



- | | |
|---------------------------------------|----------------------|
| 1. Study 2 (a.x.) | Travis Ellrott |
| 2. RezGliss | Don Malone |
| 3. Cosmic Insects | Piotr Szewczyk |
| 4. Clarinet Fantasy | John Link |
| 5. non divisi | Ronald Keith Parks |
| 6. I'm not... | Rene Veron |
| 7. All the Sounds | Lisa Gasior |
| 8. Can You Hear Me? | Burnell, Paul |
| 9. Aviary | John Biggs |
| 10. No, George, No | Greg Bartholomew |
| 11. Groovla | Katrina Wreede |
| 12. Ay-ay | Myroslava Lashkevych |
| 13. A Voice In A Kitchen | David Handford |
| 14. Jibberphonics | Ensemble Ordinaire |
| 15. Antipasto | Noah Creshevsky |
| 16. Crips Qraps Krops | André Cormier |
| 17. Alternative Song | Mike Swinchoski |
| 18. Nanosymph | Christopher Bailey |
| 19. Taxonomia de un Error | Alexis Perepelycia |
| 20. Elfin Tounguespeak | Kenneth Steen |
| 21. 4x15>60 | Kevin Ponto |
| 22. Blessed are the Bassists | Michael Hopkins |
| 23. nysuca hanei | Dennis Bathory-Kitsz |
| 24. Flowing Guitar | Martin Simon |
| 25. Father and Son Boogie | Benjamin Bierman |
| 26. West of Topeka | David Gunn |
| 27. unhinged | Alex Shapiro |
| 28. Eulogy for Bill Swanzy | Peter Swanzy |
| 29. My Heart is Trembling | Eve Beglarian |
| 30. [-(snow)] | Stan Link |
| 31. Grotto | Doug Geers |
| 32. Jerusalem | Leslie de Melcher |
| 33. 60 seconds in memory of 6 million | Scott Brickman |
| 34. 17,987,547,480 | Tom Lopez |
| 35. The Silent Night Will Shatter | Kenneth Babb |
| 36. Brit | David Claman |
| 37. One Prague Minute | Bob Gluck |
| 38. Oblivious | Gary Knudson |
| 39. Skip a Beat | Straiph Wilson |
| 40. Kinesis | Richard Donnelly |
| 41. Minute Distances | Mike McFerron |
| 42. SPINAL 2 | Vladimir Totic |
| 43. philosophy | David Hamill |
| 44. Dance | Liana Alexandra |
| 45. Pianobsession | Paul Clouvel |
| 46. Doctors and Nurses | Steve Betts |
| 47. Matisse | Rod Oakes |
| 48. Icefields | George Brunner |
| 49. Reminiscence | Erdem Helvacioğlu |
| 50. in 399 BC | Marihiko Hara |
| 51. morningsong | Heike Schmidt |
| 52. Who are you? | Agnes Szelag |
| 53. Love will see us in hell | Pete M Wyer |
| 54. EAR CANDY 1b | Aaron Drake |
| 55. Interferences | Cezary Ostrowski |
| 56. March | Curt Nordgaard |
| 57. Grasshopper | Julian Cartwright |
| 58. Cold Blood | Polly Moller |
| 59. Unwelcome | Douglas Cohen |
| 60. The Show | Mark Rose |

1) *Study 2 (a.x.)*

Travis Ellrott

Travis Ellrott's undergraduate work was done at the University of California, Santa Barbara, in the College of Creative Studies from 1999-2003. Travis Ellrott's teachers were Joel Feigin, Jeremy Haladyna, and Leslie Hogan. In 2003, he began my Masters degree at the University of Missouri, Kansas City, in the Conservatory of Music. His teachers have been Zhou Long, James Mobberley, and Paul Rudy. "I would have to credit Paul Rudy with encouraging me to compose electronic music, after he noticed what a control freak I was with my acoustic music." -- Travis Ellrott

Study 2 (a.x.) is one of an ongoing series of microtonal studies created from viola and trumpet samples. This particular study uses viola samples in which the performer, Erin Wight, played each open note sul ponticello while detuning and retuning each string with their respective tuning pegs. The intervals explored in this study were 25 cents and 75 cents. The sound world of this piece is an homage to Xenakis.

