



presented by

**Vox Novus**

&



# 60x60

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Serban Nichifor  
Scott Brickman  
Stephen Betts  
James McWilliam  
Mark Petering  
Ramón Gorigoitia  
Giuseppe Rapisarda  
Annea Lockwood  
Aaron Acosta  
Liana Alexandra  
David Jaggard  
Patrick Dorobisz  
Daniel Goode  
Robert Carl  
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Thomas Sutter  
Carlo Forlivesi  
Juan Maria Solare  
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Douglas Geers  
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Maggi Payne  
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David Mooney  
Leslie de Melcher  
Morgan Quaintance  
Michael Kinney  
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Mark Henry  
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Christian Banasik  
John Allemeier  
Peter Gilbert  
David Gamper  
Miha Ciglar  
Michael Murphy  
Guy Livingston  
Robert Voisey  
Robert Sazdov  
Bernand Hughes  
George Brunner  
David Claman  
Luis Menacho  
James Hegarty  
Laura Reid &  
Andrew Hodson  
Noah Creshevsky  
Moritz Eggert

**Welcome (2004)****Douglas Cohen**

Cohen completed his M.F.A at the California Institute of the Arts and Ph. D. at the State University of New York at Buffalo. Cohen was an early advocate for digital media on the Internet. He organized the NewMusNet Conference of Arts Wire with Pauline Oliveros and later worked for Arts Wire as their Systems Coordinator. Currently he is on the composition faculty of the Brooklyn College Conservatory of Music / CUNY.

**Memorial to David Lewin****Riad Abdel-Gawad**

Currently the Whittlesey Chair, visiting professor at the American University of Beirut, Lebanon, Riad Abdel-Gawad born in 1965, with Egyptian and American Nationalities, has taught, composed, and performed in North America, Southwest Asia, North Africa, and Europe. The composer plays a tagaseem (improvisation) on biyatti 'alā yakah (name of melodic mode). "The piece memorializes my Harvard theory teacher." Riad Abdel-Gawad

**Sazmin****Robert Gluck**

Bob Gluck is a composer / performer of interactive sound installation and live electronic performance. Much of his recent work utilizes electronically expanded acoustical instruments, including baglama saz, harpsichord, piano, and ram's horn, featuring electronic sensors and Max / MSP software interfaces. His recordings include *Stories Heard and Retold* (1998) and *Electric Songs* (2003), and his music has been performed internationally. Gluck is Assistant professor and Director of the Electronic Music Studios at The University of Albany, and he is Associate Director at the Electronic Music Foundation.

**Counting Time****Justin Breame**

"My name is Justin Breame, a 31-year-old composer and teacher from Norfolk, England. Largely self-taught, my concert works range from solo Guitar to choral and orchestral. I have also scored five short films that have been screened at festivals worldwide. I realized I wanted to compose when I found that I was writing music more than I was playing. At the same time I was introduced to the music of Vaughan Williams, whose folk-song influence struck a chord with me as this is what I grew up with, listening to my father, a folk musician, playing on his guitar. *Counting Time* is a crossover piece for me. My film work has made me conversant with electronic/computer technology but I hadn't mixed this with my more formal composition. The idea is simple; take the number of seconds in a minute, combine with the chance element of 59 friends/pupils choosing three random numbers between 1 and 59 and record them on low-tech equipment. All the recorded voices are present, but I used the more popular numbers as accents; others were fed through filters to create texture. It felt right to incorporate foreign numbers and the Ukelele was a fun addition!" - Justin Breame

**One Minute of Eternity****Serban Nichifor**

Nichifor, born in Bucharest, received his Doctorate in Musicology at National University of Music, Bucharest. He is the Vice-president of the Romania-Belgium, cellist of the Duo Intermedia and co-director of the Nuova Musica Consonate - Living Music Foundation Inc. Festival. He is presently a professor at the National University of Music, Bucharest

**On est là pour rester****Scott Brickman**

Scott Brickman was born in 1963 and is an Associate Professor of Music and Education and Chair of the Arts and Humanities Division at the University of Maine at Fort Kent. His Instrumental and Electronic compositions have been performed throughout the USA as well as in Brazil, Canada, Cyprus, Portugal, Romania, Turkey, the United Kingdom, and Yugoslavia, and are recorded on the New Ariel and Capstone labels and a new release on the Summit label. The title, *On est là pour rester*, translates as "We are here to stay, and was adopted in response to an ill-conceived experiment by the University of Maine System, conducted without input from either the public, students, staff faculty or administrations on the UMaine system Campuses. The folly the Systems' "Strategic Plan", proposed merging campuses and program eliminations, denying Mainers access to higher education. The people of Maine rallied together in opposition to this, and the plan was defeated. Higher education in Maine like Vox Novus' 60x60 project is here to stay.

***The Lloyds Building by Richard Rogers by Stephen Betts by night***  
**Stephen Betts**

Born in Cornwall. Came to London. Became Howard Hughes. Played in The Associates. Toured and recorded as a session musician. Had own bands. Write Songs. Signed Deals. Got Older. Became Stephen Betts again. Writes music (continuing). The Lloyds Underwriters Building, London. Very Tall. Surrounded. Crane neck upwards to view. Pianos spiral around the central column of trumpets and trombones with violin on top. Soprano names structure. Discord on the way up, chord on the way down. Disaster assessed, nature tamed, mankind hobbled. Insurance.

***Downtown – Uptown***

**James McWilliam**

James McWilliam recently completed a Masters degree at Goldsmiths College in London where he studied composition with Roger Redgate. His first string quartet has been short listed by SPNM for their 2004-2007 artistic season. He has written for the concert hall, film and for theatre. McWilliam also works as an arranger in London; some recent credits include singles with Pavarotti, Jeff Beck and Simply Red “*Downtown – Uptown* is an English composer’s (somewhat ‘overly’ dramatic) musical interpretation of his first trip to New York. The sounds from *Downtown – Uptown* were all recorded on a Minidisc whilst walking through the streets of Manhattan in the Winter of 2003 and includes everything from the rain on the sidewalk to the horse in central park. I hope it conveys my feelings of excitement, tension, and bewilderment as I experience this city for the first time. The strings were recorded in Metropolis studios in London.” - James McWilliam

***Muse Dada***

**Mark Petering**

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 Berman, 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. *Muse Dada* utilizes Shakespeare sonnet and original Haiku regarding personal and international events in a MAX/MSP environment.

