



60x60

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The 60x60 mission is to achieve the greatest exposure possible for contemporary composers and their music.

60x60 is a concert containing 60 compositions from 60 different composers, each composition is 60 seconds or less in duration. These 60 recorded pieces are performed in an hour long continuous concert. The performance is played in conjunction with a synchronized analog clock marking the passing of each minute. At the top of the minute begins a new composition from a different composer. Composers who have written works less than 60 seconds are strategically and artistically placed within that minute; and the remaining seconds are filled with silence until the next minute begins.

31. <u>Eric Schwartz</u>	<i>the electronic music revolution will most certainly be televised with the five part harmony, full orchestration, and all the phenomena</i>
32. <u>Noah Creshevsky</u>	<i>Try</i>
33. <u>Gene Pritsker</u>	<i>Junk Fragment</i>
34. <u>Samy Mousa</u>	<i>Papa</i>
35. <u>Norman Adams</u>	<i>Partial precept</i>
36. <u>Benjamin Thigpen</u>	<i>nous n'avons qu'un espoir au monde</i>
37. <u>Maggi Payne</u>	<i>60 Spin</i>
38. <u>Michael Vernusky</u>	<i>The Singularity</i>
39. <u>David Campbell</u>	<i>The Sputnik Diary</i>
40. <u>Eric Lyon</u>	<i>Molten Statues</i>
41. <u>Andrew Shapiro</u>	<i>Coda Piece</i>
42. <u>Hiromi Abe</u>	<i>Guess</i>
43. <u>Josh Ronsen</u>	<i>brkekexkoaxkoax</i>
44. <u>John Allemeier</u>	<i>Skrit</i>
45. <u>Allen Strange</u>	<i>shadow boxer</i>
46. <u>David Claman</u>	<i>Loomings</i>
47. <u>Elaine Fine</u>	<i>Imagine Happiness</i>
48. <u>Dennis Bathory-Kitsz</u>	<i>Warbler Garden</i>
49. <u>David Evan Jones</u>	<i>Writing Out Loud</i>
50. <u>Juan Maria Solare</u>	<i>nice noise</i>
51. <u>Wesley Fuller</u>	<i>Aegean blue</i>
52. <u>Judith Shatin</u>	<i>Glimmerings</i>
53. <u>David Mooney</u>	<i>Ducks in Motion</i>
54. <u>Michael Edgerton</u>	<i>A Little Watter, man</i>
55. <u>Mikako Endo</u>	<i>Where am I?</i>
56. <u>Gerado Perez Giusti</u>	<i>Mini-A-Tura</i>
57. <u>Elliott Carlson Botero</u>	<i>love hurts</i>
58. <u>Matias Giuliani</u>	<i>Un Siglo, un minuto</i>
59. <u>Marco Oppedisano</u>	<i>The End is Near</i>
60. <u>Christopher Ward</u>	<i>Dance Truman, Dance.</i>

Welcome (1995)**Douglas Cohen**

Welcome 1995 was created to greet people as they arrived at Arts Wire's NewMusNet Website. The first Whitehouse Website came online in 1995 as well. It took advantage of the use of audio in its design, featuring audio welcome messages from President Clinton, Vice President Al Gore, and Socks the cat.

Douglas Cohen has created several new music/theater pieces, works for the concert hall, and scores to experimental films. His compositions explore aspects of time and proportion through music that are often simultaneously dramatic and static, and at times of an extended duration.

Machine #04**Nery Bauer**

Machine #04 is a part of Machines Electroniques, a group of ten pieces. Each one has a significance of its own and fits with the others when put together. They are all short pieces written between 2002 and 2003, the longest lasting 2:20 minutes. The techniques involved are basically sound-recording and manipulation with audio editors and effects in the computer, or sequencing a melody line, running it through a synthesizer, then manipulating it.

Nery Bauer began studying classical guitar at the age of ten. As a teenager he played bass guitar. He later attended the college of music in UDESC. Now he works in his own studio, making music for TV and video, and running an oratorio work in electronic music, under the influences of jazz and contemporary music.

Signature: Peace**Scott Brickman**

This composition was inspired by his memories of a world less involved in terrorism and war. Given the opportunity to "say something" in a minute or less, the composer says "PEACE." It was composed using Sine waves, Midi files, and the word "peace" in Arabic and Hebrew, transformed with an editing tool.

Scott Brickman is currently Associate Professor of Music and Chair of the Arts and Humanities Division at the University of Maine at Fort Kent (USA). He holds a B.A. in Music Composition from The University of Wisconsin and a Ph.D. in Composition/Theory from Brandeis University. A composer of electronic as well as instrumental and vocal chamber music, his compositions have received performances throughout the United States as well as in Brazil, Canada, Portugal, the U.K. and Yugoslavia.

Cavatina from an Imaginary Opera**Stan Link**

The circumstances surrounding Ms. Eliande's amnesia are uncertain, as are the scope and nature of the apparently sociological tragedy that befell her. In any case, she now imagines that she's Greta Gustafson. She intends to win us over.

