered using a Max MSP patch controlled by the soloist using a USB footswitch indicated by numbered cues in the score. The goal of this work is to further extend the potential of electroacoustic music and film in a live performance setting, while allowing an interactive experience for the performer to progress through the music and film at a pace that will vary between repeated performances.

**Benjamin Baker** is a composer and performer currently based out of Kansas City. Benjamin’s music comes from a place at the intersection of spontaneous improvisation and traditional storytelling structure with works written for a variety of concert ensembles and popular music groups, drawing influence from a multitude of traditions, genres, and styles. Utilizing contemporary popular music language with modern compositional techniques, Ben’s works paint serious atmospheres while remaining playful and uplifting. His recent work explores the ritualism of concert hall performance within the scope of an evolving technological landscape, highlighting the nostalgic antiquity of human gathering in a dedicated listening environment.

As a performer, Benjamin appears on multiple freelance recording works including projects with the Extemporaneous Music and Arts Society of Kansas City, the band Friendly Thieves, and he is the co-founder of the recording and performance collective II-WANDS. Notable awards Benjamin has recently received include the 2022 ASCAP Morton Gould Young Composer Award for his piece PRIMORDIAL (2019) for alto saxophone and live electronics, as well as attending the Visby International Centre for Composers in 2024 as a composer-in-residence. Benjamin received his B.M. in Composition from Ohio University in 2020 and his M.M. in Composition from the University of Missouri-Kansas City in 2023.



# Concert 2

Friday, March 13, 2026  
Philip Lynch Theatre – 4:30pm

epistrophy

fixed media

M. Anthony Reimer

ábussos

Hannah Cai Sobel, voice and electronics  
Alexa Letourneau, flutes

Alexa Letourneau

Shadows' Resonance

Hongshuo Fan, performer

Hongshuo Fan

Toiler's Dirge

video

F. C. Zuke and C. A. Huff

Reckless

Caroline Flynn, voice

Caroline Flynn

Dysphonia

fixed media

Derek Allen

L'amour pur

Liann J. Kang, voice

Liann J. Kang

## Epistrophy

By M. Anthony Reimer

*epistrophy* is an exploration of Thelonius Monk's original work. This work is an attempt to combine Monk's source material while taking into consideration the meaning of the word epistrophe, to repeat a word at the end of a sentence. Additionally factoring in the original meaning of the word, meaning to turn around, this seemingly simple palette affords a wealth of opportunities for exploration.

**M. Anthony Reimer**- Originally an orchestral French Horn player hailing from Indiana, Tony has spent most of the last 30 years freelancing in live theatre as a composer and sound designer. His work has been heard on stages and at festivals across the country and internationally. He has studied at Ball State University, Northern Illinois University, and the University of Illinois. Currently, he teaches sound design and creative technology courses in SE Michigan.

## ábussos

By Alexa Letourneau

*ábussos* (2025) explores the theme of internal and external emotions, letting them flow from deep within ourselves into the world around us. As someone who tends to analyze my feelings, rather than actually feeling them, bringing my innermost thoughts to the surface can be nearly impossible. The ongoing act of emotional authenticity is incredibly uncomfortable, unbelievably vulnerable, and can feel at times even self-destructive.

When I texted my friend Lauren Schaff and asked if they had written any poems that I could use in this composition, I was not expecting to feel so intensely seen. Yet, this text, filled with visceral deep-sea imagery, immediately moved me. From the moment I read their poem, the musical material fell into place with an ease I've never experienced before in my compositional career, as though Lauren's words became a vessel that allowed me, for perhaps the first time, to release my innermost thoughts in the form of music. ἄβυσσος transliterated here as *ábussos*, is the Ancient Greek word meaning bottomless, boundless, or unfathomable. It is from this root that we get the English word "abyss."

New York-based creative **Alexa Letourneau** (b. 1998) is a multidisciplinary artist, expressing her creativity as a composer, flutist, singer, researcher, and educator. Hailing from Ohio, Alexa's musical journey began at the age of three, when she sat at a keyboard in the local science museum for two hours, composing a graphic score; the keyboard, naturally, was in the human body exhibit, as it played autotuned coughs and sneezes.

While she has not yet returned to this particular soundscape, Alexa's compositions continue to explore new and unexpected soundscapes, engaging with shared human identity and creating pieces that strike a balance between introspection and whimsy. As a dedicated performer, Alexa actively engages in premieres and workshops with contemporary composers. She contributes her talents to various musical groups, including the Mosaic Composers Collective, C4: The Choral Composer/Conductor Collective, Transcend Community Chorale, and the New York Chamber Choir. Alexa has also worked with many renowned ensembles and collaborators in different roles, including JACK Quartet, ICE Ensemble, Sandbox Percussion, Confluss Duo, and the Vienna Orchesterverein. She is a graduate of the Mannes School of Music, where she studied composition with Valerie Coleman and Missy Mazzoli, and is currently pursuing a doctorate at the Manhattan School of Music.

Alexa extends her multidisciplinary lifestyle outside of music as well, dedicating her free time to developing recipes, crafting poetry, and fashioning increasingly extravagant costumes. She is a lover of science fiction, lemongrass tea, and nighttime thunderstorms.

**Hannah Cai Sobel** (they/them) is a NYC based composer, conductor, vocalist, and ice cream enthusiast. Inspired by the human experience, Hannah's music tells stories about being a person in a world full of other people. They are the co-president of their opera company, Granite Planet, which aims to promote unconventional operas in unconventional venues. They are also the conductor for Transcend, NYC's trans and gender nonconforming community chorale, and the assistant conductor for Transcend Ambassadors, the professional chamber ensemble branch of the Transcend organization.

As a vocalist, Hannah has been featured in the Sun Valley Summer Symphony, the Pennsylvania Academy of Fine Arts, and Sing For Hope's Pop Up Piano Pride series. They currently conduct, compose, and sing soprano for NYC's choral composer/conductor collective: C4. Hannah often performs with pianist and composer Lili Tobias, bringing a mix of contemporary and historical art song to the streets, ice cream shops, and yarn stores of NYC. Hannah is in love with people and their voices and will sing or write about anything as long as it's a good story. They are a lover of all cats, most hyperbolic triangle groups, and probably you.

## Shadows' Resonance

By Hongshuo Fan

*Shadows' Resonance* is a live audio-visual composition for the Joy-Con controller. This piece intertwines the ancient sounds of traditional Chinese instruments, the GuQin and Xiao, with ML-based interactive technology. The performer uses the Joy-Con controller to dynamically manipulate both the sound and the visual elements, creating an immersive experience. Incorporating machine learning, the system learns and recognizes the performer's gestures to seamlessly switch between the two instruments and various performer techniques. This adds a layer of interaction and responsiveness, allowing for an enhancement of fluid and expressive performance.

The visual component of *Shadows' Resonance* begins with real-time fluid simulations, visually representing the music's flow. As the composition progresses, these visuals and sounds evolve into abstract shapes and forms, symbolizing a journey from illusion to enlightenment. Through the interplay of traditional sounds and cutting-edge visuals, *Shadows' Resonance* explores themes of perception, reality, and transformation, creating a multi-sensory experience that is both reflective and transformative.

**Hongshuo Fan** is an interdisciplinary composer, new media artist, and creative programmer whose work bridges the realms of technology and art. With a Ph.D. in Electroacoustic Composition from the University of Manchester, Hongshuo creates immersive multimedia experiences that integrate acoustic instruments, live electronics, generative visuals, light, and body movements. Currently, as an Assistant Professor of Music Technology at Texas A&M University, Hongshuo's work is deeply influenced by the fusion of traditional culture and cutting-edge technology. By leveraging tools like machine learning and artificial intelligence, he crafts innovative projects that challenge boundaries in contemporary art and music.

Hongshuo's diverse portfolio includes chamber music, live interactive electronics, installations, and audio-visual works. His creations have been showcased at esteemed international conferences and festivals, such as the International Computer Music Conference and the New Interfaces for Musical Expression Conference. In addition, Hongshuo has been globally recognized for his achievements, including the International Computer Music Association Asia-Oceania Regional Award, 2nd Prize in the International Composition Contest for Acoustic Instrument and Sampo, and the Giga-Hertz Production Award.

## Toiler's Dirge

By F. C. Zuke and C. A. Huff

*Toiler's Dirge* is an experimental film that explores invisible labor and the death of connection. For this project, a variety of insects were collected over the course of one year and were filmed at ultra-high resolution with a probe lens. The work invites viewers to investigate the intricacies of bodies of tiny workers that often go unnoticed. The camera explores them with a fascination as if they are alien or supernatural beings. This experimental film also incorporates footage of an abandoned Intensive Care Unit in a building that previously served as a city hospital, connecting ideas of emergency medical care to the labor that livings things put into those they are connected to. The voices in the film perform journal entries written by each artist. These voices are manipulated through formant altering and pitch-shifting in order to obscure the identity of each voice. Many other sounds used in this film are based on field recordings conducted in the abandoned hospital, including sounds of plumbing, room noise, and HVAC systems.

**F. C. Zuke** creates audiovisual and interactive artworks that investigate how beliefs are acquired, transmitted, and performed in society. Their latest installation, animation, and video projects examine influential historical texts, American talk radio, human-canine relationships, intelligence tests, and other systems of belief and power. In addition to their individual practice, they have collaborated with filmmakers, choreographers, musicians, scholars, and other artists to produce video works, performances, and short films. They are currently an Assistant Professor of Digital Media at the University of Mississippi and have taught courses that explore video, sound, digital imaging, installation, performance, creative coding, and interactive media. Their works have been exhibited, performed, and screened nationally and internationally, including at the Museum of Contemporary Sculpture (Matera, Italy), SKC Gallery (Rijeka, Croatia), College Art Association Annual Conference (Chicago), Experimental Music Studios (University of Illinois Urbana-Champaign), Jan Hus Church (New York City), Culture Centre Saldutiskis (Lithuania), the Hokin Gallery (Chicago), Screen Power Festival (London), Kimball Recital Hall (Lincoln, Nebraska), Art and Design Gallery (Lawrence, Kansas), Cinema dei Piccoli (Rome, Italy), Tagore Hall (Bangalore, India), the Wexford Arts Center (Leinster, Ireland), the Lauren Rogers Museum of Art (Laurel, Mississippi), and other venues for art, music, and the moving image.

