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&



60x60

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Petit homage à Varèse

John L. Baker

John L. Baker composes on paper and with and for computer-controlled synthesizers. He studied math and computers at college and grad school in the 1950's and '60s, music theory and composition in the 1990s as a non-degree student at Washington State University. He now lives in Vancouver, Canada and serves as treasurer for Vancouver Pro Musica, an association of composers. *Petit hommage à Varèse* varies the F-Sharp G A-flat motif, which recurs in Varèse's *Poème électronique* (1958). Here the motif is compressed from which the semitones to sixths and presented in an ascending sequence with varied attacks and with timbres varying subtly and continuously. Dynamics gradually, then more steeply, increase until a storm breaks. The sound sources are two original patches for the Subtractor software synthesizer component of Reason 2.5 (Propellerhead) controlled by Digital Performer 4 sequencer with eVerb plug-in (Mark of the Unicorn).

Intensification

Colin Black

Colin Black is a composer and sound artist whose works have received international recognition. He composes for films, radio arts programs, dance and theater works, installations and multimedia projects. In 2003 Black won the prestigious International Prix Italia Award in the category Best Music Radio-Composed Work for his major work, "*The Ears Outside My Listening Room*" which he composed and produced. Colin Black's works have been selected for performance at events including "*Zeppelin 2004-Festival de Arte Sonoro*" and "*En Red 0 2000*" music festival Barcelona, Spain, the Festival Synthese Bourges France, Rencontres Musiques Nouvelles, Lunel (France), The Literature Sound Barrier 2002 in Wien, Austria, Sydney University's Live Wires Concerts '97, '98, Melbourne's Extatic Concert for the Next Wave Festival '98 and Wellington's Extatic Concert '99. *Intensification* by Colin Black explores the micro polyphonic textures produced by a single treated Bouzouki sample. It challenges our idea of aural perception and asks the listener to actively become aware of their comprehension threshold. It looks at how we focus on a sound mass and how we react to sonic overload, emotionally, physically, and mentally.

W.B.Q.

Julia Norton

Julia moved from London to the San Francisco Bay Area in 2000 where she has been composing vocal music for live theatre and solo voices. She draws her inspiration from the emotional heart of a subject and uses extended vocal technique to seek out the edges of discomfort, irreverence and harmony. She found she had to somewhat limit her voice as a singer of folk, rock or even jazz, but in using her voice as a compositional instrument she has found the vocal freedom she always craved. Speaking of *WBQ* "I am a musician, composer and mother of a toddler. From my son I find inspiration, joy harmony, and purpose in my work. At the same time there is a sense of frustration because I feel like I never have enough time to simply sit and write. I chose to reflect the different desires of my son and I by having us singing in different time signatures. The frustration is reflected in the highest pitched vocal line. My feeling is however that the overall emotion of the piece is one of harmony and honest expression". - Julia Norton

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 Haydée Schvartz, 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). "*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. 1- *intermitencias* 2- *Kleine misuk* (for Kurt Weill) 3- *La vieja atraviesa el monte* 4- *Sin aliento* (for Jean-Luc Godard) 5- *Tonalidades* 6- *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.

We Already Know

Katy Abbott, born in 1971, is an Australian composer who writes for a variety of ensembles specializing in vocal and chamber music. Recent highlights include being Composer-in-Residence for Sydney Youth Orchestra 2003, performances by the Song Company, Zephyr String Quartet, The Finders Quartet, Melbourne Chamber Choir and Sydney based AARK Ensemble. Katy is currently completing a Ph.D. through the University of Melbourne under the supervision of Brenton Broadstock. "We already know you have a bum-crack - display is unnecessary." Text by Kaz Cooke. *We Already Know* is a short piece; part of a collection of humorous works entitled *Words of Wisdom* (2004).

Katy Abbott

Salvation is the Lord's

Dr. Jason Heald is an active conductor, performer, clinician, and college professor in the Pacific Northwest. Heald holds a Ph.D. in composition from the University of Oregon and is Chairman of the Fine and Performing arts Department at Umpqua Community College. Heald is a prolific composer with works published by UNC Jazz Press, Northwestborough Music, and Call of the Wild Publishing. Dr Heald was the winner of the Grand Prize at the 2004 Cascadian Choral Composition Competition and was recently selected as a finalist in the Ithaca College Choral Composition Competition. He also has been the recipient of several ASCAP Awards. The text is taken from the Breastplate of St. Patrick. The translation is as follows:

Jason Heald

Salvation is the Lord's.