Stan Link is currently the Assistant Professor of Composition, Philosophy and Analysis of Music in the Composition-Theory Department at Vanderbilt University's Blair School of Music. He holds a BA in Music Composition and Music History from the Oberlin Conservatory, where he studied with Ed Miller and Richard Hoffmann, Schoenberg's last student and amanuensis. He received his M.F.A. and Ph.D. in Composition from Princeton University where he studied acoustic composition with Steve Mackey and Claudio Spies, and computer music with Paul Lansky.

Dido Remembered**Mary Jane Leach**

This piece was made for the 60x60 project from a live recording. The voices are all on tape, and the synthesizer is a structured improvisation.

Mary Jane Leach is a composer/performer from Vermont who has lived in New York since the mid-1970's. Her work reveals a fascination with the physicality of sound, its acoustic properties and how they interact with space. In many of her works Leach creates an other-worldly sound environment using difference, combination, and interference tones; these are tones not actually sounded by the performers, but acoustic phenomena arising from Leach's deft manipulation of intonation and timbral qualities. Critics have commented on her ability to "offer a spiritual recharge without the banalities of the new mysticism" (Detroit Free Press), evoking "a visionary quest for inner peace" (Vice Versa Magazine), and "an iridescent lingering sense of suspended time." (Musicworks Magazine)

System Activated

Derek Devore

Realized in the incredibly powerful computer language of "Csound," this piece uses convolution, sample stretching, and partial manipulation to create textures which complement the modern orchestra.

Building on his education in both areas of orchestral composition and synthetic development, Derek is currently developing complex compositions built entirely in the computer language C fused with the developmental environment of Csound. Using this process, Derek is able to synthetically reproduce any sound in the natural world being rendered and reproduced entirely by computer. He is currently contributing his skills as a composer to the Hollywood film industry, creating Csound compositions for Media Ventures.

Glassbur

John Villec

John Villec is an instructor of Music Technology at Sacramento City College and is pursuing a Ph.D. in music composition at the University of Oregon. He received his B.A. and M.A. from California State University at Sacramento and has studied composition with Robert Kyr, Jeffery Stolet, David Crumb, and Chris Brown. He is a frequent collaborator with visual artists Charles Aitken and Brian Clark. His sound and video works have been performed at new music, film, and multimedia festivals worldwide. He is a member of SCI, SEAMUS, EMF and has received grants from ASCAP.

Peptyde Hallucination

Philip Schuessler

Peptyde Hallucination is a cinematic electro-acoustic miniature that pillages from and expounds upon samples from the larger work entitled Fairfax that was composed at the same time. The piece is a study in the depiction of mice in a scene from an imaginary film and incorporates singing, vocal gestures as textural drama.

Philip Schuessler received his BA at Birmingham-Southern College in Birmingham, Alabama where he studied music composition under the tutelage of Dr. Charles Mason and Dr. Dorothy Hindman. He received his M.A. from the University of Miami while studying with Dennis Kam and Keith Kothman. He is currently working towards a Ph.D. at the State University of New York at Stony Brook.

Forrob: One Minute of Listening Pleasure

Michael Kinney

A native of St. Paul, Minnesota, Michael Kinney began studying the piano at an early age. A recipient of The Vittorio Giannini Award for Composition, he received a B.A. in Music Composition from The North Carolina School of Arts (NCSA) in 1994.

In 1998 Mr. Kinney received his M.A. of Music Composition from Brooklyn College where he held a fellowship at The Center for Computer Music and also taught music theory and ear-training from 1996 through 2000. Kinney worked for The Martha Graham School of Contemporary Dance as an accompanist from 1995 through 1999. He has been on the faculty of the Alvin Ailey School for five years as an accompanist and teacher of the course Music for Dance. Kinney is pursuing a Ph.D. in Composition at the C.U.N.Y Graduate Center. Currently, he resides in Paris and is on the faculty of Le Conservatoire de Musique et de Danse Du Bourget.

Moth

Tom Lopez

The Moth flies into the glowing lantern, repeatedly hitting the paper sides. Nearby, the flame awaits, patiently illuminating the way.

Tom Lopez teaches at the Oberlin Conservatory: Assistant Professor of Computer Music and Digital Arts, and Henry Luce Educator in the Emerging Arts Program. He is also Director of the Computer Music Program at The Walden School. Tom has received awards from the NEA, Meet the Composer, Mid-America Arts Alliance, Knight Foundation, and ASCAP. Before completing his doctorate at the University of Texas at Austin, he was awarded a Fulbright Fellowship as a composer-in-residence at the Centre International de Recherche Musical in Nice, France.

Lost-Salvage-Divined

Eldad Tsabary

Lost-Salvaged-Divined is inspired by a Salvia Divinorum experience, in which one is instantly brought into a higher state of awareness, keeping no memory of the normal, daily reality.

Eldad received his education at CUNY's Graduate School and University Center, the Mannes College of Music, and Rimon School of Jazz and Contemporary Music in Israel. He studied composition under David Loeb, David DeL Tredici, David Olan, and Tim Brady, and theory under Carl Schachter, Philip Rupprecht, and Philip Lambert.

Life Cycle

Mark Petering

This work utilizes musique concrete techniques to manipulate a recording of a string quintet performance of a guided improvisation written by the same composer.