***Twin Days***

**Ramón Gorigoitia**

Since 1990 Ramón Gorigoitia has worked as a music editor for various German radio stations (Deutsche Welle, WDR, DLF, HR, SFB, SWR & SR), and as a lecturer and director of workshops at several music academies and universities in Germany and Chile. His compositions have been performed in Germany, France, Holland, Italy, and Switzerland. USA, Argentina, Poland, Litauen & Chile. He has had chamber music commissioned by numerous Art foundations and other institutions such as the Stiftung Kunst & Kultur NRW, Deutsche Welle, Catholic University of Valparaiso-Chile, Gaudeamus Foundation, Ensemble Bartok, Anacrusa-Chile, Largo Camino Dance Company, and Helios Theater. He was recipient of composition prizes from Gaudeamus Foundation in 1985 for his choral work *Tres Elegias* and from Anacrusa-Chile for *Acuerdos* in 1989. “*Twin Days* is a 59 second long collage from different fragments of electronic music and chamber music pieces composed from me over the last 15 years. I put these elements together as a musical background to emphasize the character of the central idea of the piece. It is based on the military putsch against the Chilean Government from Salvador Allende on September 11, 1973. I have put fragments from the last speech from the Chilean president during the attack from the militaries against the Chilean government palace, in which the President from general Pinochet, who leads the attack against the government palace. It is symbolic, that 28 years after the cowardly attack against my country, New York was the object of a similar attack from terrorists. Hence the title of the piece to remember that all forms of aggression must be halted in order to leave future generations a better world to live in.” - Ramón Gorigoitia

### **Le voci di qualcuno**

### **Giuseppe Rapisarda**

Giuseppe Rapisarda was born in Catania, Italy in 1972. He graduated in Electroacoustic Music, Piano and Composition at Istituto Musicale Vincenzo Bellini. He took part in masterclasses with Barry Truax, Giacomo Manzoni, Alexander Chaikovsky, Trevor Wishart, Alessandro Solbiati. His compositions are recorded and published by Ars Publica, IMVB, Suvini Zerboni, CEC, Art Sheffield, Koloform Records, TheDiagram. He has received honors and/or been performed in Italy, New Zealand, Greece, Argentina, Belgium, Korea, Australia, Germany, France, United Kingdom, United States and Brazil. His reviews have been published in Computer Music Journal and Sonic Arts Network Diffusion. He teaches Musical Informatics at Istituto Musicale in Modica, Italy and in Istituto Musicale "Pietro Vinci" in Caltagirone, Italy. "I think that this piece can create many suggestion, but I am not able to describe and to suggest anything to the listener. Your mind can imagine everything." - Giuseppe Rapisarda

### **The Danube at Batina, Croatia, underwater, 2003**

### **Annea Lockwood**

Composer of instrumental and electronic music, installations, and soundscapes, Lockwood collaborates with choreographers, sound poets, and other artists. She explores the physical, natural and human world, using the sounds of glass, earthquakes, rivers, exotic instruments. Lockwood recently retired from a faculty position at Vassar College. She actively composes and performs worldwide. "One of the biggest discoveries to influence my later work happened when I simply set up a microphone at the window and recorded the sound environment ... I started to listen to the sounds around me like one great composition." This excerpt is from her new sound installation, 'A Sound Map of the Danube'. - Annea Lockwood

### **Wave**

### **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. "Wave is an electro acoustic composition created with conventional synthesis and sound FX. It captures the essence of the surf for me." - Aaron Acosta

### **Hora**

### **Liana Alexandra**

Alexandra, born in Bucharest, is a professor at the National University of Music of Bucharest. She is a member of Duo Intermedia and co-director of the Nuova Musica Consonate-Living Music Foundation Inc. Festival. She has received many prizes including: Prize of the Union of Romanian Composers, Gaudeamus Prize,- First Prize "Carl Maria von Weber", Dresden, and Prize of Beer-Sheva, Israel.

### **Riffineff**

### **David Jaggard**

David Jaggard is an American composer and humorist who lives in France. His compositions have been recorded on the Sonic Circuits, New Albion, and Music and Arts labels, and he is a regular contributor to the humor website *The Big Jewel*. His own website Quorum of On, features both his humor articles and mp3 files of what one might call his "lighter" compositions. His piano piece Elastic Tango has been choreographed by Tere O'Conner and was featured on the Solos with Piano or Not tour by Mikhail Baryshnikov. *Riffineff* is the ninth in a series of jazz-based solo piano works called Zzonatas. It is dedicated to the pianist Guy Livingston

### **14 Oeuvres musicales de moins d'une minute #3**

### **Patrick Dorobisz**

Patrick Dorobisz-Kondrackas was born on 25 May 1955. He lives in the North of France. In 1976 he obtained the national diploma of Fine Arts. In 1984 he joined the Institut of Psychoacoustique and Electronic Music in Gent, Belgium (IPEM : Psychoacoustic and Electronic Music Institute). In 1986, he obtained the international award of the Bourges Festival for his work " Souprematika " (Computer Music). His works were created in France and Germany during the 1975-1980 period (art galleries or collective exhibitions), during the Bourges Festival(1986-1987), in Lille's opera (1987), during Seoul's Computer Music Festival (1987), in Berlin " The sound of Israel " (1998), during the International Computer Music Conference in Ann Arbor, Michigan (1998) and in Santa Fe, USA.