**C. A. Huff** is a documentary and experimental filmmaker who teaches in the Department of Theatre and Film as an Instructional Assistant Professor of Film Production. Huff has created a variety of work that explores and archives countercultures such as gender identity, drag performance, and Southern LGBTQ communities. They also creates experimental films and audiovisual installations that focus on the abstract nature of film itself by exploring how texture, objects, light, color, and sound interact with each other and create meaning. In addition to these projects, Huff has collaborated with other filmmakers in the community to produce films ranging in genres such as narrative comedy, narrative drama, documentaries about local musicians, and documentaries about the Mississippi Delta. Huff has received several awards for their work, and has presented work at film festivals such as the LA Punk Film Festival (Los Angeles, CA), Sound Unseen (Minneapolis, MN) Indie Memphis (Memphis, TN), Out on Film (Atlanta, Georgia), Love Wins International Film Festival (Roslyn, NY), Jackson Indie Music Week (Jackson, MS), and the Oxford Film Festival (Oxford, MS). Along with their own creative practices, Huff has also worked with The Emmett Till Interpretive Center as a documentarian where they produced a series of videos about the impact of COVID-19 in the Mississippi Delta. They have also worked at Ole Miss Sports Productions as a digital archivist where they digitized and edited analogue media including 16mm film reels, VHS tapes, BETA-CAMS, and Kodak photographs. Huff also worked on live production teams in the control room for sporting events such as football, baseball, softball, volleyball and soccer. Huff was a camera operator, graphics operator, replay operator, and a technical director for these events.

## Reckless

By Caroline Flynn

Might be loveless, but I'm blameless

**Caroline Flynn** is a composer, songwriter, and performer currently living in Kalamazoo, Michigan. Her work, while covering a variety of genres 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. Having earned both a B.A. in creative technologies in music and a B.S. in psychology from Virginia Tech, Caroline integrates this academic background to create music that is concerned with human perception, assumptions, reactions, and emotions. 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.

## Dysphonia

By Derek Allen

*Dysphonia* is inspired by the disorder of the same name that makes it difficult or even impossible for one to speak. *Dysphonia* can leave one feeling claustrophobic, insecure, vulnerable, and frustrated. This composition explores this through spectral analysis and freezing of the composer's voice, granular synthesis, resampling and processing. Most of the sounds were generated from recordings of the composer's voice during a bout of Muscle Tension Dysphonia. In a time of great political upheaval many speaking out against injustice, even those with fully functioning voices, feel unheard.

**Derek Allen** is a musician, composer, sound artist, and engineer from outside Chicago. Currently pursuing a Masters in Music Composition at Roosevelt University, he has toured nationally and released music since 2009. He received a BFA from the School of the Art Institute of Chicago in 2015, where he studied sound art and writing.

Derek is interested in electroacoustic music and the human voice, specifically in the voice's imperfections and its interaction with text and technology. In 2024, Derek released *Voices*, an album entirely composed using recordings of speech and glossolalia, as well as various types of feedback.

## L'amour pur

By Liann J. Kang

A pure, bold, dazzling connection of souls  
At a heartbreakingly beautiful point in time and space.  
How truthful and courageous can you truly be?

Born in Seoul, South Korea, **Liann J. Kang** is a composer and vocalist who writes music that brings out imagery and sensory responses that can be stimulated uniquely through the time-based auditory experience of music, inspired by her experience of synesthesia. Kang is interested in the vulnerable, fragile, fleeting, and intangible qualities of “in between” feelings and emotions, manifesting from transitory phenomena such as nostalgia and foreignness. She pays close attention to the qualities of everyday sounds around us, especially their influence as familiar objects to shape listeners’ perception of space – its physical, acoustical, and imaginary aspects.

Kang is a 2025 Tanglewood Music Center Composition Fellow and has been named 2025 ICMC Best Student Music Award, First Prize winner of the 2024 Sweetwater/SEAMUS Commission Competition, and winner of the Twenty-Third Annual 21st Century Piano Commission Competition at the University of Illinois. She is also the recipient of 2024 Kate Neal Kinley Memorial Fellowship. Her works have featured internationally at events and conferences including SEAMUS, MA/IN Festival, NYCETF, EMM, ICMC, Napoleon Electronic Media Festival, CHIMEFest at University of Chicago, Chosun Daily National Debut Concert in Seoul, South Korea, Sound Spaces in Malmö Sweden, and the highSCORE Festival in Pavia, Italy.

Her primary teachers have included Philippe Hurel, Yan Marez, João Pedro Oliveira, Eli Fieldsteel, and has previously had masterclasses led by Kaija Saariaho and John Harbison. She earned a Bachelor of Music in composition with honors from Yonsei University in Seoul, South Korea. Currently, Kang is a doctoral candidate in composition-theory at the University of Illinois at Urbana-Champaign, where she also earned her Master of Music.



# Concert 3

Friday, March 13, 2026  
Philip Lynch Theatre – 8pm

Foreboding Incongruity

Mary Hubbell, voice  
Ian Corbett, saxophone

Ian Corbett

Rushpusher

Eric Honour, performer

Eric Honour

Hypnagogia

Liam Rodríguez, performer

Liam Rodríguez

A Meandering Shimmer

Ann Yeung, harp

Xavier Davenport

Dense

video

Kay He

Daniel's Prayer

Mary Hubbell, voice

João Pedro Oliveira

Let It Rip

fixed media

Jon Bellona

## Foreboding Incongruity

By Ian Corbett

Time passes, and becomes all.

**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 his new book *Mix It! Understanding and Controlling the Mix Process* is scheduled for publication in March 2026. He has also written articles for Sound On Sound and Live Sound International. Ian 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)

## Rushpusher

By Eric Honour

Rushed onto a Push, *Rushpusher* features a rush of buttons pushed rushedly, to push a sense of rushing, pushy music, pressing close like pushing through a dense bed of rushes. Also, a bass may be dropped.

Devoted to exploring and furthering the intersections of music and technology, **Eric Honour's** work as a composer and saxophonist has been featured in numerous international conferences and festivals like ICMC, SEAMUS, MUSLAB, Sonorities, SICMF, EMM, NYCEMF, and many others. A member of the Athens Saxophone Quartet, he performs regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions.

Honour's music has been described as “fast, frenetic, and fiendishly difficult” and performed around the world by such notable artists as Quintet Attacca, Shanna Pranaitis, Stephan Vermeersch, Elisabeth Stimpert, the Thelema Trio, and Quartetto Musicattuale. His work as a composer has been recognized in many competitions, published by Roncorp, and recorded on the Capstone, Ravello, and Innova labels. Professor of music, Chair of the School of Visual and Performing Arts, and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on the Innova, Centaur, Ravello, Irritable Hedgehog, Weighter, Orpheus Classical Music, Everview, North Star Appli, and E.M.E. Action labels, as well as on numerous independent releases.

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## Hypnagogia

By Liam Rodríguez

When we fall asleep, where do we go?

*Hypnagogia* refers to the semi-lucid state between consciousness and sleep, where many individuals experience hallucinations of the senses and dreams with strange patterns—the inspiration for this composition. The piece is almost entirely composed of feedback loops fed through mixing boards and old speakers. I was attracted to the self-created nature of these sounds that would rattle the very speakers that induced them.

Throughout this piece, the performer uses wirelessly connected gloves to manipulate both the sound and the lights with subtle movements, their body in constant feedback with the music. As the composition progresses, the listener is unexpectedly pulled from hypnotic rhythms to realms of sonic absence; from comprehensible harmony to abject noise, and back again. I intend for the listener to feel as though they are in the midst of a tug-of-war between “true” reality and self-induced delirium.

As for which is which – that is for the listener to decide.

Raised in San Diego, **Liam Rodríguez** spent his childhood grasping for any musical equipment he could find, building a traveling studio from church dumpsters, thrift stores, and his dad’s garage. While his initial experiments quite narrowly avoided house fires and ER visits, he now studies music and religion at Bowdoin College, where a surplus of electrical tape has afforded him the peace of mind to flesh out enticing new sounds. His latest works focus on the ways electro-acoustic phenomena can challenge conceptions of the self and its position in space.

## A Meandering Shimmer

By Xavier Davenport

In this piece created for Ann Yeung and the Harp-E, I designed fragments of music, most no more than 5-6 seconds long, for the performer to navigate through at whatever pace desired, listening to the generated electronics as a way to prod their meandering journey forward through the piece.

**Xavier Davenport** (b. 1995) writes music that is meticulously structured, technologically experimental, humorous, theatrical, often improvisatory, and sometimes entertaining. Born in Ohio, he attended Wittenberg University where, in his four years as an undergraduate student, he obtained degrees in Chinese language & culture, physics, and music. He next obtained a master’s degree in electrophysics from the National Chiao-Tung University in 2020 while touring with the Taiwanese pop band Meefans, then another master’s degree in music composition in 2022 from DePaul University. Davenport is now working towards a DMA at the University of Illinois at Urbana-Champaign while pursuing research in digital scores and applications of quantum computers in algorithmic composition and audio signal processing.

Known for her bold artistry and diverse repertoire, Ann Yeung is recognized as one of the leading harpists of her generation. She enjoys an international multi-faceted creative career as an international and national prizewinner, teacher, adjudicator, editor, clinician, researcher, and author. Dedicated to the expansion of the repertoire, she has premiered numerous compositions as a performer and conductor. She is Principal Harp of the Sinfonia da Camera and harpist of the Aletheia Duo. Recognized for her exceptional ability to foster individual creativity and artistry in her students, she is Professor of Music and Strings Area Chair at the University of Illinois Urbana-Champaign. She received her Doctor of Music and Artist Diploma from Indiana University, studying under Susann McDonald.

## Dense

By Kay He

*DENSE* is a short audiovisual work that explores the interior weight of being human where body and mind collapse into a single compressed space. Moving through darkness rather than toward illumination the piece treats the self as material thickened by thought memory and sensation. Sound image and gesture accumulate slowly creating a field of pressure rather than narrative progression.

The self emerges as something compressed and strained where thought inhabits flesh and sensation carries memory. Darkness functions not as emptiness but as matter holding the human form together under its own gravity.

**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, and multimedia.

## Daniel's Prayer

By João Pedro Oliveira

*Daniel's Prayer*

(Excerpt from The 70th Week opera).

*The Book of Daniel* is probably one of the most mysterious books in the Bible. The description of the events and prophecies include murder, treason, orgies, and torture. But it has also several very interesting and enigmatic prophecies that can be interpreted in many ways to be related to the present times. Social instability, global war, mass extermination, and many other events can possibly be interpreted in the prophetic writings of this young boy. *Daniel's Prayer* is the initial prayer to God, asking for guidance and protection for the people.

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

## Let It Rip

By Jon Bellona

My son enjoys playing Bey Blades, which are spinning toys that bang and smash into one another within a plastic made arena. I spent countless hours with my son spinning away, where he often cajoled me into playing as a second whenever his friends were not available. Easily enough, I found myself immersed in his imagined world of Beys.