Salvation is the Lord's.

Salvation is the Christ's.

May Thy Salvation, O lord, be always with us.

60x60 project

"I began the piano at six years old. I control voice and violin by the pitch and create special sound." - Nobuyuki Furukawa

Nobuyuki Furukawa

Ich hab' nur eine Minute

"I majored in Piano in the Executant Music Course at Wellington Polytechnic and switched to a major in composition at Victoria University where I completed my Honors degree. I later studied digital and analogue music at the Instituut voor sonologie in Utrecht. I have received commissions from Otago University and the Queen Elizabeth the II Arts council. My works have been published with University Commissions, Waiteata Press and American Gamelan Institute. My works have been performed in New Zealand, Germany, U.S.A., the Netherlands, Taiwan and Japan. I have recently completed a diploma in Astronomy and I am an organist with the Christian Scientist Church in Wellington. *Ich hab' nur eine Minute* was written for the Neue Musik in Delmenhorst concert. The request was for works no longer than one minute in duration. I immediately thought of using my less favorite Chopin work- *Minute Waltz*- as a basis for this piece. After cannibalizing the bare essentials of Chopin's piece, I set about my own." - Mark Langford

Mark Langford

Mongoose

Renee Arakaki was born in California and raised in Hawaii. A self-taught musician, she performed professionally as a guitarist and rock singer for 15 years before pursuing formal music study. Quick and mischievous, *Mongoose* is ... as a mongoose is.

Renee T. Arakaki

Caprice

Born in Waterbury, Connecticut, John G. Bilotta studied composition at the Music & Arts Institute in San Francisco with Frederic Saunders. His works have been performed in the United States, Canada, and Europe. *Aria de Capo* was a finalist in a New York City Opera competition. He received first prize for the chamber work *Notes from a Diary* as well as the 2000 Digital Media Arts Award for *The Unicorn in the Garden*, a work for actors and orchestra. More recent compositions include the *Divertimento for Orchestra*, the *Madison Sketchbook* for piano, and *Gen'ei no Mai* for flute clarinet. A very accessible twelve-tone work, the *Caprice* for flute and piano was written in late 2003 to serve as a virtuoso encore for a flautist. Brimming with syncopations and offbeat musical gestures, the piece begins with an explosion of energy and continues that way to the end.

John G. Bilotta

Fanfare for a puppet theater

Duane Heller

Duane Heller's compositions have received awards from the Florilege Vocal de Tours- France, the International Trombone Association, the Barlow Foundation International Composition Contest, Victor Herbert-ASCAP, Percussive Arts Society, Baroque Choral Guild, and Phi Mu Alpha Sinfonia. Heller has received grants from the Oregon Arts Commission, the Paul Stock Foundation, the National Endowment for the Arts, and Humboldt State University. *Fanfare for a puppet theater* is a small fanfare for brass quintet, with the original intention to play it very slowly, record it, and play the tape back at twice the speed. It has not yet been performed with live instruments to try out the effect, so the composer is presenting a basic synth version.

one-minute invention for 8 virtual guitars

Dwight Winenger

Dwight Winenger was born in 1936. He earned a bachelor's degree in music and a master's degree at Indiana State University. He was worked as a motion picture projectionist and as a microfilmist. He was trombonist in the 451st Army Band and graduate assistant in the Art Department at ISU. He has taught art, stagecraft, band, chorus, Spanish, and English in the public schools of Indiana, Colorado, Montana, and California. He received an award as Associate Conductor of the Chamber Symphony of the Desert. He has worked as studio artist for Creative Designs Advertising Art Studio and for Palm Springs Life Magazine. His awards include Broadcast Music, Inc. Awards, and he is listed in some twenty biographical publications. Winenger is CEO Emeritus of The Living Music Foundation, Inc., as well as webmaster.