## V-I

## Daniel Goode

Daniel Goode, composer and clarinetist, was born in New York. His solo, ensemble and intermedia works have been performed worldwide. He is co-founder/director of the DownTown Ensemble, formed in 1983. He has been a performer and composer with Gamelan Son of Lion since 1976. His innovative music for solo clarinet includes *Circular Thoughts* (Theodore presser Co.) and *Clarinet Song* on the XI label. His theater-music work *Eight Thrushes, Accordion and Bagpipe*, was performed at the Pfeifen im Wald festival in Berlin and elsewhere in Eastern Europe. He is a 2004 New York Foundation for the Arts fellow. A complete catalogue of his works can be found at Frog Peak Music. "Using circular breathing, I express on the clarinet the most basic chord progression in music. This composition was part of the original set of pieces titled *Clarinet Songs*, recorded on X I records in 1993 but dates back to 1979 V-I was not included in the recording so this is the first published recording. In the original conception of the piece, the "V" can last an indeterminate time, but the "I" would always be a mere eighth note in length." - Daniel Goode

## ***Bird Escapes Cage, Takes Flight***

## Robert Carl

Robert Carl was born in 1954 and studied composition with Jonathan Kramer, George Rochberg, Ralph Shapey, and Iannis Xenakis. His music is published by American Composer's Edition, Boosey & Hawkes, Ron Corp and Apoll-Edition. His grants, prizes and residencies have come from such sources as the National Endowment for the Arts, Tanglewood, MacDowell Colony, Yaddo, the Bogliasco, Djerassi and Camargo Foundations, the Aaron Copland House, and the Rockefeller Foundation. He is the recipient of the 1998 Charles Ives Fellowship from the American Academy of Arts and Letters. Recent CD release of his work are found on Innova, Neuma, Koch International, Lotus, Centaur, Vienna Modern Masters, E.R.M., and the Aerial. He is the chair of composition department at the Hartt School of Music, University of Hartford, and writes extensively on new music for Fanfare Magazine. *Bird Escapes Cage, Takes Flight* was written for the virtuoso Guido Arbonelli in his Namaste Suite project. Written for the Clarinet in A the piece follows the title's program quite literally. At first, most of the notes are one the spaces, and there's a buzz when the music hits a line, like the bird bumping up against the bars of the cage. It gets out at last.

## **GVAL 2**

## Vladimir Tošić

Vladimir Tošić, is a composer, multimedia artist and professor at the Faculty of Music in Belgrade. The basic approach in his artistic endeavor is the reductionistic principle of composing. All his pieces are based on particularly small number or various elements, sometimes even a single one (timbre, rhythm, harmony...). Therefore almost every composition of Vladimir Tošić may be said to have certain significant and noticeable common characteristics: processual organization, symmetrical arc form, repetition and insisting on timbre. GVAL 2, for clarinet solo, is a processual and repetitive composition. The piece is the second of five variations created on the sequence of eight tones of harmonic series of the ton C. The process is a little shorter than the processes in his other compositions but with characteristics of his longer pieces.

## ***Train. Night. Ocean.***

## Emma Shifrin

Emma Shifrin is an Israeli composer of Russian origin. She came to Israel in 1987. Since her arrival she studied composition in the Jerusalem Rubin Academy of Music and Dance. In 1994 she graduated where she studied with Marc Kopitman and graduated in 1994. In 2004 she got her Ph.D. in composition in the Department of Music at Bar Ilan University under the supervision of Dr. Gideon Lewensohn. Emma Shifrin wrote a number of works, among them two orchestral pieces and a large amount of works for different ensembles. Her pieces were performed in Israel on different occasions. In 1993 she was awarded with the stipend of the American-Israel Cultural Foundation. In 2002 she won the Leberon Composition Prize of the Israeli Composer's Union for her piece "Plays for Two" for Violin and Piano. *Train. Night. Ocean.* is a part of a larger work called The Train. It is based on the poem by Ivan Zhdanov, a contemporary Russian poet. The Train is the symbol of time, running past different places and objects; The Train is where a man feels himself as an anonymous stranger.

**Trottenbach**

Wittegenstein youth is a chamber noise ensemble consisting of Heinrich maneuver (percussion and voice), Tracy Andreotti (cello and Voice), an Thomas Sutter (Guitar, Electronics, and Voice). They have released 8 CDs on the Regicide Bureau Label. *Trottenbach* is a miniature portrait in sound of the town where Ludwig Wittenstein began his controversial career in education.

**Thomas Sutter****The Tunnel of Light**

Carlo Forlivesi, born in 1971, studied at Bologna and Milan Conservatories, Rome Academy, before joining IRCAM, DIEM (Danish Institute of Electroacoustic Music) and Tokyo Music College. Research fellowships from Governments of Italy, Denmark, and Japan. Artisit-In-Residence at Akiyoshidai International Art Village, invited lecturer at Sapporo University (Japan ). Several awards and nominations by institutions such as Yamaha Music Foundation, Huub Kerstens Prize, Rohm Music Foundation, Composer's International Forum, Saxonia Prize, Takemitsu Award, Gaudeamus Foundation. Worldwide performances by Tokyo Metropolitan Symphony Orchestra, Holland Symfonia, IRCAM, Elektronische Nacht, EU Culture 2000, etc. His works broadcasted by SWR Germany, Dutch Radio, Radio-Canada, Italian and Japanese TV. Ascending to an immense light through a cylindrical tunnel, concentric circles seen in perspective in completely dark surroundings. This short sound work, after Hieronymus Bosch's the Tunnel of Light, opposes an apparently disordered but rather structured activity (vision) to an almost static sound stripe (contemplation).

**Carlo Forlivesi****Arrostito**

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.

**Juan María Solare****Plasma**

Alex Shapiro born in New York City in 1962, is one of southern California's best known chamber music composers. Her award-winning works are heard weekly in concerts across the U.S. and abroad, and when she's not exploring the tide pools, she frequently updates her website with concert information and audio clips of each of her pieces. *Plasma* bumps and oozes across the listener's ears from examples taken from Alex's larger flute quartet, *Bioplasm*, and is performed by the Los Angeles Flute Quartet.

**Alex Shapiro****Ohohoneoneoneoneohoh**

John Link is a composer and a founding member of Friends & Enemies of New Music. He currently lives in New York City and directs the Center for Electroacoustic Music at William Paterson University in Wayne, New Jersey. *Ohohoneoneoneoneohoh* was composed in June 2004 especially for 60x60. The shape and color of the piece derive from a brief recording of the composer's daughter (then three years old) saying "we'll wait for the music, then we'll dance."

**John Link****blurB**

Born 1960 in Vienna, Essl's studies includes composition with Friedrich Cerha, electro-acoustic music with Dieter Kaufman, double bass, and musicology (1989 doctoral thesis on Anton Weber) Besides writing instrumental music, Karlheinz Essl also works in the field of electronic music, interactive, real-time compositions and sound installations. He is developing software environments for interactive algorithmic composition in real-time that he uses for his own live performances and also in collaboration with artists from other fields. From 1990-94 Essl is the composer-in-residence at the Darstädter Ferienkurse für Neue Musik. From 1992-93 he was commissioned at IRCAM, Paris. Teaches "Computer Aided Composition" at the Anton-Bruckner-University, Linz *blurB* is based on the chamber recording on the chamber piece *blur* for alto flute, vibraphone and cello. By using techniques of granular synthesis, a recording of this piece was compressed to fit exactly into 60 seconds of time. This condensed structure was filtered digitally with the beginning of the trio where all three instruments commence from the same tone: the note D that functions as an Ariadne's thread for the entire piece. *blurB* can be perceived as the auratic essence of *blur*: as if the original chamber music composition was played 15 times faster through one key of a vibraphone.