Typical play pits two Beys against each other in a “battle”, where the longest standing wins. Recording sounds from these toys during game play and descriptions my son gave of imagined sound worlds, I curiously followed his interest and the dichotomy between the real and the imaginary. These threads helped form the backbone of the piece, in which I travel back and forth between realistic game play and constructed hyper real sound of cinematic action/tournaments. *Let it Rip* intertwines the playfulness, competitive nature, and the theatre of these toys and their action.

**Jon Bellona** is a sound artist and award-winning educator who specializes in digital technologies. Jon’s music and original performances on custom-built digital musical instruments have been programmed by the International Computer Music Conference (ICMC), the International Conference on New Interfaces for Musical Expression (NIME), the Kyma International Sound Symposium, the Coastal Futures Conservatory, the Intel UX Symposium, and the Society for Electro-Acoustic Music in the United States (SEAMUS). Jon’s multimedia and sound art installations have been exhibited in the Smithsonian Museum of American History, SPRING/BREAK in NYC, the High Desert Museum, as well as galleries in NY, VA, ME, and OR. Jon’s sonification work has been funded by the National Science Foundation (NSF) and mentioned in the LA Times. Jon is currently an Assistant Professor in Music Technology at the University of Oregon and is a co-director of Harmonic Laboratory, an interdisciplinary arts collective focused on art and technology collaborations. <https://jpbellona.com>



# Concert 4

Saturday, March 14, 2026  
Philip Lynch Theatre – 10am

circular reasoning	Henry Samra, accordion	Henry Samra
I was sitting on my patio	Mary Hubbell, voice	Orson Abram
dear delightful hollow square	Aimless Duo Paige Abramson, clarinets James A. Devor, contrabass	James A. Devor
Attunement	Richard D. Hall and Wesley S. Uchiyama-Penix Wesley S. Uchiyama-Penix, performer	
B-Island	video	Robert Voisey
Rings of Memory	Kristin Hauge, performer	Kristin Hauge
Kraken	fixed media	Varun Kishore
Hekatê of the Crossroads	Randall Hall, saxophone	Randall Hall

## circular reasoning

By Henry Samra

*circular reasoning* explores the cycle of love and romance and the electric feeling that comes from it, as well as the wistfulness that follows. It is a piece about yearning, grief, joy and sadness, expressed through the powerful sound of the accordion, which is a sound that never fails to hold immense beauty.

**Henry Samra** is a keyboardist, percussionist, and composer based in Chicago who specializes in live processing of instruments and guided improvisation. He enjoys harnessing the beauty of the human voice and the natural world, as well as exploring the intersection of performance, electronics, and collaborative creation across disciplines. His works have been premiered by Oberlin Percussion Group, the Musikos Collective, and the Hidden Valley Institute for the Arts. Outside of the musical world, Henry is an avid cyclist and an advocate for sustainable transportation infrastructure. He currently resides in the TIMARA department at Oberlin Conservatory and studies percussion with Ross Karre.

## I was sitting on my patio

By Orson Abram

A few years ago, while looking for percussion repertoire to learn for an upcoming recital, I had the concept of turning one-person plays into theatrical percussion works. Simply by reading plays out loud, I could render works designed for actors into a musical process. Shortly after, I stumbled upon Robert Wilson's play "*I was sitting on my patio this guy appeared I thought I was hallucinating*" and found this to be a perfect fit for this experiment. Abandoning the staging and setting for this play, this piece aims to give the audience a rendering of the text and simultaneously play with notions of the abstraction of text from context. Also utilizing a granulation patch that I've been working with since 2022, this work also situates me as a secondary performer to the vocalist, whose speech becomes more incomprehensible as the play progresses and the granulation becomes more and more apparent. This piece is made with the fair use laws in mind. Thank you to soundSCAPE Composition and Performance Exchange and Tony Arnold for making this possible.

**Orson Abram** (b. 2002) is a multimedia artist who blurs the lines between composer, percussionist, improviser, filmmaker, performer, and sound artist. Originally from Columbus, Ohio, they graduated from Oberlin Conservatory and College in 2025, where they studied TIMARA (Technology in Music and Related Arts), English, Percussion Performance, Cinema and Media. Their work often deals with theoreticals in relation to the personal; they work across the intersections of video, performance, installation, and music composition to explore the translation from personal to universal memory, the ethics of performance, and transgression in traditionally conservative spaces. Their work aims to provoke and cross the lines of what music composition and performance is designed to be. Orson's work has been performed by soprano Tony Arnold, Oberlin Percussion Group, pianist Kai Frueh, and many others. They've studied under the instruction of Piyawat Louilarpprasert, Eli Stine, Francis Wilson, Ross Karre, Heather Mease, Hunter Brown, Dana Jessen, Pablo Rieppi, Miles Friday, Christopher Poovey, Jeremy Toussaint-Baptiste, Michael Rosen, and have had lessons with Carlos Sanchez-Gutierrez, Donnacha Dennehy, Wang Lu, Catherine Lamb, Jorge Sanchez-Chiong, Du Yun, Katie Young and Third Coast Percussion. They are currently pursuing a Master's degree in Music Composition with a teaching assistantship in Music Technology at Bowling Green State University, where they study with John Eagle, Christopher Dietz, and Marilyn Shrude. Orson's work has been featured at various music/film festivals and conferences such as Darmstadt Ferienkurse, soundSCAPE, Society of Electroacoustic Music in the United States (SEAMUS) Conference, Performing Media Festival, Summer Institute for Contemporary Performance Practice (SICPP), New York City Electroacoustic Music Festival (NYCEMF), Yarn/Wire Institute, and the So Percussion Summer Institute.

## dear delightful hollow square

By James A. Devor

Inspired by traditional shape-note or Sacred Harp singing, *dear delightful hollow square* gets its title from physical set-up of the four vocal parts: trebles, altos, tenors, and basses. The piece literally places the audience inside the middle of the hollow square with the four encircling speakers passing off live modulation of prerecorded vocals, text, and instrumental textures. The Sacred Harp tradition, originating in New England, became increasingly more popular with the 1844 publication of the tunebook, *The Sacred Harp*, collected and edited by Benjamin Franklin White and Elisha J. King, who both lived in Georgia at the time. The hymn text, 'The cross of Christ inspires my heart,' is combined with poetry of Sidney Lanier, Georgia native, and are interspersed between selections of 'On moving into the hollow square,' a contemporary narrative essay by Deborah Robson which details her experience and the emotions felt at her first Sacred Harp meeting. The resultant musical story attempts to challenge the audience's expectations between sacred and religious while creating my own modern interpretation and representation of the hallowed hollow square.

**James A. Devor** (b. 1998) is an American composer and double bassist who genuinely believes classical music needs to be made available for everyone. His music draws on a wide-ranging stylistic background inspired by growing up in central Pennsylvania. Always blending 'high' and 'low' music, James pushes to view all genres as equally valid and is tired of the prevailing elitism in the contemporary classical music scene. His work responds to the struggles facing neurodivergent individuals and conflicts between social classes.

His works have received awards from NACUSA, the Festival of New American Music, the American Prize, ASCAP, and the Red Jasper Award. James completed graduate work at The Hartt School, University of Hartford and received his Artist Diploma from OAcademy as a 2024 cohort member of the Gabriela Ortiz Composing Studio. Find more at: [www.jdevormusic.com](http://www.jdevormusic.com)

Currently based in Madison, **Aimless Duo** is a mixed chamber duo that actively promotes 20th and 21st century repertoire composed for clarinet and double bass. Comprised of Paige Abramson (clarinets) and James A. Devor (double bass), Aimless Duo explores largely forgotten chamber works, commissions new pieces from living composers, and implements live electronics into their performances. Aimless has recently premiered James' large-scale chamber work, *dear delightful hollow square*, for clarinets, amplified contrabass, and live electronics which was commissioned by the Georgia Music Teachers Association. Aimless has also performed at the 2024 Georgia Music Teachers Association Conference at Georgia State University – Perimeter College, the 2025 Napoleon Electronic Music Festival at Eastern Illinois University, and they have been invited to perform at the 2025 New York City Electronic Music Festival at the Sheen Center for Art and Culture.

## Attunement

By Richard D. Hall and Wesley S. Uchiyama-Penix

The word *Attunement* is influenced by the ancient Greek words *harmonia* (harmony or attunement) and *tonos* (effort or tension); the act of being aware and responsive to one's surroundings or company. The work utilizes two woodwind instruments, soprano saxophone and B-flat clarinet, both using laptop computers to loop and manipulate material in response to each other as well as the video projection. According to Socrates, one must do more than engage in conversations; there should be an "attunement of the psyche."

**Richard D. Hall** is a musician, composer, animator, and music educator based in central Texas. His main interest is performing live laptop "art" music in concert settings. Richard has performed at several national and international conferences and festivals including those sponsored by the College Music Society, the National Association of Composers USA, the Association for

Technology in Music Instruction, the International Society of Improvising Musicians, the National Association of College Wind and Percussion Instructors, and the Texas Society of Music Theorists. His music has also been featured at conferences by the National Flute Association, the Society of Composers, Inc., the Vox Novus 60x60 Contemporary Music Project, the Electronic Music Midwest Festival, and the International Computer Music Association as well as the Sonic Art Oxford Festival in England and the LOOP Video Art Festival in Spain. His electronic music has been used at art museums in many major U.S. and European cities. He has also created several animated Digital Art works that have been featured in numerous national and international performances.

Richard has received numerous commissions throughout the country, and also written music for theatrical productions, documentaries, web-series, film, and Emmy nominated television series. He has several pieces published by Dorn Publications and GoFish Music. His works *Desert Waves*, *Wilderness of Water* (saxophone and electronics), *Viva La Reina De La Muerte* (film score) and the album *Music for Screendance* have all won medals from the Global Music Awards, a peer reviewed, prestigious international music

competition. He was a co-composer for the screen-dance film, *THULE*, which won Best Original Score at the Frostbite Film Festival and his score for the play *Electra*, won an award for Excellence in Musical Score from the Kennedy Center American College Theater Festival. His music has also been recorded by the Czech Philharmonic Orchestra for ERM Media and the Wild Basin Winds with the Emmy award-winning children's group The Biscuit Brothers. He is also the recipient of several ASCAP Plus Awards grants. His musical collaborations with dancers have been featured in Brazil, Mexico, Uruguay, Romania, Scotland, Guatemala, Egypt, South Korea, India, Iran and Berlin, Germany. He has published software and book reviews for several journals as well as writing/editing chapters for multiple university textbooks.