2) *RezGliss*

Don Malone

Don Malone a.k.a. Lone Monad has applied his electromusing art in Carnegie Hall, the streets of Chicago and other venues. He is a professor at Chicago College of Performing Arts at Roosevelt University in Chicago, from which he will retire this year. To keep him off the streets of Chicago send him a ticket to come perform/lecture.

This electromusing, *RezGliss* is improvised using "aMente", software written by Don Malone in MAX/MSP.

3) *Cosmic Insects*

Piotr Szewczyk

Piotr Szewczyk, born 1977, violinist and composer from Poland, currently a fellowship violinist at the New World Symphony in Miami Beach. Studied violin and composition at the University of Cincinnati. Prize winner at violin and composition competitions including: 1st prize at the 2004 University of Cincinnati Orchestral Composition Competition, 1st Prize at the 2003 UPBEAT-Hvar Composition Competition in Hvar, Croatia, 1st Prize at the Young Artist String Competition in Lima, Ohio. Fellowship violinist of the 2004 Aspen Contemporary Ensemble. Extensive output includes pieces in all genres from solo, through chamber to orchestral with soloists.

Every sound in *Cosmic Insects* comes from a single violin only. Motives of various length in a variety of violin techniques (arco, pizz, col legno, sul ponticello, bartok pizz, scordatura, percussive effects, etc.) were recorded and manipulated on a computer (time stretched/compressed, pitch shifting). For example, the opening low drone was done by tuning down G string much lower, and in addition pitch shifting the recorded low sound. When the sound clips were ready, they were layered in Logic as a multi track composition.

4) *Clarinet Fantasy*

John Link

John Link is a composer and founding member of Friends & Enemies of New Music. He lives in New York City and is Professor of Music at William Paterson University, where he directs the Center for Electroacoustic Music.

Clarinet Fantasy is composed entirely of samples of Marianne Gythfeldt's clarinet playing, which were mixed, and layered using a computer. Except for the manipulation of volume level and pan position, the clarinet samples are unprocessed.

5) *non divisi*

Ronald Keith Parks

Composer Ronald Keith Parks' compositions have been featured at numerous venues including SCI conferences, the Florida Electroacoustic Music Festival, SEAMUS, ICMC. His honors include the Aaron Copland Award, the Winthrop Outstanding Junior Faculty Award, SCMTNA Commission, two Giannini Scholarships, the Chancellor's Award at NCSA, three Graeffe Scholarships, and the UF Presidential Recognition Award. His music is available on the EMF label. Dr. Parks is an assistant professor of music composition and Director of the Winthrop Computer Music Labs at Winthrop University.

non divisi is a 'signature piece' written for the 60x60 project. A pizzicato drone establishes a foreground against which a spectrally evolving arco gesture is explored. The sound world teeters between pitch and noise and tends toward complex spectra containing aspects of both the original arco cello sample and the processed sounds. Technically, the work features cello samples convolved against bowed cymbal sounds and altered via spectral accumulation and evaporation. *non divisi* was realized at the Winthrop University Computer Music Studio.

6) *I'm not...*

Rene Veron

Rene Veron, 26, started his musical career in his home-town of Valparaiso, Chile. It was there he received his Bachelor in Music from Universidad Catolica de Valparaiso in 2001. During his college years, he began composing music for his band and performing before multiples audiences. In 2002, Rene became involved in the cultural development of Valparaiso –he directed a music education program. Moreover, he has composed music for documentaries and short movies, as well producing and performing. Currently, Rene is completing his M.M. in Music Technology and Composition at Duquesne University in Pittsburgh, PA where he is a prolific composer engaged in traditional and electronic composition.

"*I'm not...* is a small experimental piece. This was composed over my girlfriend voice samples that I recorded, and it was manipulated and arranged using digital samplers. I tried to explore the possibilities that the manipulation of simple speech gave me." - Rene Veron

7) *All the Sounds*

Lisa Gasior

Lisa Gasior has been hearing since birth but started listening about five years ago. She received her B.A. in Communications and Journalism with a minor in Electroacoustic Studies at Concordia University (Montreal, Canada), and is currently pursuing her M.A. in Media Studies at Concordia. When Lisa isn't working on her thesis project, *Sounding Griffintown* (funded by the Social Sciences and Humanities Research Council of Canada), she is a research and teacher's assistant in advanced sound production and works on sound for film. Lisa hopes to introduce others to the joys of listening and find beautiful soundscapes wherever she goes.