**Karlheinz Essl**

## ***Return to Misty Magic Land***

**Allen Strange**

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. *Return to Misty Magic Land* is 1 of 6 works in the collection *Brief Visits to Imaginary Places*. *Misty Magic Land* is the home of the Promethea characters in writer Alan Moore's graphic novels of the same name. This music is made of sounds of wind driven stretched wires used as primary sources for the composer's extended work, *Misty Magic Land* for instruments and recorded sounds.

## ***ALL OVER AGAIN***

**Sandeep Bhagwati**

Sandeep Bhagwati was born in Bombay; India came to Europe since he was six. He specializes in experimental music theatre, chamber music, computer music and audio art. His music has been performed worldwide and by prestigious performers such as Ensemble Modern or Munich Philharmonic. He has worked intensely with musicians from India and China. He is also a prolific writer on music. He was artistic director of several Festivals: RASALIALA (Berlin 2003), KlangRiffe (Karlsruhe 2003) and A\*Devantgarde (Munich, 1991-95). He was Composer in Residence at the IRCAM and the Beethoven Hall Orchestra, amongst others. He currently lives in Berlin. *ALL OVER AGAIN* is an aerially foreshortened view of a poem with the same title by Louis MacNeice, read by another poet, Ulrike Draesner. It is a part of a 35-minute audio art work based on a Draesner poem based on the same MacNeice poem, and it excerpts just one strand on MacNeice's longer poem, an imagined love-story. Or has all this happened, after all? A short meditation on desperate hope lingering past its prime, on the embers of something that once was a dream. The music in the background is my own, lifted from other pieces, cut and dried.

## ***Krikisque***

**Dennis Báthory-Kitsz**

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. Oxy-moronic self-taught, Dennis has composed music for vaudeville shows, orchestras, sound sculptures, soloists, tape & electronics, dancers, multimedia environments, and performance events. Báthory-Kitsz is a composer who has been creating nonpop music for 40 years and he has co-hosted Kalvos & Damian New Music Bazaar for the past 10 years. Though he presently restores historical recordings, engraves music and edits technical articles, he has directed the Dashuki Music Theatre and Il Gruppo Nuke Jitters, heads the Vermont Alliance of Independent Country Stores, and has composed for orchestras, chamber ensembles and soloists -- some of which have actually played his music.

**Dennis:** It's a nice piece. Old, but nice and rich. And never played.

**Rob:** I am listening to your piece again now. It is great. I love its ambient nature. What does the title mean? It really sets a space.

**Dennis:** *Krikisque* = how "crickets" was said when we were all kids in New Jersey.

**Rob:** I love the chirp in the end.

**Dennis:** The whole piece is created from that chirp. :)

## ***Polk Pond***

**Douglas Geers**

Doug Geers began composing music with computers shortly after his Dad brought home an Atari 800 in 1983. Since then, he has used technology in nearly all of his works, and now focuses on composing for instruments with live electronics, often in multimedia contexts -- such as 2002's *Gilgamesh*, a 70-minute theatrical concerto. 2003-04 performances included ICMC (Singapore), ISCM World Music Days (Slovenia), ACA Festival (New York City), NWEAMO/SEAMUS (San Diego), CMS National Conference (Miami) Convergence exhibition (New York City), Third Practice Festival (Richmond), ThreeTwo Festival (New York City), NODUS ensemble (Miami), Sonic Explorations (Cincinnati), and Dynamic Duos (New York City). *Polk Pond* is the name of a small rural town in northeastern Ohio where my sister and her family live, and on their land is a small pond teeming with life: frogs, birds, insects, fish, and more. *Polk Pond* imagines a late night "mini-concert" of the pond's denizens, using samples of animal sounds as its sole sound sources.

### ***into the woods***

**Charles Norman Mason**

Mason's compositions have received numerous awards including Premi Internacional de Composició Musical Ciutat de Tarragona Orchestra Music prize, NEA Individual Composers Grant, Delius Prize, and International Bourges Electro-Acoustic Competition. Mason is Executive director of Living Music Foundation, Inc. and teaches composition at Birmingham-Southern College. The title, *into the woods*, refers to two ideas with this sixty second electroacoustic piece: 1. All sounds were derived from wooden instruments (piano and cello) or woodwind instruments (flute and clarinet). 2. The piece is meant to evoke the atmosphere of entering the woods.

### ***broken time***

**Jacky Schreiber**

Jacky Schreiber has been involved in electroacoustic-computer-electronic-contemporary-and the like music for over 14 years, first as a student with Eduardo Kusnir at the Conservatorio Nacional de Musica Juan Jose Landaeta (CNMJL), and later as composer-performer. "I'm involved in electroacoustic-computer-electronic-contemporary-and the like music for more than 14 years, first as a student with Eduardo Kusnir at the Conservatorio Nacional de Musica Juan Jose Landaeta (CNMJL), and later as composer-performer. Many of my tape music has been 'performed' at the Synthese festivals at Bourges, France and in many local and foreign contemporary music festivals around the world. Most of my non electroacoustic music has been also performed. Recently the 'Juventudes Musicales de Venezuela' released the CD UnmundodentrodeunmundO wich is a compilation of electroacoustic music works of venezuelan composers Fidel Rodriguez, Alfredo del Monaco, Josefina Benedetti, Eduardo Kusnir, Alfredo Rugeles, Rodrigo Segnini and Unmundodentrodeunmundo which is the name of my work for processed voice and tape." - Jacky Schreiber