Richard is currently a Professor of Instruction of Music at Texas State University. His teaching duties include Composition, Electronic Composition, and Music Technology. He also directs the Texas State Mysterium for New Music Ensemble. [richallmusic.com](http://richallmusic.com)

**Wesley S. Uchiyama-Penix** (b. 1994) is a composer, producer, audio engineer, sound designer, educator, and performer from 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, University of Oklahoma inner sOUNdscapes, Notre Dame University, University of Utah, New Media Sound & Art Summit, and KPAC 88.3 San Antonio. Some of his collaborations include the Waterloo Dance Company, San Antonio Ambient Orchestra, JACK Quartet via the JACK Studio program, Texas State Mysterium for New Music, 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 *Women on the Line*, a chamber opera exploring major moments in American history based around the telephone through the lens of women. Wesley was also commissioned by the San Antonio Ambient Orchestra to compose and produce *Elidosta*. His work for piano and post-processing, *Azure*, was selected for performance at the Performing Media Festival in 2024, and his flex chamber works *Elidosta* and *Border of Wind* were performed by the Texas State Mysterium for New Music at Texas State University in April 2025.

Some of the Wesley's recent accomplishments include his chamber opera *Women on the Line* receiving a Global Music Award (Bronze) for the composer and contemporary opera categories in 2025. His chamber opera *Soul of Word* was a finalist for The American Prize's Opera/Theater/Film/Dance category in 2025, and its film adaptation 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*.

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 is currently a doctoral student and graduate part-time instructor at Texas Tech University studying under Dr. Hideki Isoda and Dr. John Boyle. He holds an M.M. in Composition from Texas State University and a B.M. in Music Studies from the University of Texas at San Antonio. He has studied under Michael Ippolito, Richard Hall, and Ethan Wickman. [wsupmusic.com](http://wsupmusic.com)

## B-Island

By Robert Voisey

*B-Island* is an immersive audiovisual environment where processed vocal fragments drift through ambient textures, intertwining with video that traces the gentle rhythm of waves along a static shoreline. Subtle shifts in timbre and phrasing ripple like quiet motion, resisting linear progression, as sound and image unfold in parallel, exploring repetition, stasis, and gradual transformation. The piece invites attentive perception, a quiet space shaped by isolation, memory, and presence.

**Robert Voisey** makes music, breaks rules, and occasionally explains why the noise is intentional. As a composer, curator, and professional instigator of contemporary sound, he creates immersive experiences that unfold through subtle shifts of perception and gentle gestures, reflecting the quiet motion and attentive spaces at the heart of his work. His compositions and performances have appeared at Carnegie Hall, Off-Off-Broadway, throughout the streets and parks of New York City, and as far afield as Wollongong, Australia, spanning film, television, dance, radio, and live performance. Robert is also the Organizational Advancement Director of Electronic Music Midwest and the Director of VoxNovus.com, encouraging audiences to listen and discover.

## Rings of Memory

by Kristin Hauge

*Rings of Memory* explores different ways of conceptualizing time, using the rings of a tree as thematic material. The rings are concentric, suggesting a way of looking at time that differs from the conventional tendency to think of it as progressing from left to right along a straight line. The piece opens with a melody representing the tree's life; the melody is made up of smaller units, each representing an individual year. After the full melody is heard, the piece explores the tree's life as a collection of layered melodies. Although time progresses linearly, the tree rings accumulate concentrically. The exploration of the tree's music begins with its innermost ring and slowly adds each successive ring, creating a progressively rich texture of looping sounds that eventually come to encompass all of the time represented in the rings. As time progresses, the melodies of years past become quieter, but are still heard in the layered sound to represent the fact that the tree's life is comprised of all of its individual years and the memories that come with them. Once all of the melodies are playing, the performer can revisit different years from the tree's life; when a melody is re-triggered, all of the relative volumes adjust such that the most recently triggered melody is the most prominent and the others are quieter proportional to how far away in time they are from the melody that has just been triggered. The image of the tree rings inspires elements of the performance, as tracing circular patterns on a controller causes corresponding changes in panning around a multi-channel (surround) speaker system.

## Kraken

By Varun Kishore

*Kraken* is an exploration of thalassophobia-as-sublime, realized through recorded manipulations of unplugged electric guitar with modular synthesizer, glitchy polyrhythms, and musical gestures reminiscent of extreme metal music. Small gestures are stretched, expanded, and combined with oppressive low frequencies to convey the sense of depth, pressure, and darkness associated with the deep ocean.

**Varun Kishore** is a guitarist and composer from Kolkata, India. His work explores interdisciplinary approaches to music technology, literature, and the audiovisual, with a focus on designing frameworks for composition and improvisation to investigate what he sees as the 'apocalyptic' nature of creative practice. Varun's recent work has been performed by LINÛ, Tokyo Gen'on Project, Popebama, and Hypercube, and has been presented at SEAMUS, the New York City Electroacoustic Music Festival, Performing Media Festival, Ignite The Arts Festival, and Arts Electronica. His current areas of interest include drone and experimental electronic music, maximalism, metal studies, digital instrument and interface design, alternative notation, and video. Varun is a graduate of the University of West London (BMus Popular Music Performance, 2012) and Goldsmiths, University of London (MMus Creative Practice, 2019). He is currently a PhD candidate in the Composition & Computer Technologies program at the University of Virginia.

## Hekatê of the Crossroads

By Randall Hall

*Hekatê of the Crossroad* is a meditation on the chthonic goddess, guardian of crossroads, thresholds, and pathways: liminal spaces marked by the danger of transition. She is associated with the underworld, magic, night, and the moon. Often, she is depicted as a triple-bodied figure holding torches, reflecting her ability to move between the realms of gods, mortals, and the dead. She is both compassionate and terrifying.

In the Homeric Hymns, she aids the mourning mother Demeter as she searches for her lost daughter Persephone, while her Orphic Hymn exclaims, "I call Hekatê of the crossroads, worshipped at the meeting of three paths, oh lovely one." Yet in Ovid's *Metamorphoses*, the sorceress Circe invokes the goddess in a magical working with "long-drawn wailing cries to Hekatê"

This is an improvisatory piece for saxophone and live electronics. It has no fixed score or prescribed themes, allowing the musical content to evolve between performances. Instead of focusing on thematic content, the performer shapes their improvisation around a specified set of effects chains. The piece's identity, then, is not based on linear temporality, but on sonic potentiality.

**Randall Hall** is a saxophonist, composer, and improviser who explores the sonic limits of the instrument to delve into the esoteric and the apophatic. A leading interpreter of contemporary saxophone music, his performances feature extended techniques and evocative electronic soundscapes. *The Wire* lauds his playing for its “utter confidence,” “fire and teeth,” and “unexpectedly tough beauty.”

Internationally active as both performer and clinician, Hall has appeared across North America, Europe, and Asia, with performances at the Karnatic Lab (Amsterdam), Logos Foundation (Belgium), Hundred Years Gallery (London), Werkstatt für improvisierte Musik (Zürich), Yantai Music Festival (China), Zeitgeist Gallery (Boston), Center for New Music (Iowa City), Electronic Music Midwest (Chicago), Outside the Box Festival (Carbondale), Image-Movement-Sound Festival (Rochester), Weirdtown Music Festival (Rock Island), and Electro Acoustic Juke Joint (Mississippi), among others.

He has presented lectures and master classes on the aesthetics and techniques of new music at institutions including Harvard University, Cornell University, Eastman School of Music, New England Conservatory, Bowling Green State University, University of Illinois, University of Iowa, Luxembourg Conservatory, Conservatorio Superior de Música de las Islas Baleares (Spain), the Trans-States Conference (UK), Christ Church University Canterbury, and the World Saxophone Congress.

Hall's compositions have been featured at international festivals and venues such as the INVIDEO Festival (Milan and Stuttgart), Not Still Art Festival (New York), Light Cone Show (Paris), Particles and Pixels Symposium (New Zealand), Cincinnati International Film Festival, and the New Hampshire Film Expo. His recordings appear on Innova, Medusa Critical Recordings, and as independent releases.

His honors include a Fulbright Grant, Frank Huntington Beebe Grant, Presser Music Award, first prize in the Concours Région Île-de-France, and semifinalist recognition in the inaugural Jean-Marie Londeix International Competition. Hall studied saxophone with Claude Delangle, Jean-Yves Fourmeau, Jean-Michel Goury, Kenneth Radnofsky, and Ramon Ricker. He holds degrees from the Eastman School of Music (DMA), New England Conservatory (MM), Conservatoire National de Région de Boulogne-Billancourt (Premier prix), and Warner Pacific College (BS). He is Professor of Music at Augustana College in Rock Island, Illinois, where he teaches saxophone, improvisation, electronic music, and music history. Hall is an endorsing artist for Selmer Paris saxophones and the founder and Artistic Director of the Shockingly Modern Saxophone Festival.



# Concert 5

Saturday, March 14, 2026  
Philip Lynch Theatre – 1pm

Three Drums	Patti Cudd, percussion	David Z. Durant
Perlin Paradise	Riley Ham, performer	Riley Ham
Canotila: stretching toward the sky	Patti Cudd, claves	Mike McFerron
Mechanical Hell	fixed media	Derrick Obscure
AridFlow	fixed media	Jason Bolte
A Fever Dream	Evan Tiapula, voice	Feihong Yu
Motif for Ono	video	Jingyu Luo

## Three Drums

By David Z. Durant

*Three Drums* is for three drums, usually a high and a low tom and a snare drum with the snares off and a fixed audio score. It was written for and dedicated to Patti Cudd. My intentions for the piece were to write a fun and virtuosic drumming part for the percussionist to play that would interact with the fixed audio in a seamless way. The fixed audio contains sounds of creaking wooden ships, samples of drums, and assorted crashes and bangs. It was mixed in Pro Tools.

**David Z. Durant** (b. 1957, Birmingham, Alabama, U.S.A.) is a Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. He joined the faculty of USA in 2003. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain. Durant has composed over 150 pieces which have been performed throughout North America, Europe, and Asia. Durant is also active as a pianist and premieres and performs his own works for the piano.

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

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

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

Patti holds a Doctor of Musical Arts Degree specializing in Contemporary Musical Studies from the University of California, San Diego, Master of Music Degree from the State University of New York at Buffalo, undergraduate studies at the University of Wisconsin-River Falls and studied in the soloist class with a Fulbright Scholarship at the Royal Danish Conservatory of Music in Copenhagen, Denmark. Her teachers have included Steven Schick, Jan Williams, Joe Holmquist, Gert Mortensen and Bent Lylloff. She currently teaches percussion and new music studies at the University of Wisconsin-River Falls. [www.Patticudd.com](http://www.Patticudd.com)

## Perlin Paradise

By Riley Ham

*Perlin Paradise* takes its name from the Perlin noise algorithm, one of the most common methods of creating procedurally generated terrain. The composition of the piece was inspired by the strange and uncanny beauty of technology meant to replicate the natural world. It also features a custom-developed instrument that uses facial tracking via machine learning to turn the performer's facial expression into musical expression. This allows the performer to accompany themselves while playing another instrument through the opening of their mouth, tilt of their head, and raising of their brows.