A piece in the spirit of a composition by electroacoustic composer Francis Dhomont entitled "L'electro." To me, there is nothing more beautiful than the music of the earth. Many thanks to the friends who lent their voices and for the support of Concordia University.

8) *Can You Hear Me?*

Paul Burnell

Paul Burnell is a British composer born in 1960 Ystrad, Rhondda, United Kingdom. He is a member of COMA, percussion quartet Brake Drum Assembly, and the Burnell-Hunt duo. He studied music at the University of Exeter 1979-82. Works include 'Sin Song' at the 2004 Bath International Music Festival, 'Open Wide' for Chris Brannick and 'Voices Losing Reality' for Frances M Lynch. Some compositions are written on the moveable tiles of plastic puzzle trays - Musical Squares. Many compositions feature on the album 'Leaving the Party on Pluto'

Can You Hear Me? is a plea for audibility; perhaps made by an assistant sound engineer losing touch with reality whilst testing a microphone prior to a concert. All the sounds on the recording are vocal sounds made by the composer.

9) *Aviary*

John Biggs

John Biggs was born in Los Angeles in 1932. His father was organist Richard Keys Biggs, and his mother was singer Lucienne Gourdon. He was number 8 in a family of 11 children. During his youth he received training in acting, singing, piano, bassoon, and violin, and was a member of his father's church choir. As a performer, he founded the John Biggs Consort, which specialized in vocal chamber music from the Middle Ages to the 20th Century.

NOTE: The composer's voice was the sole source of sound in this composition. A click track was set down at 120 per minute. Four basic metered bird calls were set down in a kind-of counterpoint to each other, all at the same volume. They were a crow, a duck, a turkey, and a chirp. Over those four tracks, four more tracks were added using improvised, un-metered bird calls; two at one octave above vocal pitch, and two at two octaves above. The improvised tracks were faded in to the mid point, then faded out to the end, allowing the duck have a final "quack" alone.

10) *No, George, No*

Greg Bartholomew

Greg Bartholomew's *Suite from Razumov*, for clarinet and string quartet, was recorded by the Kiev Philharmonic for the *Masterworks in the New Era* CD series. Capstone Records has released the Ars Brunensis Chorus recording of *From the Odes of Solomon* on their Society of Composers CD series. The Oregon Bach Festival Composers Symposium commissioned his *String Trio for George Crumb*, which was premiered by the Third Angle New Music Ensemble and reprised by Accessible Contemporary Music of Chicago.

No, George, No, first occurred to me as spoken text for a music composition in early 2005, and the words have only grown more appropriate with the passage of time. I was inspired to use spoken text as a musical collage element by John Adams' brilliant early work, *Christian Zeal and Activity*. With the voice element as the starting point, I then created a backdrop musicscape. The vocal parts were performed by two amazing Seattle attorneys.

11) *Groovla*

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 fingerprinter, a non-denominational wedding officiant, a player of Tango Nuevo, Persian and Central European music and a composer for soloists, chamber ensembles, orchestras, film, and dance, sometimes collaborating with other artists to create works about social injustice.

Groovla is a contraction for "groovy" + "viola". It uses over-dubbed viola tracks with various percussive string and bow techniques to create a percolating, groove effect.

12) *Ay-ay*

Myroslava Lashkevych

Myroslava Lashkevych was born in Kyiv, Ukraine, she is 28 years. Myroslava Lashkevych studied music and worked on Cinema and TV as sound designer. Now she is a postgraduate student of Kyiv National University of Theatre, Cinema and TV. As composer she works only a few years, from the moment she had a PC in her home and she writes for chamber ensemble (score) and sound miniature (without score). Myroslava Lashkevych likes to create sound to movie, specially to animation.

Ay-ay was made especially for 60x60 project on the 15 may 2005.

13) *A Voice In A Kitchen*

David Handford

Ravi has played kora since 1985; developed a stereo/electric/aluminum kora; released over fifteen albums; is a singer/songwriter, instrumentalist, composer and overtone singer as well as workshop leader; live & recording projects include: Kora Colours, The Afro-Indian Project, The Afro-Brazilian Project plus solo performances and a duet with kora player Bajaly Suso.