Hok-sip

Nicholas Duggan

Nicholas graduated from The City of Leeds College of Music in 1981, with a distinction for performance and a Memorial prize for composition, before taking up teaching posts overseas in Spain, Kenya, and Thailand. Between 1991-1994 he worked as a musician in the British Army while studying for his Master's degree. On leaving the Army, Nicholas studied for his PGCE in Music before taking up employment overseas, again in education (Kuwait/ S. Korea) before returning to Thailand as Assistant Principal at an International School. Nicholas is presently working towards his Ph.D in Musical Composition at The University of Wales. The structure of *Hok-sip* is derived from language. Many languages (including Thai, as the title) make up the numeral 60 by combining the words for 6 and 10. This piece consists of 10 chords lasting 6 seconds each. The pulse in the music is representative of the Human Heart- a poignant reminder of the passing of time and the fragility of life. The Piano is introduced as a way to enrich and add movement to the chords.

Concerto 1 in B flat Major

Donald Shearer

"I consider myself a naïve composer. I hope listeners will connect with at least some part of the emotion in my work that they find truthful and authentic. The one minute Concerto 1 in B flat Major is a new work for piano and orchestra." - Don Shearer

Summerholic

So-young Kim

"It's an honor for me to participate in the 60 x 60 competition. I am a 32-year-old woman. I majored in architecture in my bachelor studies, but am currently enrolled as a graduate school student majoring in modern composition in Korea. The genres of modern composition that I pursue are electric jazz, fusion jazz, avant-garde music and minimalism. I hope my music world will be verified in the wide world through this project. 1. Theme: the emotion when I get a good feeling from the heat of summer. I was enraptured by summer and I enjoy it fully; "Summerholic." 2. Focus: This music is brief and simple, but it has 'constructive beauty.' 3. Used Techniques: she started drawing diagrams here..." - So-young Kim

Six Miniatures for Clarinet and Piano

Rolf J. Boon

Rolf is an associate Composer of the Canadian Music Center and Member of the Canadian League of Composers as well as an instructor in music theory, new media, and orchestration. His research interests include music technology, sound architecture, creativity and emerging curricula in fine arts education. His compositions have received national and international exposure and have been broadcast on CKUA radio, and CBC television/radio. *Six Miniatures for Clarinet and Piano* presents six different musical mind-sets. The work is based on elements of serial technique and progresses through a series of musical gestures that explore an intimate conversational relationship between clarinet and piano. With a wide dynamic range, and diversity in articulation and rhythm, the piece depicts six brief dialogues in their unstructured natural flow.

Into The Last Furlong

Into The Last Furlong is a section from a piece entitled *Horseraces*. In *Horseraces*, a perpetual three against two rhythm combined with changing harmonies attempt to generate the excitement of a horserace from a horse's perspective. This section is toward the end of the piece and hence the title.

Ostinato

Daniel Luzko is the first prize winner of the "Villa de Madrid" Composition Prize. A native to Paraguay, he has been commissioned to write Flute Concert by the California Artists. The work has been performed numerous times in California, Indiana, and Michigan. He studied composition with Marian Borkowski in Poland and Edward Mattila in the United States. *Ostinato* is a piece built with patterns creating polyrhythms and accent shifting from left to right hands. It is a piece that helps develop independence in both hands.

Angry at Something

A native of Kansas City, Missouri, Emma Lou Diemer received her degrees in music composition from the Yale School of Music (BM, MM) and the Eastman School of Music (Ph.D.). She studied further in Brussels on a Fulbright Scholarship and at Tanglewood. She is Professor Emeritus at the University of California, Santa Barbara where she taught composition and theory from 1971 to 1991. She has been composer-in-residence with the Santa Barbara Symphony, and is organist emerita at First Presbyterian Church in Santa Barbara. *Angry at Something* is from a collection of intermediate piano pieces written for the FJH Music Company for publication in 2004. The collection is titled *Reaching Out*. The recording is from my Sibelius files using Kontakt Player Gold.

Hyperbola

Born in New York City in 1962, Stephen Blumberg has won numerous awards including a BMI Student Composer Award, UC Berkeley's George Ladd Prize, and most recently the Walter Hinrichsen Award from the American Academy of Arts and Letters. Dr. Blumberg is Assistant Professor at California State University, Sacramento, where he teaches composition and music theory. *Hyperbola* for piano solo is one of a series of short two-part fantasies composed in July 2004.