**Riley Ham** is a multi-instrumentalist and composer who enjoys using and creating computer software to push the limits of creative expression. Her work often explores the intersection between synthesized sounds and the natural world. She is currently double-majoring in Music Technology and Computer Science at Transylvania University, with plans to attend graduate school in the future.

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

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## Canotila: stretching toward the sky

By Mike McFerron

*Canotila*, according to Lokota Native American lore, are spirits that live in trees.

**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 Louisville Orchestra, the Civic Orchestra of Chicago, the Remarkable Theater Brigade (Carnegie Hall), 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>.

## Mechanical Hell

By Derrick Obscure

The musical inspiration for this project is the vortex of the internet - how it can start out as fun, but quickly devolve into chaos. The musical ideas are based on three waves of increasing noise chaos, which subside into a more rigid, mechanical hell. Editing techniques used include time compression expansion, reversing, splicing, fading, EQ, reverb, & automation.

**Derrick Obscure** is a music producer and audio engineer based out of Kansas City, Missouri.

## A Fever Dream

By Feihong Yu

*A Fever Dream* is an exploration of the expressive possibilities of classical singing in combination with real-time electronics and fixed media inspired by the operatic "mad scene." It tells a journey through the fractured consciousness of the character caught in the delirium of a dreamlike state. The vocalist moves between lyrical singing and more experimental sounds, interacting with electronic effects that blur the line between natural and processed sound. Rather than telling a clear story, the piece invites you to a chaotic and unpredictable world of shifting memories and emotions.

**Feihong Yu** is pursuing her Master's degrees in Classical Voice and Computer Music Composition at the Indiana University Jacobs School of Music, where she is expanding her artistic practice of opera performance and technology-based composition. Her creative work includes compositions for voice and live electronics, interactive dance works using posture-capture systems, and electroacoustic sound design.

Feihong previously earned her Bachelor's degree in classical voice from the Manhattan School of Music. As a performer, she has sung leading roles in operas throughout Italy and Germany and appeared in concerts across New York City and her hometown of Dalian, China. In addition to her performance and compositional pursuits, she has extensive experience in music production, having worked as an audio technician specializing in recording, mixing, and mastering.

**Evan Tiapula** is currently pursuing a Master of Music degree in voice under the instruction of Dr. Brian Horne. Originally from Brisbane, California, Tiapula earned a Bachelor of Music degree from Oberlin Conservatory with a concentration in voice and minor in composition. With Oberlin Opera Theater, he performed Count Robinson in *Il Matrimonio Segreto*, Martino in *L'occasione fa il ladro*, Superintendent Budd in *Albert Herring*, and Voltaire, Pangloss, Cacambo, and Martin in *Candide*. At the Jacobs School of Music, he has played Frank in an abridged version of *Die Fledermaus*, Salvador Dalí in Mason Bates' *The Amazing Adventures of Kavalier and Clay*, Melisso in *Alcina*, and Benoit/Alcindoro in *La Boheme*.

## AridFlow

By Jason Bolte

*AridFlow* was inspired by the spring thaw in the Gallatin Mountains south of Bozeman, MT. The work was commissioned by the Zaccho Dance Theater (San Francisco) and Artistic Director, Joanna Haigood. The composition was premiered as part of a Spring Thirst, presented by Mountain Time Arts.

**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 spaces he finds compelling.

## Motif for Ono

By Jingyu Luo

This is a creative project using bellplay~ . bellplay~ is a CLI (Command-Line Interface) programming and operation software designed for composers according to bell language , making it the easiest to get started with. This enables bell programming without requiring knowledge of MAX/MSP (a graphical programming software) or bach. I utilized its functions and processed the audio using mathematical logic to use it as the original material for music creation. Since I read some feminist methodology articles and watched Yoko Ono's interview, I utilized interdisciplinary applications in *Discourse* (Mills, 1997). Centering on Foucault's theory (Young, 1981), *Discourse* is not merely a language expression but also a practice combining power and knowledge. So, I will use the *Discourse* form of Yoko Ono as my philosophical methodology to develop this piece.

**Jingyu Luo**, a young composer, is currently pursuing a Doctor of Musical Arts (DMA) in composition at the College-Conservatory of Music (CCM) of the University of Cincinnati. Learn with Mara Helmuth and Michael Fiday. Previously, she obtained a Master of Music (MM) and an Artist Diploma (AD) in composition from the Hartt School of Music. She graduated from the Department of Music at Shandong Normal University with a bachelor's degree in musicology. Her academic background encompasses music composition, theoretical analysis, and cross-disciplinary artistic practice, demonstrating a solid professional foundation and a diverse academic perspective.

In his creative practice, Jingyu Luo is dedicated to exploring the forms of expression in contemporary music. His works cover various fields such as concert performances, theatrical soundtracks, film and television commercials, and large-scale public events. Representative projects include the "Sonic Exploration" concert in 2025, the original soundtrack for Shakespeare's play *Much Ado About Nothing* in 2023, the "New Ethnic Music" concert in 2019, and the music production for Buick's commercial MV. Additionally, he has been involved in the music planning and execution of large-scale cultural events such as the "Beyond" music festival and the National Day celebration for ten thousand people.

His artistic achievements have been widely recognized. In 2025, his work *Motif for Ono* was selected for the first CCF China Computational Art Conference. In 2024, he won an award in the remix category of the Guangdong-Hong Kong-Macao Modern Music Performance. In 2023, he received the Stephen J. Fisher Memorial Scholarship and the Hart Scholarship. The same year, his arrangement work was shortlisted for the final of the 38th "Jiangnanhua" Singing Competition in Ma'anshan City. In 2018, he won the bronze medal in the "Banjo Band Competition".

In terms of teaching and practice, he has served as an assistant lecturer in music theory at Shandong Normal University, a music producer at Taian Hurricane Recording Studio, and a guitar and piano teacher at the "SIS KIDO" institution in Shandong. Through these experiences, he has accumulated rich practical experience in music education and the industry. His artistic style integrates traditional musical vocabulary with modern creative concepts, maintaining a balance between technicality and expressiveness, and continuously promoting the depth and breadth of his personal creations.



# Concert 6

Saturday, March 14, 2026  
St. Charles Borromeo  
Convocation Hall – 4:30pm

Fae

Alessandra Hollowell, clarinet

Wilyyn Whiting

Unsettled

fixed media

Marshall Jones

Plastic Cinders

Jonas Regnier, Zaira Castillo, and Evan Kopca  
Duo Riso  
Evan Kopca, clarinet  
Zaira Castillo, piano

the stirring stillness

Mary Hubbell, voice

Lisa Bost-Sandberg

Hearing the Wind Again

fixed media

Linda Antas

Splitting the Atom

fixed media

Joshua Tomlinson

miss milquetoast

Jude Duane, piano

Jude Duane

Underwater

fixed media

An-Ni Wei

Sturmtrommel Zwei

Frank Felice, performer

Frank Felice

## Fae

By Willyn Whiting

*Fae* (2025) is a work for clarinet and fixed media which quotes clarinet excerpts from Tchaikovsky's *Dance of the Sugar Plum Fairy* (1892). The other sonic elements in the electronics are associations I made between Fairies (Færies) and the natural world, technology etc. The excerpts themselves also have a life of their own as the *Nutcracker* is one of those gigs that musicians annually depend upon and compete for.

*Fae* was composed for Alessandra Hollowell who premiered the work at Timbre 2025 a networking event which is hosted by the collective New Music Mosaic.

**Willyn Whiting** (he/him) is a Canadian composer of both acoustic, electronic and mixed music. His stylistic interests include Microtonality, Spectralism, Acoustic Ecology, and Algorithmic Design.

Over the years he has worked with the Bozzini Quartet, Del Sol String Quartet, the Winnipeg Symphony Orchestra, the Fort Worth Symphony Orchestra, and RE: duo. His music been featured at such festivals as Winnipeg New Music Festival (CA), Manchester Theatre in Sound Festival (UK), Resilience Festival (IT), Society for Electro-Acoustic Music in the United States Annual Conference (US) and workshops such as Orford Academy, Montréal Contemporary Music Lab, and Domaine Forget de Charlevoix.

His teachers include Jon Nelson, Joseph Klein, Panayiotis Kokoras, Kirsten Soriano, Paul Frehner, Gary Kulesha, James Rolfe, and Vincent Ho, among others.

**Alessandra Hollowell** is a clarinetist and librarian based in Chicago. Originally from Oregon, she is an active freelance orchestral performer and chamber musician. She is particularly driven by contemporary classical music and seeks to challenge the formalities of traditional music by exploring performance in a variety of spaces and modalities. Alessandra has been a dynamic and collaborative performer throughout the United States, with partnerships including the Salem Philharmonic Orchestra, OrchestraNEXT, Eugene Symphony, Boston Chamber Symphony, Boston Conservatory Orchestra, Neither/Nor Ensemble, and the Longy Divergent Studio. Alessandra was also a founding member of Into the Light Ensemble, a cross-genre new music collective dedicated to creating and sharing meaningful art.

Additionally, Alessandra is the music librarian at the Highland Park Public Library, where she cultivates the annual Note for Note concert series to expose audiences of all ages and musical ability to a diversity of genres and musical styles. She holds a B.M. from the University of Oregon Clark Honors College, a M.M. from the Boston Conservatory at Berklee, and a M.L.S. from Simmons University where she graduated as a member of the library honors society Beta Phi Mu. Her principal teachers include Lou DeMartino, Michael Norsworthy, and Jan Halloran. Alessandra performs on Buffet clarinets and Vandoren mouthpieces.

## Unsettled

By Marshall Jones

*Unsettled* is a word that has several different definitions, many of which can describe this work ---not calm, not resolved, characterized by irregularity, etc.

**Marshall Jones** is a composer, musician, and educator currently serving as Acting Music Director at Plymouth Congregational UCC in Fort Collins.

Marshall has been a church musician for 18 years in North Carolina, Florida, Nebraska, Montana, and Colorado. In those positions, he has worked with choirs and handbell ensembles of all ages. He has led workshops for area festivals with the Handbell Musicians of America and demonstrated new techniques at the International Handbell Symposium. Marshall has also been instrumental in introducing congregations to a wider range of music representing the whole church – around the world and throughout time.

Marshall's musical interests include: developing new techniques for handbells, finding new ways of incorporating handbells in electronic music, and developing improvisational techniques centered around musical and physical gestures. Marshall is a pianist, hornist, and tenor who has continued to perform in chamber and large ensemble settings wherever his journey has taken him. While in Colorado, he has subbed with the Bells of the Rockies and Pikes Peak Ringers. In Arkansas, he played horn in the Arkansas Winds and a local horn choir, Horn Force. While in Montana, Marshall played horn in the Flathead Valley Community Band as well as occasionally with the Glacier Symphony. He was also the tenor section leader for the Glacier Chorale from 2021-2023.