Mark D. Petering has received numerous awards from organizations including ASCAP, SCJ, and the National Guild of Community of the Arts. He is the winner of the Swan National Competition for Wind Ensemble and the Music Festival of the Hamptons Composition. He is a graduate of Luther College and Bowling Green State University, where he studied with Samuel Adler, Burton Beerman, Wallace DePue, John Downey, and Marilyn Shrude. Currently he is pursuing his Ph.D. in composition at the University of Minnesota where he studies with Judith Lang Zaimont, Alex Lubet, and Doug Geers..

Reset: 59.5

James Hegarty

This composition was made from sound sources created in Kontakt and Coagula, a program that translates images into sound. Hegarty has been exploring the contrast of noise and consonance for a few years now; this piece is an example.

Hegarty's works have been performed in New York, Montreal, San Francisco, Chicago, St. Louis, Brisbane, Marseilles, and Barcelona. He has received several awards and grants including a NEA grant to develop and produce his multimedia opera, *The Soul of the Rock*, in New York in 1997. Since then he has been the head of the music department at St. Louis Community College at Forest Park. Hegarty studied with James Phelps at Northern Illinois University.

A minute weight

Vladimir Beluntsov

Vladimir Beluntsov's musical proclivities surfaced fairly early in life. After completing an elementary musical school, Beluntsov entered Perm Professional Music School majoring in musical theory. Graduating that year, he went to Moscow to study as a composer in the Gnesin Academy of Music. In 1995 Beluntsov entered Manhattan School of Music in New York City and has completed both a B.A. and M.A. in Composition. Among his accomplishments are the premiere of his Symphonic Prelude for orchestra, and the award of First Prize in ALEA III International Competition for Young Composers.

Car Accident

Daniel Eichenbaum

This is a short electronic piece using sound clips from interviews with two women about their personal involvement in car accidents. Samples from these interviews were electronically manipulated to describe the emotional impact of the car accidents.

Daniel Eichenbaum earned his M.A. in Music Composition at the University of Michigan where he has studied privately with James Aikman and Evan Chambers. The University granted him a fellowship for his studies while in attendance. He has taught composition for the past year at the Ann Arbor School of the Performing Arts. Currently, Mr. Eichenbaum teaches composition through the Tucson Symphony's Young Composer Project and also at Tucson's PRIME School.

Traffic Under 60**Aaron Acosta**

Aaron Acosta is a graduate from the College of Santa Fe with a BA in Sound Design in Media in 2002. This is a self-designed major that consists of studies in Theatre, Film, and Music. He loves designing soundscapes for theatre and film. He has many skills as far as theatre and film production, but what he likes the most is sound. Sound helps us interpret the world in a unique way with frequency, amplitude and time: he chose to explore these realms. He is involved with electro-acoustic composition as well as more traditional composition.

rim at x (rat mix)**Andy Cohen**

After receiving an email containing a corrupted attachment of a photo, opening the photo through the normal means with no luck, the composer tried apple quicktime software. The result was far more interesting than a photo. What the composer got was a minute-and-a-half long video containing the underlying text code that makes up the emailed picture. He then created a score for the video using the same text code, which translated into a sound file. All of the sounds in this composition were derived from this code and transformed to create a variety of pitches and textures; rim at x is dedicated to all the friends and family members of the composer who struggle with technology.

Andy Cohen is doing sound and technology design work for theater productions in New York City. His music has been performed in venues such as Lincoln Center and Fordham University, as well as in prestigious off-Broadway theaters such as HERE, LaMama, PS 122, and the New York International Fringe Festival. He holds degrees in music composition and theory from Oberlin Conservatory and the Manhattan School of Music, where he was a student of Aaron Jay Kernis and Richard Danielpour.

Radio Play**George Brunner**

George Brunner is a composer and performer, researcher/writer, recording engineer/producer and teacher. He is a recent recipient of a research grant from the American Scandinavian Foundation and the Svenska Institutet of Sweden. Brunner is the founder of the Brooklyn College Electroacoustic Music Ensemble, which produces an annual CD under his direction. He is the founder and coordinator of the biannual International Electroacoustic Music Festival at Brooklyn College, New York City.

Goo Mee**David Hahn**

Barren landscape. Oil-soaked Texan, "W Is For Weasel," hatches an evil plan to neutralize his subjects by spreading attention deficit disorder. Corporate coitus threatens unabashed Apollo astronauts as they wander the moon delirious. Efforts to elongate the attention span and liberate the masses are quashed by the World Circus News.

David Hahn composes music for concert, dance, theater, spoken-word, television, and film scores. He creates diverse styles of music ranging from the experimental sounds of a quartet of electronically processed guitar to traditional instruments. Hahn was educated at Brown University, The New England Conservatory of Music, The Guildhall School of Music and Drama, and Stanford University. A former faculty member of the Early Music Department at The New England Conservatory, he received a Ph.D. in historical musicology from Stanford University.

Fragment**James Romig**

James Romig has been performing and composing music since age five. In the tradition of his musical mentors, Charles Wuorinen and Milton Babbitt, Romig's music celebrates dramatic balance, exuberant virtuosity, and rigorous formal integrity. Romig holds a Ph.D. from Rutgers University, and a BA and MA from the University of Iowa. Romig is currently on the faculty at Western Illinois University and also serves as music director and principal conductor of The Society for Chromatic Art.

Petiti Symphony du Pegau

Gerhard Praesant

Sigrid Praesent-viola Gerhard Praesent-piano

"My work does not aim at fulfilling the requirements of avant-garde or traditional rules, but creating a personal intensity that touches both the audience and the musicians."