Born in Torquay, Devon, David Handford has been producing sonic work since 1992. From psychedelia with Vibe Tribe and electronica with Moduloss, he now produces various forms of leftfield music as dj Methodist and Ministry of Defiance on his label Post Office Records, as well as film and performance soundtracks under his own name. His hand built electronic sound devices and music have been commissioned for art projects, Escrapology, Ointment, and performances with Jo Shapland throughout Britain, Eire and Europe. A sound installation inspired by John Wyndham, From Below was at g39 gallery, Cardiff in April 2004, and his sonic sculptures Something For The Couple With Everything will premiere in Cardiff in autumn 2005. Presently he is working on his sonic/visual project The Sonology of Water, with shows planned in subterranean spaces around Britain in summer/autumn 2006.

A Voice In A Kitchen comprises of a simple multitracking of Ravi's raw vocal, *A Voice In A Kitchen* was recorded and mixed in a one day session as a quick collaboration between Ravi and Dave Handford. No meaning is inferred from this apart from the magic that can occur from limited time, equipment and the process of quick collaborative decision making. Recorded in an empty kitchen with minidisc and layered in Logic.

14) *Jibberphonics*

Ensemble Ordinaire

Ensemble Ordinaire is a vocal, but not necessarily a singing, ensemble that is committed to performing unusual repertoire and material. Their focus is vocal works that do not fall naturally into any common genre of music or vocal performance. They discovered everything about themselves and each other in early spring 2004. André Cormier is the ensemble's artistic director.

The source material for the piece, *Jibberphonics* is spam email. Spam never sounded so good.

15) *Antipasto*

Noah Creshevsky

"Imagine all the world's instruments, musicians and hemispheres lashed together into a giant mega-calliope, super-jukebox, or fantasma-sampler. As called to action by a hyper-caffeinated virtuoso, it might sound something like these works by Noah Creshevsky." --Arved Ashby, Gramophone

Antipasto's gastronomic title is meant to obscure the boundaries between eating and hearing, and to initiate a consideration of the possible implication of juxtaposing an Italian title with a clearly Asian-style composition.

16) *Crips Qraps Krops*

André Cormier

André Cormier was born in Moncton, New Brunswick. He began making music with a guitar. In 1995, he gave up the guitar for good, left his native Acadie and began a BMus. in music composition at the University of Victoria, British Columbia (1995-1999). (John Celona, Christopher Butterfield and Michael Longton) Then attended the California Institute of the Arts (2000-2002) where he received an MFA in composition. (James Tenney, Michael Pisaro and Morton Subotnick) He has also collaborated with visual artists, animators, writers, and choreographers. He is currently working on several commissions including an opera with librettist Louise Brissette, chamber music for ensembles in Canada, Germany and the US. He lives in Vancouver, Canada.

Crips Qraps Krops: "A whale suffers. Mankind is bad, very bad." - André Cormier

17) *Alternative Song*

Mike Swinchoski

Mike Swinchoski is a composer whose roots lie in the experimental aesthetics found in the progressive rock of the 1960's and 70's, as well as jazz from bebop to the present. The subject of many of Swinchoski's pieces is abstractions of patterns he finds in nature, society, and technology. The works are also concerned with reshaping various aspects of musical form. His albums include *Tomorrow*(1999), *Drawing Board* (2003), and *Waves* (2004). (all available on his label Swinco Records). He currently works in the computer support field to make ends meet while continuing to refine his ideas and write new material.

Alternative Song is a pop song whose structure has been melted down to the rawest form I could think of, then reassembled. Midi instruments: Bass, Piano, Acoustic Guitar, and Clavichord each play a different melody. Sections include: Introduction - rapid playing of melodies, Theme - melodies played at half speed of introduction, Development of Theme – the melodies are slowed down to different speeds, then reordered into two-second segments; Final section - introduction is repeated and stopped at random points, highlighting a resultant random chord. Each section is punctuated by key change.

18) *Nanosymph*

Christopher Bailey

Born outside of Philadelphia, PA, Christopher Bailey turned to music composition in his late 'teens, and to electroacoustic composition during his studies at the Eastman School of Music, and later at Columbia University. Recent performances of his music occurred in Munich, Germany, and in Seoul, Korea, where he was a 2nd-Prize recipient in the Korean International Competition. Other awards include prizes from BMI and ASCAP, and the Bearns Prize.

Nanosymph is a 4 movement symphony in 1 minute. Allegro, Scherzo, Adagio Presto.