The Digested Illusion

"I was born and raised in Tokyo Japan. Currently I am independently studying Psychology. I also write and compose contemporary music. I created, *The Digested Illusion* initially by composing all of the individual data sounds entirely by improvisation. Afterwards I input all of the sound data into my digital recording studio to arrange in into something much more appealing and recognizable to the listener. This music is mainly composed from the use of toy like musical instruments, the nocturnal cries of insects, an intentionally mistuned violin, and a recorder sound created using my digital recording studio equipment along with a digital sound processor. "A momentary life.....". That is what I want say, in this little peace of my work." - Yuko Hamura

Sodium

Ray Cole is a San Francisco based new music composer and multimedia producer. As a composer, he has studied privately with San Diego composer Igor Korneitchouk. His homage to Colon Nancarrow, Canon for Conlon for computer-driven piano, was selected by the Stuart Commission to be broadcast on the Terry Allen "Music Tree", part of the Stuart Collection of modern art installed on the campus of the University of California San Diego. His Multiplex: Etude for Clarinet Solo is published by Drake Mabry Publishing. He is currently pursuing a masters degree at San Francisco State University. "*Sodium* was recorded with the kind assistance of David Helping at DHM Music Design and Igor Korneitchouk at The Studio At The Post. It is a short piece for solo piano that I wrote back in 1991. Unlike a lot of music I was writing then, I still like this piece, especially since it is one of the few I have written that is simple enough so that I can play it myself." - Ray Cole

David Marguiles

Daniel Luzko

Emma Lou Diemer

Stephen Blumberg

Yuko Hamura

Ray Cole

Middle East Peace Talks

Benjamin Boone & James Miley

A composer and jazz saxophonist, Boone's compositions have received numerous national/international awards, appear on thirteen CD's by leading performers and received performances in venues from Carnegie Hall to Bavarian National Radio. Boone is currently an Assistant Professor at California State University, Fresno. Co-composer James Miley, Recipient of the IAJE 2004 Gil Evans fellowship is currently an Assistant Professor of music at Cuesta College. Both appear on the Electronic Music Foundation Compilation CD, *State of the Union 2001*. "In one of the world's most volatile regions, negotiators blow their chance at peace by resorting to meaningless babble." - Benjamin Boone & James Miley

Fugitive

Larry Gaab

Composing contemporary music in his studio in Chico, California, the artist produces, engineers, and masters the music collections. The work *Fugitive* was chosen from 7 other pieces especially composed for the Vox Novus 60x60 project. The music is a fugitive piece or ephemeral composition representing energy in bursts of tone and pitch, through its short life. He currently had 4 new releases available.

Ancient Connections

Benedikt Brydern

Benedikt Brydern is a violinist and composer based in Santa Monica, California. He composes for the concert stage as well for feature films. He won the William Lincer Award for his string trio "*Tales from the Bavarian Woods*" and the Marmor Foundation Award sponsored by Stanford University in 2002 for his piano trio and 2003 for his wind quintet. In 2004 the Composer's Symposium at the Bach Festival in Eugene, Oregon commissioned a string trio in honor of George Crumb's 75th birthday. As a guest lecturer he was invited to do various presentations about the film scoring process and musical challenges in Hollywood at universities and colleges within and outside of the United States.

The Wind of Coins

Cha-Hyuk

Cha-Hyuk was born in Korea and studied composition with Don-oung Lee at Han-Yang University in Seoul. He graduated the university in 2003 and he is studying Computer Music at the Han-Yang Graduate School. Also he is working as an assistant of Han-Yang Computer music Studio. His Acoustic music for piano trio was performed at Se-Jong Arts center in Seoul (March 2003) and he won 2nd prize of Tape Music contest in the 7th Computer Music contest in Korea (March 2004). *The Wind of Coins* represents sounds of wind using the varied timbres including sounds of coins and dynamic rhythms. The sounds are car, coins or something that we can achieve easily around and recorded by DAT. The sounds were recreated by Soundforge, Peak, Csound, Cmask, Audioscript, sonic Worx and other DSP programs. Finally the music was edited on Protools and bounced as a CD.