Gerhard Praesant studied composition with Ivan Eroed and conducting with Milan Horvat. Since 1992 he has been a Professor at the University of Music and Dramatic arts in Graz. He has received many awards, including the Composition-Prize in Berlin, Federal Music Award, the Reinl-Prize, and the Theodor Korner Prize. He is also the leader and founder of the ALEA Ensemble.

Birds

Gordon Green

Gordon Green, a New Yorker and US Citizen, is a composer whose recent work takes advantage of computer technology to create unique musical statements that blend synthetic and acoustic instrumentation. His 1994 album Arrangements and Variations for Digital Piano explored a new realm of piano music made possible by the computer-controlled piano. Dense washes of notes and thick layers of counterpoint were used to create fresh transcriptions of familiar pieces for this new instrument. The 1996 album Impossible Christmas applied the same techniques to a wider range of instrumentation. LightCycles, his latest recording, took advantage of the spontaneity made possible by MIDI by capturing improvisations, then using these as the basis for rich electronic orchestrations.

48 Rows in One Minute

Eugene Marlow

Eugene Marlow has composed over 160 classical and jazz pieces for solo instruments, small ensembles, and big band to date. Dr. Marlow completed a B.A. in Music Composition at CUNY, followed by a M.A. in Music Composition at Hunter College in 2001. He has since completed doctoral level work at the CUNY Graduate Center. In the course of these studies, Marlow has worked with Dr. Poundie Burstein, Dr. Richard Burke, Dr. Shafer Mahoney, Professor Maurice Peress, and Prof. Bruce Saylor.

Two-Part Invention

Marianna Rosett

Improvisation is at the heart of the art of Marianna Rosett. As a composer, she uses her peerless skills as an improviser to form a passionate and direct bond between the performer, the listener, and the piece, or the student and the instrument. Rosett combines the formal structure of classical music with the emotional immediacy of improvisation to create a new musical language of enormous beauty. Born in Transylvania, Romania to a musical family, Marianna Rosett began piano studies at the Tirgu-Mures Conservatory at the age of five, and made her solo debut at age seven.

As an educator, Rosett has taught piano and improvisation to all levels of students at the Juilliard School for over 30 years.

Disclavier-Das Klavier

Terry Winter Owens

Disklavier, Das Klavier is an exploration of the richness of echoes, overtones, sympathetic vibrations and other acoustical phenomena produced by the piano interacting with itself and with other objects.

Terry Winter Owens is an internationally published composer based in New York City. Her music has been widely performed in concert halls and radio broadcasts in Europe and, to a lesser extent, in the US. Her long-time interest in astronomy, astrophysics and poetry is reflected in a series of compositions that include narration. Her own poetry and her English translations of the poetry of Rainer Maria Rilke are embedded in the fabric of many of her compositions.

Passing Gas**Charles Berry**

Berry currently lives in Seattle, selling desktop integration software. "Breaking Wind" is a virtuoso piece for solo clarinet. The performer is William McColl.

Berry was born in Boston, raised in Michigan. He studied composition with Paul Creston, Peter Racine Fricker, and Justin Connolly. His published letters include a correspondence with John Cage (David Cope, *New Directions in Music*, University of California, Santa Cruz.). His recordings on Centaur Records include: *Symphony No.3*, *Cello Concerto*, *Olympic Mountains Overture*, and *Quileute Overture for Cello and Orchestra*.

Miniature 06**Coa Schwab**

Though primarily an oboist by training, Coa Schwab has been composing electronic and computer music for a number of years. Schwab went on to graduate studies in at SUNY Stony Brook, where he studied electronic and computer music under Daria Semegen on some of the same equipment used in the legendary Columbia/Princeton studios during the 1960s and 70s. After completing his M.A. in Oboe Performance from SUNY Stony Brook, Schwab went on to teach electronic music at Berkshire School, in Sheffield, MA, leading students toward an appreciation of both academic and popular electronic music.

rnd.snd.bas**Dwight Winenger**

Dwight Winenger was born into a farming family in Indiana in 1936. He worked his way through Indiana State University as a motion picture projectionist. Winenger earned his B.A. in 1958 and his M.A. in 1959. He also did post-graduate work at Montana State University.

In 1995 Minuscul University Press, because of its increasing role in international musical activities, became The Living Music Foundation, Inc. Founder and former Chief Executive Officer, Winenger is now the Publisher of LIVING MUSIC and the Webmaster of the Living Music Foundation Web Site.

Moondance**Stephen Decesare**

Stephen DeCesare is fast becoming one of the most prominent young American composers, winning multiple national competitions and receiving numerous performances and commissions by theatres around the United States. He has a variety of styles in his repertoire, ranging from liturgical, opera, musical-theatre, orchestral, instrumental and pop. His composition *Our Lady Of Fatima Opera*, had it's world premiere in October 1999 in Providence, has been performed in other theatres in the U.S., and is being considered in theatres in various parts of Europe.

Trak News Agency**Norbert Herber**

The phrase "We don't report the news-We write it" is taken from the section entitled "Where You Belong" in William Burrough's cut-up work *The Soft Machine*. "Trak New Agency" is a derivative work, reflecting many of the techniques Herber explored in 2002-3, including randomization, audio cut-ups, and simulated tape loops. The piece was originally composed for continuous listening. For the Vox Novus' 60x60 concert, Herbert "captured" a 60-second portion of the non-linear performance.