19) *Taxonomia de un Error*

Alexis Perepelycia

Alexis Perepelycia received her BA at the National University of Rosario, Argentina. She studied with Carmelo Saitta, Diana Rud, Dante Grela Zulma Cabrera, Gabriel Data Francisco Colasanto. Pedro Rebelo,amongothers. Her piece appear on Gebr. Stark Musikverlag Leipzig, Dreamland Recordings, Earphone, and Deep Wireless. Her music has been premiered and performed on major festival throughout Argentina, France, USA, Spain, Italy and Northern Ireland. She is enrolled in the Masters program at S.A.R.C in Belfast Northern Ireland.

Taxonomia de un Error was conceived while working on a larger tape piece and was made with sounds from a collection of processed sounds of a church bell, originally conceived for that piece. All the processes were made using specifically designed Max/MSP patches, implementing different kinds of noisy modifications to the sound source (i.e. saturation, clipping, feedback, granulation, bit reduction, etc) usually perceived as errors or mistakes within the music.

20) *Elfin Tounguespeak*

Kenneth Steen

In addition to composing concert music in many forms, Ken Steen has composed numerous works, both acoustic and electronic, for dance, theater, and documentary. He has received numerous awards for composition, including the 1992 ISCM Boston Composition Award for *Looming*, a string quartet, and an American Symphony Orchestra League New Music Project with the Saint Louis Symphony Orchestra. He has also received grants from the Connecticut Commission on the Arts (1992 Individual Artist Grant), The New England Foundation for the Arts, Meet the Composer, the Roberts Foundation, the Margaret Fairbanks Jory Copying Assistance Program of the American Music Center and a fellowship to the Millay Colony for the Arts, among others. His music is available on the Vienna Modern Masters and CRI CD labels.

21) *4x15>60*

Kevin Ponto

Kevin Ponto is currently studying music at Santa Barbara City College. His questionable preoccupation with computer music arose at 12 when he discovered how to control a Casio keyboard via a Macintosh and coax from it an awful racket. Since then the racket has slowly become less awful, if only through familiarity. When asked what instrument he plays, he responds "The laptop", which of course is nonsense, though he hopes to eventually change that through the development of expressive control interfaces. He also wants you to know that microwaving a CD for a just few seconds is really neat.

4x15>60 is composed of a single looped piano note. It is played in fifteen simple four-voice chords. No other notes are triggered. The melody that is heard is a result of the individual notes of each chord looping as they decay. The higher the note is played, the faster is loops, like the raised pitch on a record playing at a higher speed. The chords chosen dictate the melody and influence it over the measures that follow. Change a chord or change the tempo and the melody rearranges itself. A maximum of fourteen notes is maintained to avoid cacophony.

22) *Blessed are the Bassists*

Michael Hopkins

Michael Hopkins composes pieces in orchestral, chamber, solo, electro-acoustic and popular styles. Hopkins' works are published by Alfred Music Publishing, Tunbridge Music, and Grand Mesa Music. He has received commissions from the Vermont Contemporary Music Ensemble, the Vermont Youth Orchestra Association, the Jackson Youth Orchestra, and Social Band. He is an Associate Professor in the Department of Music at the University of Vermont, where he conducts the University Orchestra and teaches music technology, conducting and string techniques. Hopkins earned degrees in music from Colorado State University and the University of Michigan

Blessed are the Bassists is a piece for 10 double bass parts, that depicts the forthcoming musical rapture, when bassists will take over the world. In this new era, all orchestras will have 40 double basses assigned to various roles. Violinists will be largely relegated to counting rests and playing an occasional pizzicato note. Violas and cellos will be replaced by electric slap bass and synth bass sections, respectively. In this time of enlightenment, entire periodicals will be devoted to topics such as rosin potency and string length.

23) *nysuca hanei*

Dennis Bathory-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. Oxymoronically 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 year 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.

An etude created for and on my VSTi emulation of the 1973 Ionic Performer synthesizer, it is an echo sonatina that lurches and staggers after leaping out of a strait forward rhythmic opening.