Swarm

Glenn Adams

Glenn Adams began his musical life at age 10, with trumpet lessons. By age 15 he was writing big band charts for his high school jazz band. After high school graduation he attended the Berklee College of Music in Boston. His undergraduate work also includes courses at Manhattan School of Music, California Institute of the Arts, Cal State Northridge and Cal State Los Angeles, obtaining a B.A. in Composition. Adams was signed to Columbia Records with the prog-rock band Daddy Warbucks, was a founding member of the electronic space-rock duo Atlas, and is currently a solo artist recording under the name of Galactic Anthems. The first Galactic Anthems CD was released in 2002, and *Abstract Circuitry*, his second CD, was released in 2004. An album of earlier work, *Before The Drone*, was also released in 2004. *Swarm* was conceived in the mid-1980's as part of his continuing exploration of MIDI sequencing and interesting MIDI software for the Mac. The program used for *Swarm* is Music Mouse, by Laurie Spiegel. Adams recorded several pieces with Music Mouse, but *Swarm* always struck him as the most evocative and organic. "If you hear sounds like this outside, don't open your door!" - Glenn Adams

Monorail

Meri von KleinSmid has created sound art and experimental music with a variety of techniques and sources. Her work has included collage and computer-manipulated electronic compositions, which others have described as stunning, uniquely expansive, sparse and mesmerizingly delicious. *Monorail*, created from purely electronic sources was inspired by an evening journey using this mode of transportation.

Excerpt from 'tseebii'

Originally from the Navajo reservation, Raven Chacon is one of the few avant-garde and experimental native composers working in the world today. Chacon has recorded many works for classical and electronic instruments and ensembles and has had many performances and exhibits of his work across the southwest. He currently lives in Los Angeles where he has regular performances of his work. *Excerpt from 'tseebii'* is taken from a recording of a live performance of a theremin-guitar. Theremin components are attached to an electric guitar to generate an electromagnetic field. The dual signals are processed in real-time through high pass and low pass filters.

Sunrise I

Originally from New England, Hurley (MM, Eastman; DM, Indiana University) currently composes and teaches in Los Angeles. Discography: song cycle *Wind River Songs* on Capstone Records (CRI), choral work *Vermont Poems* on Finnadar. Selected film scores: *Whiskey Riddles*, *Here Dies Another Day*, *Soapy Soapy Samba*. Music for audio book *Alice in Wonderland*, yoga videos, meditations, theatre: *Trojan Women*, *The Tempest*. Premiering: chamber opera, *Anais*; anti-noise pollution project *Soft Sounds*. Hurley's 60X60 piece, *Sunrise*, is excerpted from *Soft Sounds* and is performed by the composer on a small, home-built clavichord with inexact tuning capabilities. Unaltered and unprocessed, it includes natural extraneous noises and retains the intimate quality of the one-on-one instrument. [N.B., do not play at high volume---this can and should be barely audible!]

One Minute Piece for Guitar

J. Andrew Creaghan, born in Canada in 1953, is an award winning composer, performer, teacher and writer who has been a leader in the field of music for his generation. His recordings have received international acclaim and his concerts have taken him across Canada and abroad. His many compositions have been commissioned, performed and recorded around the world, and span the known genres of music including symphonies, solo and chamber works, choral music and film scores. In 1996 Mr. Creaghan was named an Associate Composer of the Canadian Music Center and is also a member of the Canadian League of Composers.

Dos Aguas

Marcelo Fernandez studied composition and guitar at the Conservatorio Alberto Ginastera in Moron, Argentina. From 1995 on he has been part of a guitar duet (Duo Fernandez - Russo) that has carried out many concerts in diverse parts of Argentina, interpreting original compositions as well as masters of the 20th century. *Dos Aguas* for guitar tries to summarize the idea of two opposed elements that try to cohabitate simultaneously. Two tonalities, two modalities that from the beginning try to sustain a dialogue. In the central section the separation becomes evident for the appearance of a new element: the polymetric. Has the dialogue been achieved? The listeners can decide.

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.

Meri von KleinSmid

Raven Chacon

Susan Hurley

John Andrew Creaghan

Marcelo Fernandez

Alex Shapiro

Unexpected Insert for Two Bassoons

Tomas Svoboda

Born in Paris of Czech parents December 6th, 1939. Renowned composer and performer. Today, over 1100 known performances and radio broadcasts of his music brought him national recognition. In July 2003, the Oregon Symphony Orchestra released an "all-Svoboda" orchestral CD, containing Overture of the Season, 1st Symphony and his Marimba Concerto, which received a Grammy Award nomination for Best Instrumental Soloist with Orchestra. To date, 16 CD's have been released with a total of 28 works by Svoboda. Unexpected Insert was dedicated to members of Bassoon Brother, Mark Eubank and Robert Naglee. The title is self-explanatory. To surprise a listener with unexpected duo for bassoons.