Norbert Herber began his musical career as a jazz saxophonist, trading sets with the swing tenor legend Irv Williams. He entered the Indiana University School of Music, Bloomington where he continued his studies of jazz with David Baker, pursuing interests in improvisation, arranging, music theory, woodwinds, and composition. Currently, he is pursuing several interactive, digital media projects.

Going**Aaron Rogier**

This composition was generated as a type one MIDI performance using timpani, French horn, sitar, baritone saxophone, and tuba instrument patches. John Carmitchel provided aid and equipment necessary to make the recording whose help was greatly appreciated.

Aaron Rogier lives in Highland, Illinois with his parents and two younger brothers, where he is the member of the school band, chorus, and chamber choir. He plays the baritone sax, and sings baritone in choral concerts.

*the electronic music revolution will most certainly be
televised with the five part harmony, full
orchestration, and all the phenomena*

Eric Schwartz

Eric Schwartz has studied composition at the Cleveland Institute of Music, New York University, and both the Interlochen and Aspen Summer Music Festivals. Past teachers have included Donald Erb, Margaret Brouwer, George Tsontakis, and Justin Dello Joio. His diverse musical background is also made up of screaming and performance art for various metal and art rock groups, playing guitar in jazz big bands, and accompanying modern dance classes on the piano. Primarily interested in a synthesis of seemingly disparate musical archetypes, Schwartz is always working on a variety of genre bending projects. Schwartz is currently on the Music Theory faculty of New York University. He is a cofounder/resident composer of the Brooklyn based new music group Forecast Music presenting an ongoing series of monthly concerts in NYC.

Try

Noah Creshevsky

Special terms regarding Creshevsky's music: 1) hyperrealism (a musical language), and 2) hyperdrama (a musical style). Since 1988 Creshevsky has been composing music using a language that he calls "hyperrealism." The term refers primarily to the natural origin of sounds--nearly all of which consist of preexisting bits of words, songs, and instrumental music which he edits but rarely subjects to electronic processing. "Creshevsky is as much a virtuoso of the sampler as anyone working in the field. But instead of using it for mere technical effects, he turns it into a tool of the imagination, creating impossible ensembles from some parallel universe...His sampler is a means toward not only superhuman virtuosity, but a new universality."--Kyle Gann, music critic, Village Voice. Trained in composition by Nadia Boulanger in Paris and Luciano Berio at Juilliard, Noah Creshevsky is the former director of the Center for Computer Music and Professor Emeritus at Brooklyn College of the City University of New York.

Junk Fragment

Gene Pritsker

Composer/guitarist/rapper Gene Pritsker has written over two hundred compositions, including chamber operas, orchestral and chamber works, songs for hip-hop and rock ensembles. He is the founder and leader of Sound Liberation, an eclectic band playing the New York club circuit. The idea of ending the segregation of music is a concept originated by Gene Pritsker. It is called the Sound Liberation Movement. Sound Liberation is a group that Pritsker founded, focusing on performing a diverse range of music in less formal atmospheres. Sound Liberation is a summary of Pritsker's ideas presented through an accessible format geared for the general public.

Papa

Samy Mousa

Papa was composed between April and July 2003. It's a compression of six episodes. Each of them are based upon the same material, a single sound transformed by various filters where different acoustic elements are graft around this new sonorous element. This work is a study in the use of low frequencies and high speed rhythms.

Samy Moussa is a composer and conductor from Montréal, Canada. Originally a self-taught composer and clarinetist, he took private classes of music with various teachers. He's now a student at the Université de Montréal.

Partial Precept

Norman Adams

This composition is an exploration of human perception of speech. Our lifestyle is influenced by an increasing frequency of marginally intelligible messages brought to us by mobile telecom. This piece waffles on the threshold of intelligible, with syllables being continually rearranged and individual partials diverging into noise - ephemeral linguistic content decoded from cluttered sound environments.

Norman Adams is currently a doctoral student in signal processing at the University of Michigan studying with Prof. Greg Wakefield. In particular, he is pursuing research in signal processing applied to audio and music, with his most recent projects being melodic coding for music information retrieval.

nous n'avons qu'un espoir au monde

Benjamin Thigpen

This piece is based on a recording made on 1 May 2002, in front of the Opéra Garnier in Paris. The neo-fascist political party, le Front National, was holding a rally in support of its presidential candidate, Jean-Marie LePen.

Thigpen studied saxophone, flute, guitar, oboe, literature and philosophy. He holds a B.A. in English Literature from Oberlin College an M.A. in Comparative Literature from UCLA, and a D.E.A. in Aesthetics, Technologies and Artistic Creations at the University of Paris. Currently teaches sound processing and real time systems at Ircam

60 Spin

Maggi Payne

Maggi Payne is Co-Director of the Center for Contemporary Music at Mills College, Oakland, CA, where she teaches recording engineering, composition and electronic music. She also freelances as a recording engineer and editor. She has received two Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts, and video grants from the Mellon Foundation and the Western States Regional Media Arts Fellowships Program. Her works are available on Lovely Music, CRI, Digital Narcis, Music and Arts, Centaur, MMC, Asphodel, Frogpeak, and Starkland labels.