24) *Flowing Guitar*

Martin Simon

Martin Simon is a composer, performer and digital media artist. Born in Slovakia, he has lived in New York since 1998 collaborating with musicians, dancers, poets, painters, video artists, film makers, television producers and computer scientists. His work includes acoustic and computer based compositions, live performances, multimedia installations and interdisciplinary projects. A part of his work is centered around ideas of open interaction. Among his favorites are works of conversational music, accidental art and anti-contextual poetry. Simon has been faculty at Pratt Institute since 2004. His master's degree in music composition and advanced certificate in interactive arts are from Brooklyn College.

Flowing Guitar is a miniature etude for a detuned guitar and its processed (pitch shifted and delayed) twin sound image.

25) *Father and Son Boogie*

Benjamin Bierman

Benjamin Bierman is a composer, trumpet player, pianist, arranger, producer, and bandleader. He has a very wide range of musical experiences and an eclectic aesthetic sensibility to match. Bierman was recently the Composer-in-Residence for the Goliard Ensemble, and his piece for orchestra (*Proximities*) was conferred the status of special recognition by the Los Angeles Philharmonic in their recent Synergy Project competition. He resides in Brooklyn with his wife and three sons. He loves being outdoors, and cannot resist a great groove.

Father and Son Boogie is a rhythmic free-for-all featuring the composer, Benjamin Bierman, on mouth percussion, and his son, Manny Bierman, on Udu. Ben also gets to join in the fun by blowing some bluesy trumpet over the whole thing.

26) *West of Topeka*

David Gunn

David Gunn studied composition at a big university not noted for its music department, but boy could they do football. Bitter at not making the marching band, he assembled the Well-Tempered Chamber String Band of Greater Columbus, which folded after one performance of his *Crapsody*. Trouble with his piano studies led to a ghastly haggis dependence and a penchant for wearing mismatched socks. His piano teacher, on the other hand, went on to a marvelous career in the pet food industry.

27) *unhinged*

Alex Shapiro

Alex Shapiro, born in New York City, 1962 has become one of southern California's best known composers of acoustic and electroacoustic chamber music. Published by Activist Music, her works are heard weekly in concerts and broadcasts across the U.S. and abroad, and are found on many artists' recordings. Educated at The Juilliard School and Manhattan School of Music as a student of Ursula Mamlok and John Corigliano, Alex's awards include those from American Music Center, ASCAP, American Composers Forum, California Arts Council and The MacDowell Colony. Alex resides in Malibu and procrastinates on her next piece by updating her website.

There's something dark in all of us. There are doors that should not be opened, thresholds that should not be crossed. Yet we are tempted, we enter, and sometimes... we un hinge our lives.

28) *Eulogy for Bill Swanzy*

Peter Swanzy

Peter Swanzy was born in Seattle, Washington in 1980. He earned his BFA in performance and composition from the College of Santa Fe. Swanzy's work has been commissioned by Santa Fe New Music, under John Kennedy, by UnHeard Of!, under Nina Carlson, and by Thomas Sewell for *Enigma Of the Mill*, a multimedia work in 2006. Swanzy has been featured as a multi-media composer, film-editor, and performer in northern New Mexico, Hawaii, and New York City, and has studied under John Kennedy, Steven Miller, David Dunn, and Oliver Prezant.

Eulogy was created using seven short samples of Shakuhachi Japanese flute of which the composer performed. Each of these short gestures were manipulated and distorted in time and space to form one overall gesture of breath, based within a predetermined algorithmic structure taken from Edo-period Shakuhachi pieces. My uncle Bill died on May 8th, 2005, and that is the date of composition and assembly for this piece.

29) *My Heart is Trembling*

Eve Beglarian

"One of new music's truly free spirits," (*Village Voice*) and a "remarkable experimentalist," (*NY Times*) Eve Beglarian is a composer, performer, and audio producer whose music has been described as "an eclectic and wide-open series of enticements." (*LA Times*) *Tell the Birds*, a new CD of her music, will be released by New World Records in spring of 2006.

My Heart is Trembling uses a text by one of the founding brothers of Methodism, Charles Wesley, set to one of the myriad tunes it has been sung to over the years, and counterposed with an electronicized fragment of a medieval Armenian song about trembling. It's a short exploration of how I might want to use Methodist hymns and songs in the Stephen King opera I'm working on.