### ***SkullChip (Trepanation Mishap No. 1)***

**David T. Little**

Composer/Performer David T. Little is actively committed to music of dramatic intensity and direct expression. A two-time *BMI Student Composer Award Winner*, Little's composition *Screamer!* was chosen by Maestro David Zinman as the winner of the *2004 Jacob Druckman Award* from the Aspen Music Festival, where Little was a Schumann Fellow during the summer of 2003. He is a 2003 recipient of the *Charles Ives Scholarship* from the *American Academy of Arts and Letters* and served as the *2001 ASCAP Leonard Bernstein Fellow in Composition at Tanglewood*. Little served as the Composer-in-Residence at the Cabrillo Festival of Contemporary Music in the summer of 2004. "*SkullChip (Trepanation Mishap No. 1)*: Crash! - the drill enters your skull. You hear it boring in - under a local anesthesia, completely awake. Step by step toward enlightenment - spiritual clarity - you feel hope - and think of all the people who support your decision to be trepanned - rooting for you with distant praise and donations. Suddenly - a sharp pain - the bit enters your brain - sudden blackness. The enlightenment they promised?" - David T. Little

### ***submersion/subversion/heart***

**Erik Hinds**

Erik Hinds, born 1972, Red Bank, New Jersey, plays guitar and H'arpegiione, a sympathetic stringed instrument. Recent recordings include Appalachian Trance Metal and a solo rendition of Slayer's Reign in Blood. Erik has played with Chris Cutler, Ernesto Diaz-Infante, the Eastern Seaboard, Lisle Ellis, the Georgia Guitar Quartet, Vinny Golia, Frank Gratkowski, Carl Ludwig Huebsch, Harald Kimmig, Peter Kowald, Larry Ochs, Brian Osborne, Ravi Padmanabha, Dave Rempis, Roger Ruzow, Blaise Siwula, Sandor Szabo, Ken Vandermark, Erik Zinman, and his own SS Puft Quartet among others. Erik lives in a solar powered house with his wife (and dog) and runs Solponticello Records. "*submersion/subversion/heart* is a testing of eclectic waters. I have been working exclusively with acoustic instruments for years and lately desire the integration of mechanical distortion. Here I highlight a deliberate blurring of the line between raw and processed sound, appropriate for these gray times we inhabit. Is my bowed H'arpegiione run direct, via bridge and contact pickups, into an ApogeeMini-Me preamp with levels set way too hot. The digital output was fed to a 24-bit hard drive recorder, then a dbx Quantum mastering unit. No internal cuts were made." - Erik Hinds

### **:60 Fizz**

### **Maggi Payne**

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. Her works are available on Starkland, Lovely Music, Music and Arts, Centaur, MMC, CRI, Digital Narcis, Frog Peak, Asphodel, and/OAR, and Mills College labels. Developing a miniature of this length is always a challenge for me as my works usually evolve slowly, but I love this challenge. In this piece the low frequency pulse was generated by feedback in my system due to a broken pot (now repaired); the other two sounds were a faint sound created by a toilet tank disequilibrium state processed with granular synthesis, and unprocessed "fizz." - Maggi Payne

### **X-R Drums**

### **Richard O'Donnell**

He is director of the Electronic Music Studio and Percussion Department at Washington University, music director of the St. Louis New Music Circle, was principal percussionist of the St. Louis Symphony Orchestra until he retired in 2002. As an instrument builder, he has produced many original instruments including: sphrahng, aqua-lips, koto-veen, tubalum and XR-drums. He has received NEA and Mid-America Arts Alliance/Meet the Composer grants for his work. He has combined large wooden sails with electronics for outdoor installations, and his music for George Greenamyers's burning ice sculptures were featured in annual events at Laumeier Sculpture Park. These 60 seconds reflect a life of composing electronic music, playing and inventing percussion instruments. The sound sources, (except for the Tibetan bowls), are all of percussion instruments created by O'Donnell. There is no signal processing except for a bit of transposing using ProTools.

### **Exotic Fruits**

### **David Mooney**

Born in 1949 in the USA, Mooney is a self-taught composer of fixed music on disc. After early experimentation with tape recorders, he digressed for two decades through the visual arts before returning to music in the early 1990's. Since 1998 his works have been performed and broadcast in North America, Europe and Asia. Mooney's 24 part work *Rhythmiconic Sections* is available on the Arizona University Recordings (AUR) label. *Exotic Fruits* was extracted from the Ancient Chinese Enclosing Game Compositional Matrix 03. The matrix consists of layers that may be shifted in either direction by predetermined increments. Thus compositions can be extracted by selecting a starting point for each layer of the matrix, aligning those points in time, then playing/recording/performing for any desired duration. "The sounds in this matrix derive mostly from recordings of a pin dropped onto a metal cookie sheet, composed in response to an overabundance of loud music. I found myself longing for quiet works. How quiet? Quiet enough to hear a pin drop." - David Mooney

### **SuperGravity**

### **Leslie de Melcher**

Mr. Leslie de Melcher holds a PhD. in philosophy from the Universitie of Paris, Sorbonne and a first prize in composition from the Ecole Normale de musique de Paris. He studied with Pierre Boulez and Todd Machaover at the IRCAM, where he became a guest composer. His string quartet and brass quintet have been published by Symphony Land. His latest works include award winning Xtreme Digital Opera: the Crystal Dome, for digital music (5.1 Dolby surround sound), choir, actors and digital animations and Alone, for digital electronics, mixed choir and computer animation, premiered in June 2004 in Toronto, Canada "SuperGravity and its digital animation by Peter Lipinshki are inspired by the Superstring theory. The composition attempts to illustrate aesthetically a universe of multiple dimensions. Created from the initial periodic wavelength of 313HZ (D#5) – the dominant frequency of the piece, I have attempted to create an exponential system increasing in density and complexity as it increases in dimensions. The dimensions used are up/down, front/back, and forward/backwards, are superposed and self-transforming and derived from the main frequency of 313 Hz. I added other dimensions by introducing note units (musical motifs) which represent 'curled spaces' thus having eleven or so musical 'space' dimensions an on time dimension of 60 seconds." - Leslie de Melcher

### **Colastimer Lux**

“My name is Morgan Quaintance. I am a final year degree student studying for a BA in sound art and design. I have been playing professionally for around 7 years and have recently made the transition from the guitar to digitally produced music. At the moment I am gigging as much as I can, producing copious amounts of good sound pieces, and trying to establish myself on the English and international scene. My live sets consist of 8-bit improvisation on a Nintendo Gameboy, Laptop pieces, and loop based work with my guitar. *Colastimer Lux* arose out of my investigations into the possibilities of concrete composition and causality. Sounds big and clever but its not really. I basically wanted each sound to follow directly after the other, or rather for each sound to be the effect of an earlier sound, which was the cause. I wanted the piece to sound like a sonic game of dominoes, with sounds colliding into each other and eventually creating this simple keyboard progression...It worked, I think :o)” - Morgan Quaintance

### **I like to give it a whirl**

Kinney currently resides in Paris and is on the faculty of the Conservatoire National Supérieur de Musique et de Danse de Paris where he creates music for dance and teaches a course in accompagnement de danse. Aside from a busy schedule composing and playing music, he devotes a great deal of time to eating, drinking and being merry.