Marshall earned Doctor of Music and Master of Music degrees in composition from Florida State University and the University of South Florida respectively. He also earned a Bachelor of Music Education degree from the College of Wooster.

Marshall has been a finalist in the Orchestral, Choral Shorter Works, and Vocal Chamber divisions of the American Prize in Composition. His work has been described as a “carefully orchestrated sonic inner landscape.” Marshall’s work has appeared on the Ablaze Records compilations *Orchestral Masters Vol. 8* and *Electronic Masters Vol. 9*. His works have been featured as part of the Impulse New Music Festival, Boston New Music Initiative’s Quarantune Snacks series, Oregon Bach Festival Composer’s Symposium, the Cortona Sessions for New Music, the Washington State University Electroacoustic Mini-Fest, and several regional Society of Composers, Inc. conferences.

## Plastic Cinders

By Jonas Regnier, Zaira Castillo, Evan Kopca

*Plastic Cinders* is a multidisciplinary composition that intertwines music, theater and lights to create an immersive experience that addresses the pressing issues of plastic pollution and the concepts daily plastic consumption, waste and microplastics.

By blending synthesized sounds, field recordings, and studio-recorded sounds from the duo, the electronics (stereo fixed media) expand and contract the auditory space, amplifying further the tension between the instruments.

*Plastic Cinders* not only transforms passive listening into a multi-sensory experience through its use of lights, electronics and theatrical elements, but also engages the audience in a thought-provoking exploration of the consequences of plastic consumption and the resilience of our planet.

**Jonas Regnier** (b.1995) is a French composer and researcher currently based in Montreal. Their research and artistic interests focus on music cognition and psychology, and more specifically the ways to direct listeners’ attention with timbre, space and musical discourse. They are exploring instrumental, electroacoustic, and mixed music composition with equal interest. Their music has been performed in France, Belgium, Canada, Thailand, South Korea and the US and is published by BabelScores in digital and printed formats.

They integrated the Centre for Interdisciplinary Research in Music Media and Technology and the ACTOR Project (Analysis, Creation and Teaching of Orchestration) research labs in 2019, which allowed them to work on numerous interdisciplinary research-creation projects with performers, music technologists and neuroscientists.

Jonas Regnier obtained an organ performance diploma, an instrumental and electroacoustic composition diploma at the Conservatoire of Music of Toulouse (France) in 2018. At the same time, they obtained their Bachelor of Arts degree in Musicology at the Sorbonne University (Paris). In 2021, they received a Master of Music in Composition at McGill University. They are now pursuing a PhD in Composition at McGill University under the supervision of Philippe Leroux, Robert Hasegawa and Stephen McAdams.

**Duo Riso**, co-founded by clarinetist Evan Kopca and pianist Zaira Castillo, reimagines the concert experience as a playful, boundary-blurring exploration of sound, space, and connection. Riso, meaning “laughter” in Latin, reflects the duo’s joyful approach to music-making, where camaraderie and curiosity fuel creative expression.

Dedicated to expanding the sonic possibilities of piano and clarinet, Duo Riso performs in both traditional and unconventional spaces. Their repertoire spans classical, contemporary classical, improvisation, and electroacoustic works, with a growing emphasis on pieces that incorporate electronics and live processing.

The duo is deeply committed to interdisciplinary collaboration, working with artists from diverse fields to create immersive and unexpected experiences. Recent projects have involved recycled plastics, sculpture, interactive lighting, and theatrical elements.

Duo Riso is equally invested in education and community engagement. They have led workshops for students at Northwestern University and strive to make experimental music accessible and engaging for a wide range of audiences.

Performance venues include Roosevelt University, Northwestern University, Experimental Sound Studio, the Toledo Club (Ohio), Clara Chicago, and the Constellation Frequency Series. Duo Riso seeks to cultivate spaces where music becomes a shared act of discovery and connection – open, joyful, and transformative.

## the stirring stillness

By Lisa Bost-Sandberg

In 2006, I was still new to composition when I wrote a solo alto flute work titled *when it rains / the river stands still*. In it I explored singing and playing simultaneously, as I was writing the piece to premiere on my Master's degree recital, and the alto flute fits my vocal range more agreeably than the C flute. Additionally, Theobald Boehm, the inventor of the alto flute, wrote "Because of the great facility for modulation of the full, sonorous tones of this flute, it is adapted to music in the song style, and for accompanying a soprano voice."

When a colleague presented me with the opportunity to write my first vocal work, I returned to Boehm's words and decided to write for soprano and fixed media, creating the electronics track entirely using samples from my recording of when it rains, thus accompanying a soprano voice with the alto flute.

The title *when it rains / the river stands still* is a two-line poem I wrote to evoke a moment that included a stunning view of the Iowa River in a rainfall. It is a vivid and beautiful memory for me. Working on the stirring stillness brought me back to that moment in time as well as to equally evocative memories of writing when it rains. I decided to utilize syllables rather than text to revel in the intangibility and subtlety of such memories.

*the stirring stillness* was commissioned by Dr. Anne Christopherson as part of her "Legacy" project, supported by a University of North Dakota College of Arts & Sciences Artist & Humanities Scholarship Grant. I extend my thanks to UND for their support of this project and to Anne for fascinating conversations about voice classifications, vocal technique, and vowel selection.

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 the featured guest artist for the 2025 Electronic Music Midwest Festival, presenting at the 2025 Desert Skies Symposium on Research in Music Learning and Teaching, recording for the film score of *The Last Twins* (music by Jonathan Zalben), and performing Bach's *Orchestral Suite #2 in B Minor, BWV 1067* with the Greater Grand Forks Symphony Orchestra. 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.

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, International Clarinet Association, American Trombone Workshop, World Saxophone Congress, North American Saxophone Alliance, National Flute Association, International Low Flutes Festival, and the Music by Women Festival. Recent commissions include the stirring stillness for soprano and fixed media, *Heron* for solo bass clarinet, and *Dovetail* for solo piano, which was 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. She has served the National Flute Association in several capacities, most recently as the organization's Secretary. She also served 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 is the Teaching Assistant Professor of flute and music entrepreneurship at the University of North Dakota. 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. She is also a graduate of New York University and The University of Iowa. [www.lisabost.com](http://www.lisabost.com)

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## Hearing the Wind Again

By Linda Antas

Wind blowing through forests and mountain valleys is one of my favorite sounds. Hearing its pitch, timbre, and direction change as it approaches and passes, and hearing its undulating speed and power expressed as sound bring me both comfort and awe. This piece was inspired by these sounds and my mother's recent reaction at hearing the wind. Sitting outside with her new hearing aids, she cried after realizing she hadn't heard the wind in years.

**Linda Antas** is a composer, performer, and educator whose work includes acoustic, electroacoustic, audiovisual, and installations. She is an Associate Professor at Montana State University, where she teaches music technology, interdisciplinary and audiovisual art, and acoustic and electronic composition. Her current research interests are audiovisual composition and physical computing. In addition to – and sometimes in combination with – her musical activities, she spends as much time in the outdoors as possible. Her life and music are heavily influenced by Buddhist philosophy and the natural world.

## Splitting the Atom

By Joshua Tomlinson

This miniature explores the idea that seemingly innocuous materials can have powerful impacts, and how quickly the insignificant can transform into something momentous. The challenge was to create a piece based on a single sound source with a homemade granular synthesizer. With humble means we can create or destroy.

**Joshua Tomlinson** is an internationally recognized composer, sound artist, and educator specializing in electroacoustic music and technology. He is currently Assistant Professor of Music Technology and Composition at Oakland University.

He and his wife Hannah share their home in Michigan with five coffee makers and three cats. Please visit [joshuadtomlinson.com](http://joshuadtomlinson.com) for more information.

## miss milquetoast

By Jude Duane

This composition is inspired by a real-life event where I suffered a panic attack at a new music concert. The lyrics, snarky and somewhat tongue-in-cheek, take significant inspiration from the work of Frank Zappa. The music elements, provided by the piano and fixed tape part, serve to both emphasize the lyrical content and to convey the chaos of emotions, memories, and connections associated with the onset of a panic attack.

**Jude Duane** is a composer and sound artist whose work merges raw intensity with digital-age edge; one listener compared it to “niche internet micro genres invading a classical music concert.” Based in New Jersey, Jude's music has been performed by ensembles such as the Kompass Ensemble, newCELF, Osmose Intermezzo, Sputter Box, and the Bergamot Quartet. He has been a resident at leading contemporary music programs including New Music on the Point, the Summer Institute of Contemporary Performance Practice (SICPP), and Divergent Studio.

A pianist since kindergarten and a trombonist since the fourth grade, music has always been Jude's language of connection. He found in music not just a form of self-expression, but a bridge to community. This path naturally led to composing. He began writing music in high school and went on to earn his Bachelor of Music at Montclair State University. He recently completed the Master of Music program at New Jersey City University, where he studied with Dr. Saad Haddad.

Jude is also a professional archivist with current work at the Ironbound Community Corporation and prior experience with Cengage and the Institute of Jazz Studies.

## Underwater

By An-Ni Wei

*Underwater* is a stereo fixed media piece that offers an auditory journey into the deep sea, charting the experiences of aquatic life as they glide through their dark, expansive world and gaze upon the surface realm.

The work explores a world of both serene introspection and distorted perception. Within the depths, sonic textures evoke the gentle, fluid movements of marine organisms. Yet, the music is constantly aware of the distant world above. Light filters down through the enormous mass of water, creating shifting patterns and refracted luminescence that is translated into warped spectral qualities. Occasional, fleeting sounds suggest birds passing high above the surface – their distinct forms are rendered unstable, their shapes and calls blurring and dissolving, creating a sense of wavering, fragmented reality as they are heard from the ocean floor. The piece is a study in acoustic transformation, where the familiar is made strange and the boundary between two worlds is heard as a shimmering, unstable membrane.

**An-Ni Wei** is a Taiwanese composer whose works span classical, contemporary, electroacoustic, film, and musical theater. Her music often engages with contemporary social issues and seeks to connect with audiences through the interplay of sound and multimedia. Storytelling – creating vivid imagery and emotional resonance through sound – is central to her artistic vision.

She is currently pursuing her Doctor of Music degree in Composition at Indiana University, where she studies with David Dzubay and has also studied with Don Freund. She holds a Master's degree from the New England Conservatory of Music, studying with John Mallia and Michael Gandolfi, and a Bachelor's degree from National Taiwan Normal University under Gordon Shi-Wen Chin.