Passing Gas

Charles Berry

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

Brush Me Baby One more Time

Adam Cotton

Adam Cotton was born and raised in Austin, Texas. He started playing the acoustic guitar at age 12, inspired by seeing how much fun some performers seemed to have and soon found a comfortable creative outlet in the instrument. By his second year of college at the University of Santa Cruz, he devoted the majority of his time to learning practicing, and composing. He received the Deans Undergraduate Award for his string quartet No 1: *The Waves*. Adam is now teaching and writing in the San Francisco Bay Area as well as pursuing various explorations and collaborations in writing and performing classical, electronic, and acoustic music. *Brush Me Baby One more Time* is a monophonic electronic sound collage using found sounds

O X O

Hajime Yabe

"I'm a Japanese food shop owner. (TO-FU) This is composed mainly by musical instruments like toy used by electrical equipment." - Hajime Yabe

A Minute of Madness #8

John Schappert

John Schappert's formal education and background is in music, the computer sciences and systems engineering. He has been a musician, chef, computer operator, database and systems administrator, systems engineer, house-husband, caretaker, and home-school teacher. His life-long passions for electronic and Electro-acoustic music, Christian spirituality, art, and systems engineering come together to create a fusion of unique sound design and construction as inspiration, technology, and opportunity present themselves. He believes that he owes whatever talents and opportunities he may have to God and to his wife, and he offers to them his eternal gratitude for the endless patience and inspiration they have offered to him over the years. The *Minutes of Madness* series is generally a collection of short works that have been developed as experiments for larger and longer electro-acoustic works. Each individual track represents a separate experiment in composition and sound.

60 for Marimba

Max Simoncic

60 for Marimba Max Simoncic Max Simoncic, Professor theory/ composition, San Joaquin Delta College, Stockton, California, from 1970 to the present. His recent premiere, *Petit Cirque*, recorded by the Kiev Philharmonic, will be featured on ERM Media's, *Masterworks of the New Era CD* (Vol. 5). Other commissions include Stockton Symphony, Bay Brass, San Francisco Saxophone Quartet, Norwalk Youth Symphony and numerous other ensembles. He is a founding member of California Composer's Consortium (CCC) which premieres works from new and established composers throughout California. The current project, *60 for Marimba*, a work from a collection of pieces proves physically challenging for the performer and ideal for the listener in terms of length, especially for unaccompanied marimba. "I enjoyed the brevity of the piece and exploring the intricacies of the instrument." - Max Simoncic

The Kiss, for 2 violins, paper, and lips

Igor Korneitchouk

Korneitchouk is a professor at San Diego's Mesa College where he teaches composition, music technology, and modern music history. Korneitchouk's music is available on several recordings released by Old King Cole Productions, MMC, Aucourant Recordings and ERM. American Record Guide has called his music "cutting edge." He plays violin for the La Jolla Symphony and is the founding member of the performance group Touch Me Hear, exploring the boundaries between music, art, drama, technology, performance and audience participation. He recently finished an American Composers Forum commission for piano solo to be double premiered in Minneapolis and San Diego. *The kiss* is for two performers playing violins, paper and their lips. If John Cage can prepare the piano, why can't I prepare violins? The difference is that there are only 4 strings per violin, so the preparation (e.g. a piece of paper) must be mutable." - Igor Korneitchouk

56 Seconds of Creep

Katrina Wreede

Katrina Wreede has been a professional symphony musician, a jazz violist, a member of the Turtle Island String Quartet, a concert soloist, a belly dancer, a police finger printer a player of Tango Nuevo, Persian, Jewish, and Central European music and a composer for soloists, chamber ensembles, orchestras, film and dance. *56 Seconds of Creep* is written for viola and G-4 Macintosh, confirming for the composer that hearing your heartbeat is not always a comforting thing.

Stick

John Villec

John Villec is an instructor of music and recording technology at Sacramento College. He received his Master of Music and Bachelor of Music degrees from California State University, Sacramento and has complete post graduate study at the University of Oregon. He has studied composition with Jeffrey Stolet, Robert Kyr, David Crumb, Stephen Blumberg, and Leo Eylar. He is a frequent collaborator with visual artists Charles Aitken and Brian Clark. His media compositions have been performed at music film and multimedia festival worldwide. He is a member of SEAMUS, EMF and has received grants from ASCAP.