The Singularity

Michael Vernusky

This piece was written for thunder, piano, and 8-part choir (SSAAJTBB). The singularity in space refers to a giant star near the end of its astronomical life, which soon explodes into a supernova. It leaves behind a core so dense that it collapses into a point of infinite density, or "singularity," also known as a black hole. This particular recording uses a Kurzweil 2600 for both piano and synthesized choral sounds. The thunder is a field recording, and its sonic quality was only slightly enhanced with an EQ to bring out some of the richer, lower frequencies.

Michael Vernusky has been creating electro-acoustic music since the early 1990's, when he first experimented with the implementation of live electronics and acoustic instruments. He is currently studying composition at the University of Texas at Austin, where he is a graduate student with both electronic and acoustic concentrations.

The Sputnik Diary

David Campbell

The Sputnik Diary is a "sound design" piece that uses recordings from the early days of space travel. In the sixty second submission, the central elements are treatments of communications between Russian cosmonaughts Komarov Bikowski, and Valentia Tereskova and their ground crews. As well, recorded excerpts form the Soyuz, Vostok V, Voxtok VI and Mercury Aurora missions are treated.

David Campbell is a native of Ontario Canada. In addition to his concert music he has written for television and film.

Molten Statues

Eric Lyon

The work is a snapshot of an immolated model. The model is an original instrumental pop tune sequenced on the popular Sound Canvas tone generator. The model is then time distorted, filtered, and maintained in a stasis of the partial destruction of its identity. The music self-fossilizes.

Eric Lyon is a composer specializing in computer music, who has authored POWERpv, BashFest, and EricCMIX computer music tools. Prior to joining the faculty at Dartmouth in the spring of 1999, he composed, taught, researched and performed in Japan for four years.

Coda Piece

Andrew Shapiro

Like many artists, Andrew Shapiro (1975) fuses classical training with a lifelong embrace of popular music. Merging vocals and woodwinds with ambient streams and pulses, Shapiro creates a sound world that "blends the minimalist influence of Philip Glass with the moody pop sensibility of New Wave"--New Music Box 80s New Web Magazine. Observing Philip Glass's application of popular production methods toward his manuscripts during an internship at Glass's studio deepened Shapiro's instinct to merge the classical and the popular. After finishing Oberlin with a concert of minimalist-influenced works, Shapiro moved to Williamsburg Brooklyn and began forming his own musical language.

Guess

Hiromi Abe

Hiromi Abe holds two B.A.'s, one in Piano Performance from the Kunitachi College of Music in Tokyo, and one in Jazz Composition from the Philadelphia College of Performing Arts, where her teachers included John Hodian, Trudy Pitts, and George Arkerly. At the Philadelphia College of Performing Arts, she received the Jacobs Music Company Steinway Award for her piano performance. She earned her M.A. in Music Composition from Queens College, where she was the recipient of the Aaron Copland School of Music Graduation Masters Award, and studied with Thea Musgrave, Sir Roland Hanna, and Henry Weinberg.

brkekekxoaxkoax

Josh Ronsen

Josh Ronsen was born in Chicago in 1969. After living in Houston, Texas, he studied physics at the University of Chicago. In 1993 he moved to Austin, Texas and co-founded the art music ensemble Batrachomyomachia. In 1996, he started performing under the name brekekekexkoaxkoax. A brekekekexkoaxkoax performance may include improvised guitar/drum duets, spontaneously created projected film loops, Butoh inspired movements, electronics, instructional cards passed out to the audience, and music diffused on the edge of audibility. He publishes the print zine Monk Mink Pink Punk and the electronic newsletter Austinnitus and is currently working on translating interviews with Gyorgy Ligeti from French.

Skrit

John Allemeier

This work was realized in Allemeier's home studio in Wiesbaden, Germany. Through a series of transformations, the short percussion sounds are manipulated to create sustained textures. The result is a micro-soundscape.

John M. Allemeier received his Ph.D. in Composition from the University of Iowa, his M.A. in Composition from Northwestern University and his B.A. of Music in Performance from Augustana College. At the University of Iowa, Mr. Allemeier received the Henry and Parker Peltzer Fellowship Award for Excellence in Composition. He has studied composition with David K. Gompper, D. Martin Jenni, M. William Karlins and Michael Pisaro.

Shadow Boxer

Allen Strange

Sideshow is an "in-progress" collection of "ear-movies" based on oddities, real and imaginary, from turn-of-the-19th century dime museums. Sideshow may be played as a collection, or as individual works. Does a sound have a shadow?

Involved with music technology since the middle 1960's, Allen Strange has remained active as a composer, performer, author, and educator. His 1972 text, *Electronic Music: Systems, Techniques, and Controls*, appeared as the first comprehensive work on analog music synthesis. With his wife, Patricia, he co-founded two electronic music ensembles: BIOME, a pioneering live-electronic music ensemble with Frank McCarty in 1969 and The Electric Weasel Ensemble with synthesizer designer Donald Buchla in 1976. He is Professor of Music Composition Emeritus from San Jose State University in California and currently lives on an island in the Puget Sound.