### **YOU YOU YOU YOU YOU YOU YOU**

Keith Johnson's work includes *Just an animal looking for a home*, recently performed by the BBC Symphony Orchestra, and *It's a beautiful night from here to the trembling stars*, a collaborative multimedia work that has been performed by Ensemble Eleven, the London Sinfonietta and the BT Scottish Ensemble. He has also been commissioned by various ensembles including the London Sinfonietta, who have premiered *Honesty*, *Sabotage*, and *Don't say a word*. "*You you you you you you you* patrols the ambiguous zone between me and you." - Keith Johnson

### **Hacked Metal**

Born in 1977, Mark Henry has recently completed a PhD in Music Composition at the University of Bristol, United Kingdom. He has studied under Geoffrey Poole, Robert Saxon and Neal Farwell. His compositions interests range from acoustic to electroacoustic mediums and deal mainly with the crafting and sculpting of sound. Current projects have included and interactive installation work and an electroacoustic piece for oboe and bass drum that has been shortlisted by the Society for the Promotion of New Music. *Hacked Metal* is a play on its source sound. There are interjections of reality into the textural landscape. The opening expansive phrase becomes hacked by this punctuation until the final full stop brings the piece to a premature end. The original

improvisations are also hacked and manipulated to create the final composition

### **Decay Date 14 April 1966**

Israeli-Canadian Eldad Tsabary composes instrumental, electroacoustic, and experimental ambient music. His work is performed worldwide at venues such as Carnegie Hall, CCRMA, Primavera en la Habana 2004 and Synthese 2003 (Bourges), published by Editions BIM (Switzerland) and released by ERMMedia JAZZIZ, Infinite Sector and the upcoming Capstone Records release of 60x60 (2003) His music was performed and recorded by Philharmonia Bulgarica, Cygnus Ensemble, trombonist Haim Avitsur, and others. Eldad received his education at CUNY's GSUC, Mannes College of music, Rimon School of Jazz (Israel) and Musitechnic (Montreal). He studied composition under David Loeb, David del Tredici, David Olan, and Tim Brady. *Decay Date 14 April 1966* begins with a recording of radio transmissions from the soviet surveillance satellite Cosmos 114 (near Stockholm, April 8, 1966 by Sven Grahm) treated with a varying modulation frequency ring-modulator and a stereo delay. The decay of the satellite on the following April 14th is portrayed by a cross-fade into an ambient chord progression treated with a varying resolution chopper (incorporating the same automation envelope of the ring modulator)

### **Morgan Quaintance**

### **Michael Kinney**

### **Keith Johnson**

### **Mark Henry**

### **Eldad Tsabary**

### **Glass Cutter**

Christian Banasik was born in 1963. He studied composition with Günther Becker and Dimitri Terzakis at the Robert-Schumann- Academy of Music in Düsseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic music has been performed and broadcasted in numerous European countries as well as in North and South America, Asia and Australia. Banasik was the artistic director and organizer of multimedia events with new music, literature and fine arts as well as concerts with electronic music. He developed an algorithmic composition software (AFSTS) for the Atari ST computers between 1991-1993. Beside live-electronics and computer-music Banasik has produce works for tape, radio plays and film soundtracks. He has received national and international music awards and scholarships.

### **Christian Banasik**

### **Just a minute...**

Allemeier received his Ph.D. in Composition from the University of Iowa, his M.M. in Composition from Northwestern University and his B.A. of Music in Performance from Augustana College. At the University of Iowa, Allemeier received the Henry and Parker Peltzer Fellowship Award for Excellence in Composition. He has taught at Marshall University and the University of Iowa and currently lives in Wiesbaden, Germany. At the University of Iowa, 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. *Just a minute...* 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 Allemeier**

### **Rituals Minipod**

Peter Gilbert's music has been performed in the US and abroad in venues ranging from the Kennedy Center to the Rock and Roll Hall of Fame. He directs and is on the faculty at The Young Composers Program at the Cleveland Institute of Music, where he received Masters in composition. He currently teaches and dissertates at Harvard University while learning to play the drums. *Rituals Minipod* is 1 of 4 pieces assembled during a residency in Bourges, France at the Insitut International de Musique Electroacoustique Bourges. They are reshufflings of pieces which themselves are reshufflings of other music by the composer.

### **Peter Gilbert**

### **Conch Call Evolution**

David Gamper moves freely among the worlds of composition, improvisation, and electronic instrument design and construction. These passions merge in his performer controlled sound processing environments for improvising acoustic musicians. Recordings include many with Deep Listening Band. "At the Ijsbreker" CD has been described as "the pinnacle of the Oliveros-Gamper collaboration, music that through its depth, reveals ever more profound expression." His solo piece Conch was in the Whitney Museum of American Art's 2001 BitStreams. His current primary focus is SeeHearNow, a collaboration with photographer Gisela Gamper, which performs immersing music and video live improvisations in site specific installations. "Conch Call Evolution is a recording of a live performance in its entirety using my customary performer controlled sound processing environment. A blast from my conch shell is fed around a matrix of delays, which are modulating in just tuned fifths while I control several feedback loops." The original 5 channel surround spatialization has been mixed to stereo.

### **David Gamper**

### **Sport(s) Rule(s)!**

Miha Ciglar is a composer, musician, sound designer. Sports usually have a very distinctive dramaturgy which is built up on rules. The most interesting are always the "close to border" situations that can be interpreted from a few different points of view and often end up in conflicts. Because those borders depend on human factors (judges), they can never be defined precisely. Where are the borders and when do they get exceeded? The composition *Sport(s) Rule(s)!* is based on the idea of playing with this invisible barrier and building up tension, by pushing the threshold evermore into absurdity.

### **Miha Ciglar**

**man ray**

Mike Murphy studied music at North Texas State University and Computer Science at Saint Louis University. He still has a beard. He was born in 1956 but he didn't have the beard then. *man ray* was played live on wiard and homemade analog synthesizer modules.