Dididahdit

Solange Kershaw

Solange Kershaw is a composer based in Australia. Among others, she has produced many works for radio, theatre and sound art installations. *Dididahdit* is created for 60x60, repeating the word s-i-x-t-y in mores code and has a little fun building itself around the emerging pattern.

Velocity

Jen Wang

Jen Wang Recently received her Masters of Music in Composition from the College-Conservatory of Music, University of Cincinnati. She currently resides in Los Angeles.

Glenda in Paris

Chris Ward

Chris Ward resides in Portland, Oregon. His day job is working on electronic design for renewable energy systems. His late-afternoon job is a concoction of music composition and of practicing bass, guitar, vocal and drums. Most of his previous work appears on the internet (or on a Sharpie inked CD-R) as "Errol Morris Candidate", but some of it inks as "Merle" or "Stygggurkan." The introduction of *Glenda in Paris* is an answering machine message from the apartment of a contemporary flutist who lived on Rue des Bouchers in Strasbourg, France in 2000. *Le Beep* is used as the framework for this piece. The backbone of this work was created using a modern soft-synth in a rather unorthodox manner. By overtaxing its host PC, audio glitches appeared and were controlled to create a uniquely hitched texture. This process is high unstable and difficult to recreate, as the hitching can rapidly digress to the blue-screen. It was a mode that was fortunate to be kept alive for 60 seconds. The track adjacent to the hitched track uses a more traditional skip method to get complimentary textures. With the single exception of the phone message intro, all the material, including the skip track, was sourced by the composer. Source credit for the intro is given to Violaine Contreras and Anna-Frida Abrahamsson.

Number 59

Marc Hyland & Silvio Palmieri

Marc Hyland is a composer, “apprentice-poet,” and translator. Musical education at the Conservatoire de musique du Québec à Montréal, from 1981 to 1988, notably with Gilles Tremblay (composition and analysis), Clermont Pepin (counterpoint, orchestration), and Yves Daoust (electro acoustic music). Commissions from ensembles such as the Quatuor Molinari, the Société de musique contemporaine du Québec, the Ensemble contemporain de Montréal, and the Orchestre symphonique du Saguenay Lac-St-Jean. Catalogue essentially comprises works for voice and for small chamber ensembles, which have received performances and broadcasts here and abroad. He is also an assistant professor at UQAM (musical analysis) and at the Conservatoire (Music since 1945).

Silvio Palmieri received his musical studies at the Montreal music Conservatory where he studied composition and analysis with composer Gilles Tremblay; orchestration with Clermont PÉpin, electroacoustic with Yves Daoust...His works have been performed by the Ensemble contemporain de Montréal; Lorraine Vaillancourt; the SMCQ Ensemble; Arraymusic; pianists André Ristic and the pianist Angela Tosheva in Montréal, Toronto, Paris, Roma, Milano... His repertoire includes the opera *Elia*; two important cycles, the first, *Duchamp unfinished*, and the second, *Pasolini*. He has written many preludes for piano; *Poesiole Notturbe* based on three sonnets by Pier Paolo Pasolini: these works are part of a cycle devoted to the poetic and multi-formal world of the great Italian poet Pier Paolo Pasolini. *Symphonie portuaire* for boat horns, train whistles, and the Montréal Notre-Dame Basilica’s church bells.

Matrix Minute

RD Wraggett

RD Wraggett was educated at the Royal Conservatory of Music (Composition Scholarship) and the University of Toronto. A commissioned composer of music for concert, stage and multimedia his music has been performed, broadcast and received prizes both nationally and internationally. He currently teaches theory/composition and runs the electroacoustic music at the Victoria Conservatory of Music. *Matrix Minute* is a segment of a larger piece that uses a complex, self-generating modulation matrix. This interdependent network of connections and influences is an analogue of the phenomenal world and the societies found within.

A Glimpse Beyond the Zero

Steven Ricks

Steven L. Ricks, born in 1969, holds degrees in composition from the Brigham Young University (B.M.), the University of Illinois (M.M.), and the University of Utah (Ph.D.). He received a Certificate of Advanced Musical Studies from King’s College London in 2000 for his work with Sir Harrison Birtwistle, supported by a Graduate Research Fellowship from the University of Utah. Mr. Ricks received first prize in the 1999 SCI/ASCAP Student Composition Competition and he has received two Barlow Endowment Commissions. He is currently an Assistant Professor at Brigham Young University where he directs the Electronic Music Studio and the Group for New Music. *A Glimpse Beyond the Zero* is a snapshot of the primary musical gestures in one of my current works-in-progress for violin and electronics. The phrase “beyond the zero” comes from Thomas Pynchon’s novel *Gravity’s Rainbow*, and is meant to suggest the idea of crossing thresholds into spiritual or supernatural realms.