Loomings

David Claman

This work takes one of our favorite passages from the first chapter of *Moby Dick*, and animates Melville's already rich prose with found and processed sounds. Thanks to Sunita Vatuk for her creative input.

David Claman holds music degrees from Wesleyan, the University of Colorado at Boulder, and Princeton where his principal teachers were Steve Mackey, Paul Lansky, and Claudio Spies. He is currently the Assistant Professor at The College of The Holy Cross in Worcester. His music has been performed in the US and abroad, at such venues as the Bang on a Can Marathon, Lincoln Center, Merkin Hall, Hanns Eisler Academy in Berlin, and at the SEAMIJS National Conference. Recordings can be found on the Innova and Princeton labels.

Imagine Happiness

Elaine Fine

In 2000 the composer's two children found out how to record their voices on the computer, double the speed of the recording, and save the result. Interestingly this device limited their recording time to sixty seconds. They made several recordings of improvised duets, from which Fine took the material for *Imagine Happiness*, repeating word patterns to make new antiphonal dialogues over an imaginary and diffused landscape of sound. The pure "siblingized" material emerges at the end of the piece. She dedicates the piece to her husband and two children.

Elaine Fine received a B.A. of Music in flute performance from The Juilliard School of Music. For twelve years she served as the classical music director for WEIU-FM, and is currently a member of the LeVeck String Quartet.

Warbler Garden

Dennis Bathory-Kitsz

The Warbler's Garden is part of an ongoing series of bird pieces, this one built from a tiny fragment of a sound-walk: footsteps on a covered bridge and warblers in the trees, made into a miniature spatialized world.

Dennis Báthory-Kitsz was born in the year that Richard Strauss died, the LP was born, and Silly Putty was invented. It was an auspicious time. Oxymoronically self-taught, Dennis has composed music for vaudeville shows, orchestras, sound sculptures, soloists, tape & electronics, dancers, multimedia environments, and performance events. Though he presently writes technical articles for food money, he has directed the Dashuki Music Theatre and Il Gruppo Nuke Jitters, edits the Vermont Composers Consorting newsletter, and has composed for orchestras, chamber ensembles and soloists -- some of which have actually played his music.

Writing Out Loud

David Evan Jones

David Evan Jones is a composer of instrumental, vocal, and electronic music and a theorist writing about relationships between phonetics and music. His primary teachers were Roger Reynolds, Robert Erickson, and Pauline Oliveros at the University of California San Diego, where he studied and served as Technical Coordinator at the Center for Music Experiment.

He was Composer-in-Residence at the University of York, England. He has subsequently taught at Dartmouth College and now at the University of California Santa Cruz. His compositions are published by Dorn Publications, and on Wergo Records, Contemporary Recording Studios, Centaur Records, and CRI.

Nice Noise

Juan Maria Solare

Juan María Solare: *Nice Noise*, *Sonoclip* is based only on sine waves. The main layer consists of three glissandi: two central making a long glissando, converging in unison; a moaning glissando descending in frequency; and an ascending glissando of two notes separated by approximately a semitone.

Juan María Solare studied piano, composition and conducting at the Conservatorio Nacional. Besides his compositional activities he also writes for diverse publications and for the radio Deutsche Welle. He gives courses and lectures on contemporary music. He obtained prizes and awards in Argentina, United Kingdom, Austria and Germany. His pieces are broadcasted regularly on Radio Nacional de España, Deutsche Welle, Radio Bremen, Radio Fabrik Salzburg, and Radio Universitaria Sao Paulo.

Aegean blue

Wesley Fuller

The music is motivated by the poem *The Swarm* by the Pulitzer Prize winning American poet, Jorie Graham, and is created on the computer using the digital synthesis programs of Csound (Vercoe, MIT). Digital to analog synthesis is used exclusively, with no sampling involved.

Wesley Fuller grants and awards include the NEA, The Camargo Foundation composition fellow at Tanglewood composer in residence at Cassis, France. He taught at Clark University where he co-founded the Music Program and founded the Clark Computer Music Studio and Curriculum. His music is recorded on Redwood, Spectrum, Neuma, 3-D Classics and Capstone labels, and published by Edition Modern and ZedPress.

Glimmerings

Judith Shatin

Glimmerings bounces through time with harmonies that shimmer in rhythmic whirls, sweeping into higher spaces before gliding to a stop. It was created using RTCmix running under Linux.

Judith Shatin's music is inspired by her explorations and inventive extensions of timbre. Shatin's music has been commissioned by such groups as the Ash Lawn Opera Festival, the Barlow Foundation, Core Ensemble, Kronos Quartet, National Symphony, the Dutch Hexagon Ensemble and Wintergreen Performing Arts, through Americans for the Arts. Currently, Judith Shatin is William R. Kenan, Jr. Professor of Music and Director of the Virginia Center for Computer Music at the University of Virginia.

Ducks in Motion

David Mooney

Ducks in Motion is one of several works extracted from the Ancient Chinese Enclosing Game Compositional Matrix 02. It was extracted specifically for the Vox Novus 60X60 concert. The matrix consists of layers of musical material approximately 30 minutes in length.

Mooney composes in his personal studio in Pittsburgh, PA, USA. He is a self-taught composer of fixed music on disk. In the mid-sixties through college, Mooney destroyed a number of tape recorders in an attempt to emulate the sounds he heard in electronic music.