**Michael Murphy****Antheil's Dream**

Born in Tennessee, with degrees from Yale, NEC, and the Royal Conservatory of the Netherlands, pianist Guy Livingston released his successful "Don't Panic" CD three years ago. Featured on NPR, The New York Times, Le Monde and Sports Illustrated, this CD was the winner of the "Coup de Coeur" award from Piano Magazine, and was described by the Atlanta Constitution as the 'party record of the year.' Livingston is based in Paris and tours internationally as a contemporary pianist. Infamous composer George Antheil claimed that his magnum opus, Ballet mécanique, was inspired by a dream of the future. "I dreamt that I stood in the reeking smoking ruins of a battlefield. Standing sadly among these ruins was a girl with dark short hair..." The sounds in this remix, *Antheil's Dream*, are derived primarily from the drumming, xylophone and piano ostinati in Ballet mécanique, with also a nod to Stravinsky's Petrouchka. This piece attempts to capture the haunting atmosphere of a De Chirico painting.

**Guy Livingston****ripples in sand**

Voisey is the Founder of Vox Novus, Vice President of programs at the Living Music Foundation, Artistic Director of the 60x60 project, Artistic Director of the Composer's Voice Concert Series, Music Director of the Sculpted Word, and originator of the American Composer Timeline. His mission is the promotion and dissemination of contemporary new music. *ripples in sand* is created entirely from digitally manipulated voice samples to create a landscape of sound.

**Robert Voisey****Од Сонька До Тетово**

Robert Sazdov is a composer/performer multimedia artist/producer/re-mixer/lecturer currently based in Sydney. He has been composing multimedia and/or multi-channel neo-traditional Macedonian works since 1991. His works have been performed throughout Australia, New Zealand, Canada, the U.S and has been invited to perform in China. His recording project Maxim has been released through out Europe and Canada and received national radio play in Australia. Robert has collaborated with many internationally acclaimed artists/ensembles including DD Synthesis, The Dragan Dautovski Trio, The Bisserovi Sisters and the 'Queen of Macedonian Song' Vaska Ilieva. He has received critical acclaim for his recent neo-traditional Macedonian compositions/performances from respected Macedonian commentator and artist Vasil Hadzimanov. *Od Soluna do Tetovo* is an adaptation of a traditional Macedonian song, 'The Moon Shorn from Solun to Tetovo' dating from the mid-19th Century. The song was interpreted by the late Vaska Ilieva as taken from a recording session in Sydney, Australia in 1992 whilst on her Australian tour. This composition is essentially a 'road trip' of the ethnographic size of Macedonia as viewed by the Macedonian consciousness in the 19th Century. The composition utilizes FFT based audio processing and manipulations found in the program MetaSynth and AudioSculpt. The resultant audio was composed and mixed in Digital Performer.

**Robert Sardov****Full Fathom Five**

Bernard Hughes is a composer living and working in London. His work has been performed by several major artists and ensembles across the United Kingdom, and includes several pieces for children ensembles. Full Fathom Five is a setting of one of Ariel's songs from the Tempest, created in September 2002. The work features the voice of Sarah Lambie, and the MIDI dulcimer and studio realization by Bernard Hughes.

**Bernard Hughes**

### **From Pianalan**

### **George Brunner**

Brunner is a composer and performer, researcher/writer, recording engineer/producer and teacher. Brunner has served as composer-in-residence three times at EMS (Electroacoustic Music Studios) in Stockholm, Sweden and in 2001 at Kungliga Musikhögskolan I Stockholm, Sweden. He is at present writing a book on Text Sound Composition and is considered an authority on the subject. Brunner was Co-Director of the first Electroacoustic Music Festival in Istanbul, Turkey sponsored by Bilgi University. Brunner currently serves as the Director of Music Technology for the Conservatory of Music at Brooklyn College, and is the founder of the Brooklyn College Electroacoustic Music Ensemble, which under his direction produces an annual CD. He is the founder and coordinator of the biannual International Electroacoustic Music Festival at Brooklyn College, New York City.

### **The Next Number**

### **David Claman**

David Claman turned to composing after studying French horn, the music of India and Playing in rock bands. He holds music degrees from Wesleyan University, the University of Colorado, and Princeton. He is now Assistant Professor of Music at Holy Cross College in Worcester Massachusetts. Samples for *The Next Number* were recorded in Chennai, South India in 1999. Thanks to those who contributed their voices to this collage: Ms. Sankari Krishnan, Mr. Rangarajan, Mr Sundar Rajan, Ms Susheela, Dr David Reck, Ms Usha Narasimhan, Ms Shobha Vasudevan, Ms Sudha Harikrishnan, Dr. K.S. Subramanian, and Mr. S. Vaidheeswaran.

### **Intersticios**

### **Luis Menacho**

Luis Menacho was born in La Plata (Pcia. de Buenos Aires, Argentina) in 1973. He studied piano with Carolina Martínez, Santiago Santero and Haydèe Schwartz, he take a degree in Harmony, counterpoint and musical morphology at the Facultad de Bellas Artes de la Universidad Nacional de La Plata (UNLP) and the Licenciante of composition (UNLP) with Mariano Etkin and Mario Allende (composition), Sergio Barderrabano (harmony and musical morphology) and Carlos Marstropietro (instrumentation and orchestration). He has composed music for soloist, chamber ensembles, choral and orchestra, and received numerous commissions. He composed music for “Señuelos en la oscuridad” for the company of dance-theatre “La terna” conducted by Pacha Brandolino premiered in 2004. He have participate in the proyect “International tango collection” a group of tango pieces for solo piano commissioned by the argentine pianist Haydèe Schwartz and premiered in the Goethe institute (Buenos Aires) and The Edimburgh Festival (2004). He has received mentions for his pieces from the Tribuna de música argentina (TRIMARG) and the Centro de estudios avanzados en música contemporánea (CEAMC) and the choral Ars subtilis Composition competition 2004. He teaches musical analysis and music history in Arts Schools and Composition at the UNLP. *I'll always be a word man/ better than a bird man* is a piece for solo high voice amplified composed during 2002. The work are constructed with different possibilities to use the voice around six symmetric micro pieces: *intermitencias*, *Kleine misuk (for Kurt Weill)*, *La vieja atraviesa el monte*, *Sin aliento (for Jean-Luc Godard)*, *Tonalidades*, and *Intersticios* The titles are taken from the music/poetry Jim Morrison, *an American prayer* and it is dedicated to him. This work was premiered in September 2003 at the Auditorio de la Agremiación mèdica platense by tenor Alfredo Soubielle and it is the first piece of the first solo pieces series.