30) [-(snow)]

Stan Link

Composer Stan Link is married to musicologist Melanie Lowe. Somehow managing to put those traditional professional differences aside, they have produced one offspring, a two year old daughter named Wednesday, who is joyfully indifferent both to her father's music and her mother's research. Nevertheless, her parents indulge her inexplicable lack of concern for anything but music's vital pleasures and continue to support her by teaching at Vanderbilt. With the exception of his recent very loud ballet piece, LAPseDANCE, Stan's music tends to keep to itself. His compositional goal: bringing ineffectuality to perfection.

[-(snow)] has my mother recalling childhood scenes with what can only be described as the lucid ambiguity that can characterize our present relationship to distant events as well as our own younger imaginations: Something almost happens, while almost something happens. Musically, on the other hand, almost nothing happens at the same time that nothing almost does happen. That may sound like semantics, I know, but (the) confusion is real. Snow, the ostensible token of purity, usually obscures. As a backdrop for events remembered and imagined, however, it clarifies and embodies at least one thing—their ineluctable trip into hiding.

31) *Grotto*

Doug Geers

Doug Geers is a composer who works extensively with technology in composition, performance, and multimedia collaborations. He is founder and director of the Spark Festival of Electronic Music and Art, is co-founder of the Electric Music Collective, is a member of the performance group Sonreel, and is Assistant Professor of music composition at the University of Minnesota. His works have been performed widely, and can be heard on CDs on the Innova, Capstone, EmColl, and SEAMUS labels.

Grotto: "I was walking alone down the street at midnight, hands in my pockets and a light, cool wind in my face. The church bells rang, and momentarily I was back in fifth grade, riding my bicycle through the darkness down Linus Drive at 5:45a.m. to serve as an altar boy for the 6:00 mass. I heard that they had remodeled the church. Hey--Where's my cellphone?" –Doug Geers

32) *Jerusalem*

Leslie de Melcher

Leslie de Melcher holds a PhD. in philosophy from the Universit e 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

33) *60 seconds in memory of 6 million*

Scott Brickman

Scott Brickman, born 1963, 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 in over half of the US continental States as well as in Brazil, Canada, Cyprus, Portugal, Romania, the U. K., Turkey and Yugoslavia, and are recorded on the New Ariel and Capstone labels.

60 seconds in memory of 6 million commemorates the 60th anniversary of the liberation of the fascist's concentration camps by the Soviet Troops. Written to perpetuate the memory of victims of genocide, it "says Kaddish" for those who have no direct descendants to say it for them.

34) *17,987,547,480*

Tom Lopez

Tom Lopez has appeared at festivals and conferences around the world as a guest lecturer and composer. He has been a resident artist at the Atlantic Center for the Arts, the Copland House, Villa Montalvo, and Djerassi. His compositions have received critical acclaim and peer recognition; including a Grant for Young Composers from ASCAP and CD releases by Vox Novus, SCI, and SEAMUS (Society for Electro-Acoustic Music in the United States).

Light travels 17,987,547,480 meters in 60 seconds.

35) *The Silent Night Will Shatter*

Kenneth Babb

Kenneth Babb is a musician, composer, teacher and audio engineer. He is a staff member and house engineer at Harvestworks Digital Media Art Center in New York City where he works with commercial clients, students and arts-in-residence. He was a founding member and president of the Park Slope Music Forum and technical director for New Angle Intermedia, two highly successful new music presentation organizations.

The Silent Night Will Shatter is a work in which a diverse soundscape is derived from a single sound source; a twenty second running water sample. The presentation is a product of non real-time sound file processing, real-time sound event ordering-mixing improvisation, and controlled editing. The title reflects the composer's personal experience of composition, when the compelling need to create sound-art will surface in late night hours.

36) *Brit*

David Claman

David Claman turned to composing after studying the 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 the Music at Holy Cross College in Worcester Massachusetts.

Brit pairs recordings of the "sea" of electromagnetism that surrounds us with a well-known passage of Melville's *Moby Dick*. Recordings of sound given off by consumer electronics such as computers, cell phones, toys, CD players, microwave ovens, etc. were made with a telephone tap. Thanks to Nick Collins.

37) *One Prague Minute*

Bob Gluck

Bob Gluck is a composer and performer of interactive sound installation and performance. His work includes the sound installations 'Layered Histories' (2004, with Cynthia Rubin) and 'Sounds of a Community' (2001 - 2002) and performances featuring electronically expanded acoustical instruments, including eSaz, eShofar, eBoard, and piano and computer. Gluck's recordings include 'Stories Heard and Retold' (1998) and 'Electric Songs' (2003). Gluck is a graduate of the University at Albany and Rensselaer Polytechnic Institute. He is Assistant Professor of Music and Director of the Electronic Music Studio at The University at Albany, and Associate Director at the Electronic Music Foundation.