Wei received Second Prize, as well as both the Ensemble's Choice and Audience Choice Awards, at the 2024 National Taiwan Symphony Orchestra Composition Competition for her orchestral work *The Last Path of Sayun*. Her music has been performed in the United States, Denmark, Taiwan, South Korea, France, and Japan, and her works have also been recognized in film and musical theater, including *Rabbit Hole* and *Garson Chen Mini Concert: Duet*.

## Sturmtrommel Zwei

By Frank Felice

*Sturmtrommel Zwei* is my expression of a rolling thunderstorm approaching across the plains of the Midwest, highlighting my feelings of nervousness, slight anxiety (will the wind blow my tan '72 Pinto station wagon off of the road?), excitement, and a bit of ecstasy as it moves closer and closer to my position - this piece is performed by a keyboardist reading from a scrolling MIDI score in Logic Pro played into an EastWest software instrument given in this work's title.

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

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

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



# Concert 7

Saturday, March 14, 2026  
Philip Lynch Theatre – 8pm

Chopiniana

Julian Maple-Oliveira

Grant Estes, cello  
Julian Maple-Oliveira: Sampler

“I live like a cuckoo...”

Monica Augustina Mendoza

Mary Hubbell, voice

...It's Falling Apart

Felipe Hoyos-González

Xavier Davenport, guitar

ludus vocalis

Felipe Tovar-Henao

video

Refractions: Paths of Knowing

Chi Wang

Chi Wang, performer

Six Studies

Maurice Wright

video

Slipstream

John Gibson

Drew Neal, drumset

Woman of a Race

Nicholas Hubbell

Mary Hubbell, voice  
Brian Luce, flute

## Chopiniana

By Julian Maple-Oliveira

*Chopiniana*, for cello, sampler and electronics, reimagines the spirit of Frédéric Chopin through a contemporary lens. A poetic tribute to one of the most iconic figures in Romantic music, this work distills fragments of Chopin's emotional language and reanimates them within a new sonic landscape.

The work draws loosely on material from several of Chopin's iconic genres. While there are no direct quotations, attentive listeners may recognize echoes of the Étude Op. 10 No. 4, the Waltzes Op. 69 No. 1 and Op. 64 No. 2, Ballade No. 1, Scherzo No. 1, and the Nocturnes in C-sharp minor and Op. 62 No. 1 - some of my personal favorites among the works of the Polish master.

Born in São Paulo, Brazil, in 1993, **Julian Maple-Oliveira** holds a Bachelor's Degree in Music Composition and Electroacoustic Music from São Paulo State University (Unesp) and a Master's Degree in Composition with specialization in Sonology from the Royal Conservatory in The Hague. His current compositional focus lies in composing and producing experimental songs, contemporary classical ensemble and solo pieces, often combined with electronic elements. Julian's music is characterized by a high level of instrumental virtuosity, playfulness, speed, optimism, and sonic clarity.

**Grant Estes** is a freelance cellist and educator in Chicago, IL. A passionate performer of many genres, Estes has performed with local orchestras, pop chamber groups, and a ragtime orchestra. He has performed with local orchestras too, such as the Civic Orchestra of Chicago, Northbrook Symphony Orchestra, and the Augustana Oratorio Society. Along with his performing career, Estes is an avid educator and teaches a studio of over 20 piano and cello students.

Estes has studied with a number of esteemed cellists, including Dr. Janina Ehrlich, Dr. Paula Kosower, Stephen Balderston, and Brant Taylor. He received his MM at DePaul in 2023 and his BA in cello performance at Augustana College in 2021. Since graduating from DePaul, Estes has focused on developing his freelance and pedagogical careers and anticipates beginning to audition for professional symphony orchestras and begin a side project in arranging music. Outside of music Estes enjoys playing chess, pickleball, and reading

## “I live like a cuckoo...”

By Monica Augustina Mendoza

Anna Akhmatova (1889-1966) was born in Odessa, Ukraine and grew up near the Black Sea. Derided by USSR censors as being “half nun, half whore” her poetic voice is spiritual and mystical, but also grounded and relatable.

Akhmatova is known for long, emotional narrative poems, but her shorter works show her talent for conveying intense emotion while being so economical with her words.

I interpret this poem as the feeling of being caged. You must live by rigid rules and your one comfort is expressing yourself in a way that your captors don't see the subtext of. You feel some semblance of comfort with the repetition, but you know deep in your heart that you could only wish this on your worst enemy. Yet despite the sadness, you maintain tranquility.

Composer and flutist from Salinas, CA, **Monica Mendoza** enjoys combining many eclectic elements into her works. She has recently studied flute with Dr. Nicole Riner and composition with Dr. Nicolas Chuaqui at the University of Wyoming, and had previously studied with Dr. Anne Guzzo. Currently, Monica is working on her PhD in Composition studies at the University of Utah, and has studied under Dr. Jessica Rudman and Dr. Elisabet Curbelo. In her professional career she has written commissioned music for both solo instrument and chamber groups, and was a composition fellow at the Wyoming Festival: New Music in the Mountains, 2023. In 2023 Monica was commissioned to write an orchestral piece for the Wyoming Symphony, which premiered in February of 2024, and is the 2024-26 winner of the Steve Roens Prize for composition at the University of Utah.

An enthusiastic performer, Monica enjoys chamber music and pit orchestra. Monica likes to unwind with video games, drawing and reading.

## ...It's Falling Apart

By Felipe Hoyos-González

Wood, metal, and plastic crack under high pressure...

**Felipe Hoyos-González** (Cartagena, Colombia) is a composer passionate about the creative dialogue of musical composition across various disciplines: from opera, chamber music, and orchestra to film music, electroacoustic music, video games, and art installations. Some of his notable works include *INSIDE*, an installation by artist Celine Daemen with music by Hoyos-González selected for the Fast Forward Staatsschauspiel Dresden curatorship (2020), and *Opúsculo Caribeño* (2015), performed by the Medellín Philharmonic Orquesta at the Cartagena Music Festival.

Felipe is a co-founder of La Nueva Escena, a collective of Latin American artists, with whom he has premiered two operas with librettos by Venezuelan writer and filmmaker G. Galo, *Melpómene* (2017) and *Disparatismo o cómo acabar con el arte* (2019), as well as the experimental film *ventalla* (2021), which was nominated for Best Experimental Film at the XIX BOGOSHORTS (2021). He is a co-founder alongside soprano Emily Venturella of Huitaca Ensemble, a musical duo that explores the intersection of the human voice and new technologies.

His music seeks a narrative of high harmonic transparency and rhythmic-melodic textural relationships. He draws inspiration from literature and the human existential condition, with his works constantly exploring the concept of the collective anxiety experienced by the digital generation, the perception of time, and new technologies as expressive extensions of human beings.

He is currently pursuing doctoral studies in music at the University of Illinois at Urbana-Champaign, where he researches algorithmic composition and contemporary opera. He holds a master's degree in music from Conservatorium Maastricht in The Netherlands (2019), and an undergraduate degree in music from the Pontificia Universidad Javeriana in Bogotá (2016).

**Xavier Davenport** (b. 1995) is a guitarist and composer who writes music that is meticulously structured, technologically experimental, humorous, theatrical, often improvisatory, and sometimes entertaining. Born in Ohio, he attended Wittenberg University where he obtained degrees in Chinese language & culture, physics, and music. He next obtained a master's degree in electrophysics from the National Chiao-Tung University in 2020, then another master's degree in music composition in 2022 from DePaul University. Davenport is now working towards a DMA at the University of Illinois at Urbana-Champaign. As a composer, Davenport has had works premiered by Ensemble 20+, Ensemble Dal Niente, Rage Thormbones, and more at events such as the TENOR conference, SEAMUS, and the NEMF festival. As a guitarist, he has premiered works by Patrick McGraw, Jinjue Wang, and Felipe Hoyos-González.

## ludus vocalis

By Felipe Tovar-Henao

*ludus vocalis* (Latin: vocal game) is a collection of short audiovisual vignettes that explore musical features of paralinguistic vocal sounds. The interest in exploring nonverbal forms of vocal expression as opposed to speech, comes from the rich semiotic qualities of these sounds, and the kinds of highly visceral reactions and subjective associations we make when listening to them. Laughing, crying, screaming, gasping, moaning, and so on, carry a unique emotional charge that is hard to substitute through speech or even singing. Even within a given paralinguistic category, the particular features of the sound, such as timbre and intonation, can substantially modify their meanings – for instance, the crying of an adult vs. a baby, of a male vs. a female, etc. The unique characteristics of these semiotically rich sounds made them an interesting point of focus for this work.

**Felipe Tovar-Henao** is a US-based multimedia artist, developer, and researcher whose work explores computer algorithms as expressive tools for human and post-human creativity, cognition, and pedagogy. This has led him to work on a wide variety of projects involving digital instrument design, software development, immersive art installations, generative audiovisual algorithms, machine learning, music information retrieval, human-computer interaction, and more. His music is often motivated by and rooted in transformative experiences with technology, philosophy, and cinema, and it frequently focuses on exploring human perception, memory, and recognition.

As a composer, he has been featured at a variety of international festivals and conferences, including TIME:SPANS, the International Computer Music Conference, the Mizzou International Composers Festival, the Ravinia Festival, the New York City Electroacoustic Music Festival, WOCMAT (Taiwan), CAMPGround, the Electroacoustic Barn Dance, CLICK Fest, the SCI National Conference, the SEAMUS National Conference, the Seoul International Computer Music Festival, CEMICircles, IRCAM's CIEE Summer Contemporary Music Creation + Critique Program and ManiFeste Academy, Electronic Music Midwest, and the Midwest Composer Symposium. He has also been the recipient of artistic awards and distinctions, including the SCI/ASCAP Student Commission Award and the ASCAP Foundation Morton Gould Young Composer Award.

His music has been performed by international artists and ensembles such as Alarm Will Sound, the Grossman Ensemble, Quatuor Diotima, the Contemporary Art Music Project, the New Downbeat Collective, NEXUS Chamber Music, Sound Icon, the IU New Music Ensemble, AURA Contemporary Ensemble, Hear no Evil, Sociedad de Música de Cámara de Bogotá, Ensemble Periscopio, Andrés Orozco-Estrada, and the Orquesta Sinfónica EAFIT, among many others.

He has held research and teaching positions at various institutions, including the 2023/25 Charles H. Turner Postdoctoral Fellowship in Music Composition at the University of Cincinnati College-Conservatory of Music, the 2021/22 CCCC Postdoctoral Researcher at the University of Chicago, Lecturer in Music Theory and Composition at Universidad EAFIT, as well as Associate Instructor and Coordinator of the IU JSoM Composition Department. He was recently appointed as Assistant Professor of AI and Composition at the University of Florida.