### **MHLR4**

### **James Hegarty**

Hegarty's works have been performed in New York, Montreal, San Francisco, 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 Rock.” He has had several electroacoustic compositions presented at the national conferences of the Society for Electroacoustic Music in the United States. His compositions have been included on programs at the University of Michigan, and the Bonk Festival in Florida. MHLR4 is based on live performances of an electronically amplified violin supported by very small fragments of Mahler's Symphony No. 4. A phonograph recording of the Mahler was recorded as it played through a vintage tube amplifier connected to a two inch speaker. This audio file was transposed and the time stretched using granular resynthesis and then cut up and placed into the mix. Further processing during the mix included compression and overdrive distortion. The two violin tracks were processed in the mix using ring modulation.

## **Jam**

## **Laura Reid & Andrew Hodson**

Andrew Hodson grew up learning to play the drum guitar and piano, and played in lots of Jazz, Surf, Brass and symphony groups whilst growing up in Lancaster. He went to Northumbria University to do studio sound design for films and gained a first class degree, whilst doing this Andrew Hodson released 2 pop albums with Retro Rockers. He left Jumbo to make sound sculpture and installation sound art. Made a CD called *Places* from over 100 field recording collected over a year. Then made "Map Music" which was made whilst doing a residency for nexus the Newcastle upon Tyne Metro system and is a CD made up of metro sound and intended to be listened to whilst traveling a specific route on the metro. Hodson then started social sampling where you ask a group from the community to create samples to base a musical piece from instead of say sampling from a record. Made *In Your Hart You Will Find Your Dreams* which was made whilst Hodson was artist in residence at Bolton mental health unit, where he created a portable recording studio and made an album.

Laura Reid was born in Sheffield and grew up in Northamptonshire. She began playing cello and piano at school and went on to study music at Newcastle University, graduating in 1999. Since then she has played cello with numerous bands, mostly with singer-songwriter Kathryn Williams, but also with djs Astro and Prism, a String Thing, the Aurora quartet, the Guessmen, Mr.Bird and Tom McCrae. Laura has collaborated and arranged string parts on Kathryn William's albums and has toured internationally with her. Laura has also performed on radio and TV including later with Jools Holland, BBC1 and the Bernard le noir radio sessions, France inter. Laura is now based in London and studying composition part time with Rhian Samuel at city university. Laura and Andrew met in Newcastle and are working on some projects together.

*Jam* was based on a jam for cello, guitar and mini fan.

## **dénouement**

## **Noah Creshevsky**

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. 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.

## ***The One Minute Piece That Took Me Ages To Do And Which Is Really Impressive*** **Moritz Eggert**

German composer Moritz Eggert has covered all genres in his work – his oeuvre includes 7 operas as ballets and works for dance and music theatre, often with unusual performance elements. 1997 German TV produced a feature-length film portrait about his music. Recently premiered was the large opera *The Snail* for the opera Mannheim, a collaboration with Hans Neuenfels. Currently he is working on several orchestral pieces including a concerto for double bass and orchestra It should be noted that *The One Minute Piece That Took Me Ages To Do And Which Is Really Impressive* for 60x60 only uses natural sounds produced by the mouth of the composer without any electronic tinkering or modulation.

**The 60x60 project mission** and purpose behind this concert is to present and expose the works of many composers and their electronic works to a large vast audience. The concert's format, production and presentation maximizes the work for the least cost to present new music in a pleasing format to a new audience. With the collaboration of many composers, presenters, and other media artists, this project has the potential of touching a large segment of the population with the music that is being created today.

The goal of this project is to include many composers to represent a cross-section of contemporary music, representing many different styles and aesthetics to produce concerts in as many venues throughout the world as possible. This project addresses this goal in a unique way. The concert itself has performances of 60 composer's works, in a format that easily enjoyed by the audience in one sitting. The format of the concert is advantageous for several reasons. Not only are the pieces highlighted in their individuality, but are also included in the concert as part of a whole. Works that are selected are later placed next to each other the concert to compliment and contract one another. This not only creates interest for the listener, but also gives the work the best opportunity to exhibit itself. Lastly, it is known that there are always different tastes and aesthetics not only for the artist but for their audience as well.

In attracting broad audiences we are aiming to present what is happening in the contemporary music landscape without barraging the listener with an aesthetic they don't enjoy. By limiting the pieces to 60 seconds, any music the listener does not enjoy they can manage their expectation with the knowledge it will only last 60 seconds. This does two does two things. The first is that they will be exposed to the music and know of its existence yet still enjoy the concert because of the rest of the majority of works. The second is that it frees the listener to actually take the time to listen to something rather than shutting themselves off. A listener will be more forgiving and take the time to experience even a taste of something they don't like as long as they do not have to be subjected to it for a period of time and that the next event might be something they enjoy much more.

Each composer has the opportunity to create a "signature" for himself in the span of one minute. Because of the length of the piece it allows for the composer to experiment and push his composition in artistic ways he might not be able to do with a larger composition or a different production looking to please audiences. Since audience member expectations are set immediately from the very beginning of the concert, there is little worry about pushing boundaries or taking risks. This then becomes an educational experience for the audience as well. Not only does the audience get to hear 60 different works representing composers from around the world, in a variety of different aesthetics, styles and techniques, but they also get to here the newest and most creative stirrings happening in present day composition.

Initiating an annual event where composers can expect to submit their works year after year in a forum to expose themselves, the hopes of this project is to create a greater awareness of new composition throughout the musical community and a vast diverse audience, throughout the entire world.

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

Vox Novus takes a creative approach to the problem of joining the audience and composer of electronic music. This is the 60x60 project, an annual concert event featuring 60 seconds of electronic music by 60 different composers, creating a CD as the material and product of the concert. In this way composers gain a maximum degree of exposure while audiences enjoy a highly interesting and palatable product. The project was inaugurated in 2003. In the future Vox Novus aims to incorporate visual artists, thereby making this a multi-media event and broadening the audience base by cross-pollinating with other artistic mediums.