Caja de Recuerdos

Alexis Perepelycia

Born April 16th, 1979 in San Nicolas, Argentina. Bachelor Degree in Music from the National University of Rosario. Studies Composition under Prof. Dante Grela (NUR). Participated in lectures and workshops by composers Ricardo Perez Miro, Osvaldo Budon, Marcelo Toledo, Jorge Molina, Graciela Paraskevaidis, Carmelo Saitta. Founder of ‘knob,’ and co-founder of ‘hiss...’, a multimedia duo. The work title *Caja de Recuerdos* (‘Box of Memories’) was given actually by the materials, which I had worked with on this project. I found a couple of sounds of previous compositions and others that had never been used before but kept them as a back up. When I started toying with these archives of sounds I remembered when I was working on previous music, and the first sound manipulations I’ve made. It’s a tiny piece with a lot of energy self-contained and static at the same time. Voices turning around, click and noises flying above a deep bass.” - Alexis Perepelycia

The fragment of memory

“I am making the installation, and the performance by ‘Equipment which extracts girl’s element.’ The fragment of memory of various accidents of me and the world.” - Mayu Tsuzaka

:60 Fizz

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 *:60 Fizz* 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

TFC Improv #1

Daniel Iglesia recently graduated magna cum laude from Princeton’s music department, studying both electronic and acoustic composition. Starting in the fall, he will be a Faculty Fellow at Columbia University, working in both the music department and the Computer Music Center. He studied primarily with Dan Trueman and Steve Mackey, additional work with Perry Cook, Barbara White, and Paul Lansky. *TFC Improv #1* is from an extended improvisational set from a performance at the Terrace Club. A Max/ MSP patch of my creation juggles several ever-changing samples, and puts them through various processes and transformations (stretching, filtering, etc....). The over-all effect is surprisingly tranquil, floating between concrete samples and auditory abstraction. This clip presents only a small slice of the slowly-changing landscape.

Poland is not yet lost

Paul Steenhuisen (born 1965) was raised in Vancouver by parents from The Netherlands and Curaçao. The confluence of his heritage and upbringing in North American culture has informed both his education and musical output. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, Paul Steenhuisen studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM (Centre Georges Pompidou, Paris). Between 1998 and 2000, Paul Steenhuisen was composer in residence with the Toronto Symphony Orchestra, and in 2003, he was appointed Assistant Professor of Composition at the University of Alberta. *Poland is not yet lost* deploys sonic iconography based on the paintings of Anselm Kiefer.

Car Accident

Eichenbaum earned his M.M. in Music Composition at the University of Michigan. The University granted him a fellowship for his studies while in attendance. He has taught composition at the Ann Arbor School of the Performing Arts. Currently, Eichenbaum teaches composition through the Tucson Symphony’s Young Composer Project and also at Tucson’s PRIME School. *Car Accident* 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.

Goo Mee

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. “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 squashed by the World Circus News.” – David Hahn

Mayu Tsuzaka

Maggi Payne

Daniel Iglesia

Paul Steenhuisen

Daniel Eichenbaum

David Hahn

Wave

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

Eulogy

Nichols received his B.A. in violin from the Eastman School of Music, his M.A. in composition from the Yale University School of Music, and his Ph.D. from the Center for Computer Research in Music and Acoustics at Stanford University. Nichols is currently an Assistant Professor of Composition and Music Technology at the Department of Music of the University of Montana.

Writing Out Loud

Jones is a composer of instrumental, vocal, and computer music and a theorist writing about relationships between phonetics and music. His primary teachers include Roger Reynolds and Robert Erickson. He has served as Composer-in-Residence at the University of York, England and Associate Professor at Dartmouth College. He is currently Professor of Music at the University of California Santa Cruz. He is writing a series of chamber operas for diverse ensembles of voices and instruments.

Od Soluna do Tetovo

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.

Return to Misty Magic Land

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.

Aaron Acosta

Charles Nichols

David Evan Jones

Robert Sazdov

Allen Strange

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.