## Refractions: Paths of Knowing

By Chi Wang

*Refractions: Paths of Knowing* explores the idea that perception is never a direct mirror of reality. Just as light bends when it passes through glass, our understanding of the world is refracted – shaped and shifted – by the cognitive, cultural, and emotional lenses we choose, inherit, or construct when we try to make sense of what surrounds us.

Each refraction – each viewpoint, model, or moment of insight – neither wholly right nor entirely wrong. It is simply a path, a partial but meaningful way of knowing. No single lens captures the whole; it is through their convergence, contrast, and layering that a fuller image begins to emerge.

This piece is not a search for certainty, but an invitation to dwell in complexity: to listen across differences, to embrace ambiguity, and to consider the weight each lens carries in shaping what we believe to be real, and in revealing who we are through the beliefs we hold.

The composition draws inspiration from the camera lens and strings as a metaphor for perception and real-time control, where multiple inputs and perspectives are processed to interpret sound and image. These metaphors mirror the human condition: fragmented yet striving for coherence, refracted yet reaching toward understanding.

**Chi Wang** is a composer and performer of electroacoustic music whose research and creative work focus on sound design, data-driven instrument creation, musical composition, and performance. Her works have been presented internationally at leading venues and conferences, including the International Computer Music Conference, New Interfaces for Musical Expression, Musicacoustica-Beijing, the Society for Electro-Acoustic Music in the United States, the New York City Electroacoustic Music Festival, Kyma International Sound Symposium, Electronic Music Midwest, and the International Confederation of Electroacoustic Music, among others.

Her compositions have received wide recognition, including selection for SEAMUS CDs, the Best Composition from the Americas at the International Computer Music Conference, the Pauline Oliveros New Genre Prize from the International Alliance for Women in Music, the Award of Distinction at the MA/IN International Festival of Digital and Creative Culture, honors at the International Confederation of Electroacoustic Music Competition Prix CIME, and finalist distinction at the Guthman Musical Instrument Competition.

Chi earned her D.M.A. in the Performance of Data-Driven Instruments from the University of Oregon. She is currently Associate Professor of Music (Composition: Electronic and Computer Music) at the Indiana University Jacobs School of Music.

**Chi Wang** is a composer and performer of electroacoustic music whose research and creative work focus on sound design, data-driven instrument creation, musical composition, and performance. Her works have been presented internationally at leading venues and conferences, including the International Computer Music Conference, New Interfaces for Musical Expression, Musicacoustica-Beijing, the Society for Electro-Acoustic Music in the United States, the New York City Electroacoustic Music Festival, Kyma International Sound Symposium, Electronic Music Midwest, and the International Confederation of Electroacoustic Music, among others.

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## Six Studies

By Maurice Wright

This visual music composition divides into six parts, each a construction of memory that builds on techniques used to build the previous part. The sounds sometimes spring from filtered noise and collections of sine tones, but also explore large reverberating systems, squashed waveforms, and convolution. After completing the music for each section, a visual counterpart unfolded that employed various features of the Blender 3D creation suite.

**Maurice Wright** was born in 1949 in Front Royal, Virginia. He received a Bachelor of Arts from Duke University and a masters and doctorate from Columbia University. He received the Charles Ives Scholarship from the American Academy of Arts and Letters in 1977 and their Recording Award in 1988.

Outstanding ensembles have commissioned and performed his work, including the Seiji Ozawa Matsumoto Festival, the Philadelphia Orchestra, the Boston Symphony Orchestra, the Emerson String Quartet, the American Brass Quintet, the Philadelphia Classical Symphony, and the Riverside Symphony (New York City.) He is the Laura Carnell Professor of Music Composition at Temple University.

## Slipstream

By John Gibson

My first musical instrument was the drum set, so I've always been fascinated by drumming. We usually think of the drummer in a band as playing a supporting role, laying down a steady beat while other instruments or voices handle melodic lines or chords that may be more memorable. But it's the specific characters of these drumbeats that intrigue me. Their styles are infinitely variable, and a drummer's way of pushing and pulling the pulses by tiny amounts can make the difference between a bland beat and an exciting groove. *Slipstream* features a lot of grooves, those are the streams. But now and then they slip, skidding into a new tempo before snapping back.

A slipstream is a lower-pressure area that a fast object (car, boat, plane) leaves in its wake. A second, trailing object moving into this wake can be pulled in the same direction and speed as the leading object. That's how some of the electronic sound in *Slipstream* behaves. It gets pulled into the wake of the drum groove for a bit before drifting away. But other parts of the electronic accompaniment are more aggressive, propelling the drummer onward. The electronics support the drums through a range of rock and dance music styles.

**John Gibson** composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio and audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Mentoring Artist at the Atlantic Center for the Arts in May 2017. Gibson is associate professor of music and director of the Center for Electronic and Computer Music at the Indiana University Jacobs School of Music.

**Drew Neal** is a percussionist, educator, and arts administrator based in New York. They currently serves as Producer and Tour Manager with Sō Percussion, coordinating logistics, stage management, and production for performances and events. Drew has performed with ensembles including the Metropolis Ensemble, Illinois Symphony Orchestra, and Terre Haute Symphony Orchestra, and has appeared as a guest artist at the NYC Electroacoustic Music Festival, MoxSonic Experimental Arts Festival, and the Percussive Arts Society International Convention.

As an educator, Drew has over eight years of teaching experience, from university-level instruction at Indiana University, where they served as an Associate Instructor, to K–12 programs and private studios across several states. Their work has been recognized with the Hutton Honors College Creative Activity Grant, a Global Music Award, and the Indiana University Performer's Certificate. Drew holds a PD and MM in Percussion Performance from Indiana University and a BA in Music from Troy University.

## Woman of a Race

By Nicholas Hubbell

When I first came upon Georgia Douglas Johnson's poetry I was immediately drawn to her purity and simplicity. The poems are very short and still manage to tell a whole story in the few words. Johnson was born in 1880 in the deep south. She taught herself the violin and attended Oberlin Conservatory (my alma mater as well). She became part of the Harlem Renaissance movement.

The work presented here is the first 2 poems of a longer song cycle. I chose the title *Woman of a Race*, from reading the forward for her book of poetry by W.E.B. Dubois:

“Her word is simple, sometimes trite, but it is singularly sincere and true, and as a revelation of the soul struggle of the women of a race it is invaluable.”

I want to die while you love me,  
While yet you hold me fair,  
While Laughter lies upon my lips  
And lights are in my hair.  
I want to die while you love me

And bear to that still bed  
Your kisses turbulent, unspent  
To warm me when I'm dead.

I want to die while you love me;  
Oh, who would care to live  
Till love has nothing more to ask  
And nothing more to give?  
I want to die while you love me,

And never, never see  
The glory of this perfect day  
Grow dim, or cease to be!

Your world  
Your world is as big as you make it.  
I know, for I used to abide  
In the narrowest nest in a corner,  
My wings pressing close to my side.  
But I sighted the distant horizon  
Where the skyline encircled the sea  
And I throbbed with a burning desire  
To travel this immensity.  
I battered the cordons around me  
And cradled my wings on the breeze,  
Then soared to the uttermost reaches  
With rapture, with power, with ease!

“Broad-shouldered sweep and pulsating exuberance” *Chicago Classical Review*.

**Nicholas Hubbell** is a versatile composer known for blending live performance with electronically manipulated sounds. His work, including “Behind the Hedge,” was praised by the Percussive Arts Society, which noted, “Nicholas Hubbell has given the chamber ensemble genre a great addition, one that is sure to get people talking.” In 2022, he won the Chicago Philharmonic Fanfare Competition, leading to a performance at Carnegie Hall. A review highlighted the piece as a powerful showcase of the ensemble's capabilities, and described it as reminiscent of John Williams but with a unique seasoning of Copland.

After graduating from Oberlin Conservatory, he developed a passion for scoring films and commercials, founding the production house Just Music. His notable projects include music for 12 animated classic stories by Dr. Seuss, such as *The Cat in the Hat Comes Back* and *Fox in Socks*, for Random House; the BBC documentary *The Battle of Britain*, which earned the Golden Cine Soundtrack of the Year; along with commissions from Disney, Random House, and ESPN. His work for the Emmy-winning biography of baseball pitcher Satchel Paige is part of the Baseball Hall of Fame's permanent collection.

Nicholas lives in Marina del Rey, California, with his wife, Dona McKenzie, an artist and quilter.

**Brian Luce** is “an authoritative soloist” praised for his “technical agility” and “lyric power,” and is a professor and Associate Director of the University of Arizona School of Music. His performances as a soloist and collaborations in the Luce-McLaughlin Duo, Arizona Wind Quintet, Luce-Caliendo Duo, Dallas Chamber Orchestra, Dallas Bach Society, Dallas Wind Symphony, Ulsan Symphony Orchestra, and Tucson Chamber Orchestra have been broadcast and appear on numerous recording labels. He has served as principal flutist of orchestras in Illinois, Pennsylvania, and Texas and during the Crested Butte Summer Music Festival. Brian performs and presents master classes worldwide as a Yamaha Performing Artist. He is a prizewinner in many competitions including the National Flute Association, Myrna Brown, and Mid-South young artist competitions. He is published by Editions BIM and IntegrityInk, and his articles on performance and pedagogy have appeared in *Flute Talk Magazine* and *Flute Explorer Magazine*. He gives lecture-recitals and workshops on his award-winning dissertation, *Light from Behind the Iron Curtain...Edison Denisov's Quatre Pièces pour flûte et piano* and actively promotes music from his Native American heritage. He enjoys time outside performing and teaching as a USSSA, USA, and PGF fastpitch softball coach.



# 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, Elektramusic, junctQín, NewKeys, Alcome, and the NYU New Music Ensemble, among others. Jason's music has received awards and recognition from XI° Destellos Competition, SEAMUS, junctQín, International Competition for Composers "Cittá di Udine," ISCM Miami Section/World New Music Days, Concurso Internacional de Miniaturas Electroacusticas, International Electroacoustic Music Contest – CEMVA, Electroacoustic Composition Competition Música Viva, Bourges International Competition of Electroacoustic Music and Sonic Art, ETH Zurich Digital Arts Week Soundscape Competition, Music Teachers National Association/Missouri Music Teachers Association, International Society of Bassists Composition Competition, and ASCAP/SEAMUS Student Commission Competition. His music is available on New Focus, Beneficence, ABLAZE, Thrmnphon, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

## Robert Voisey

*Organization Advancement Director*

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

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

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

## **M. Anthony Reimer**

*Web Systems Director*

M. Anthony Reimer- Originally an orchestral French Horn player hailing from Indiana, Tony has spent most of the last 30 years freelancing in live theatre as a composer and sound designer. His work has been heard on stages and at festivals across the country and internationally. He has studied at Ball State University, Northern Illinois University, and the University of Illinois. Currently, he teaches sound design and creative technology courses in SE Michigan.

## **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)