A Little Watter, man

Michael Edgerton

Michael Edgerton is a composer whose music is increasingly motivated by the nonlinear complexities of dynamical systems and non-western music. Currently these interests, mostly applied to instruments and voices, are developed through a multi-dimensional network of scalable components involved in the production of sound. The result is a music that offers transient, fleeting and unusual sound worlds of beauty and power. In total, his compositional activities involve the concert stage, music theater/opera, interdisciplinary collaboration and electronic/computer music.

Where am I?

Mikako Endo

Mikako Endo received a BA in Composition and Music Education from Tokyo Gakugei University and an M.A in Composition from San Francisco Conservatory of Music. In Japan, he taught and produced several successful music videos. Since arriving in the US, he has composed music for concert performance, made several CD-ROMs (including award-winning *Gazillionaire* and *Zapitalism* from LavaMind) and Videos, and worked as an audio engineer and piano teacher. Endo has been a member of the Music Teachers' Association of California since 2002.

Mini-A-Tura

Gerardo Perez Giusti

This work is an attempt to crystallize the concept of urban sound, with acoustic instruments, metallic sonority and electric guitar riffs heavily edited and transformed on computer.

Gerardo Perez Giusti began studying classical guitar with Gerardo Soto at the age of 15. He received a B.A. in Film Scoring and Music Composition at the Berklee College of Music and attended the Yale School of Music, where he received his M.A. in Music Composition. Giusti was a student of Vuk Kulenovic, Ezra Laderman and Joseph Schwantner. He is the recipient of two Richard Levy Awards, the Irving S. Gilmore Scholarship at Yale, and winner of the 1999 San Jose Symphony Youth Orchestra Young Composers' Competition.

love hurts

Elliott Carlson Botero

Love hurts is "a small critique of wmds...words of mass deception." Elliott Carlson Botero (ecb) was born in Bogota, Colombia and raised in the United States. After graduating with a BA from University of Miami, ecb then released two albums in Colombia, to rave reviews for his fusion of Spanish and English in a rock/world beat context. Since moving to NYC, ecb has been focused on composition and live performance as well as the production of his latest release at his recording studio in Brooklyn. Besides being the original guitarist for the Grammy-winning Bacilos, ecb has also won several national songwriting competitions including The John Lennon Songwriting Contest (2001) and The Alternative Music Awards (2000).

Un Siglo, un minuto

Matias Giuliani

Matias Giuliani was educated at the Catholic University of Argentina in Buenos Aires, where he completed his studies in both Composition and Choral Conducting, and was awarded a scholarship for excellence in composition. His teachers were Rosso, Sad, Viera, Lambertini and Kropfl. With William Attwood and Christian Baldini, he has created the LonBa Ensemble, which is dedicated to developing and spreading contemporary music from British and Argentinean composers.

The End is Near

Marco Oppedisano

All sounds in The End is Near consist of electric guitar samples performed by Marco Oppedisano. Some sounds are clearly electric guitar and some are effects processed to the point where the original sound source is completely altered. This piece is part of Three Short Electronic Pieces, each a one-minute electronic work consisting of electric guitar samples.

Marco Oppedisano is a composer, guitarist, producer and teacher residing in Brooklyn, New York. He holds a B.A in Music Composition from the Brooklyn College Conservatory of Music, an M.A in Music Composition from the Queens College Aaron Copland School of Music and has studied composition with Noah Creshevsky, Charles Dodge, Tania Leon, Thea Musgrave and Henry Weinberg.

Dance Truman, Dance.

Christopher Ward

Dance Truman, Dance was composed in June of 2003 specifically for the 60x60 project and begins with the sound of a frantic search through a pile of audio cassettes. The tape player sounds, used as a frame for the work, were recorded in the composer's bathroom, where the acoustics are outstanding.

Christopher Ward was born in CA in 1973, and currently resides in Tucson, AZ.



The mission of **Vox Novus** is to promote contemporary composers and their music via concert performances, radio, recordings, publishing, and the Internet.

Vox Novus believes strongly in the intrinsic value of contemporary music, recognizing it as a force in the advancement of culture and art. We help keep music alive through the promotion and dissemination of the music of present day composers. Our goal is to broaden the channels of new music between composer and public, providing greater exposure to new music.

New music has always been stigmatized, yet all musical masterpieces at one time were new music. Vox Novus understands that without the creation of challenging, contemporary music there will be no future masterpieces to reflect our time. Exciting new works of art are coming forth constantly, and must be heard in order for the cycle of creativity to be complete. Vox Novus gets the music heard: in concerts, over the radio, on CD's, and on the Internet.

While throughout the ages artists have struggled to create their art, one may argue that artists have never been more precarious than they are now. Today's economic climate is competitive, and emerging composers inevitably act as their own writer, producer, publicist, agent, and sometimes performer. This is a daunting array of tasks, one that unfortunately crushes the attempts of many composers who are simply not adjusted to the present environment.

Vox Novus empowers the composer to promote, expand, and advance their career. Perceiving that the most important corollary to a completed work is a performance, Vox Novus generates concerts. In these concerts we develop audiences that include yet extend beyond the bounds of the musical community, broadening the audience base by familiarizing it with certain works in repeat performances, while continuously integrating new composers into the repertoire.