One Prague Minute is a soundscape composition. It was created from sounds recorded during a recent day of walking around Prague, Czech Republic. Sounds of people's voice, wheels moving over cobblestones, television programming and moving traffic reflected the composer's experience of a day in that wonderful city. Prague is a place where ancient and modern merge and collide. It was those juxtapositions, collisions and gentle meetings that were of the greatest interest in creating this short work.

38) *Oblivious*

Gary Knudson

Gary Knudson is a composer, musician and researcher. Born in St. Louis, he holds a Bachelor's and Master's of Music degree in Composition from the University of North Texas where he studied under Phil Winsor and Larry Austin. North Texas was where he began his introduction into computer based music and algorithmic composition, and after a long hiatus, he has returned to UNT to continue his studies in 2005 for his doctoral degree in composition with a specialization in computer music media. His interests include experimental music, algorithmic composition, computer music, sound synthesis, interactive computer music, multimedia, visual art and installations. Knudson's works have been presented both in America and internationally at universities, concerts and festivals.

Oblivious... is a sixty-second odyssey around the world: individuals absent to one another. This piece exposes the importance of our lives at one given moment in time. Individually and collectively, the importance of that moment can be far less - or more - important as we are distant from these slices of time unfolding in our universe. One moment may bring the relative unimportance of mundane tasks, while for another - at the same moment - it might bring the choice of life or death. The consequence may be a momentous performance; conversely, it may be a meaningless act as we give our oblivious regard to it.

39) *Skip a Beat*

Straiph Wilson

Drawing from his continual experiences of working with scientists, Straiph explores the tension between art and science. Straiph has the speakers walk the line between what is comprehensible and what is not, and uses repetition and recurring themes to hold the work together. He manipulates the volume of the voices, and superimposes some voices on top of others, both of which influence the degree to which we can understand what the speaker is saying. But the logic of the spoken content is not really the subject here – instead, listening to the collages creates an overall aesthetic effect far beyond the content of what is said.

In various works, Straiph has put together a collection of overlapping and non-overlapping scientists' voices talking about various subjects. Some scientists speak English, others French or Scottish Gaelic, or English with a particular accent. He manipulates the voices of the scientists, turning the observers into subjects themselves. Unlike them, he is free to create his own reality rather than trying to study a pre-existing one. Straiph simultaneously makes the 'objective' observers a subject for his own observation, but they are also active participants in his art.

40) *Kinesis*

Richard Donnelly

Richard Donnelly's works include electroacoustic pieces, an opera, several works for chamber choir, a dance film soundtrack, a number of pieces for solo piano, two compositions for children, a Credo for 8-part choir and rock band, and two CDs of alternative rock music under the pseudonym of Ux. After obtaining a first-class honors degree in music and related arts, Richard worked for 7 years as a lecturer in composition, theory and music technology. He left England to pursue musical opportunities in Germany, where he lived during 2003-4. He is now based in southern England.

Kinesis deals sonically with mechanized motion, action and reaction.

41) *Minute Distances*

Mike McFerron

Mike McFerron is founder and co-director of Electronic Music Midwest. McFerron has been a fellow at the MacDowell Colony, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt. Honors include first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), the Chicago Symphony Orchestra's "First Hearing" Program (2001), honorable distinction in the Rudolf Nissim Prize (2001), 2004 Confluencias Electronic Miniatures II (finalist) Swan Composition Competition (finalist 2002), the 1999 Salvatore Martirano Composition Contest (finalist), and the 1997 South Bay Master Chorale Choral Composition Contest (finalist).

Minute Distances was composed in 2005 for the Vox Novus 60X60 project and is 59.721 seconds long. The structure of this work is based upon an iso-rhythm that reduces bit by bit during each repeat. The work was realized entirely using Csound, and it uses only samples of a marimba as its sound source. The marimba samples are at time slightly modified; however, throughout the work, the essence of the marimba remains. *Minute Distances* is representative of my interest in textural shape, spatialization, balancing macro and micro composition processes, and mono-thematicism.

42) *SPINAL 2*

Vladimir Tasic

Vladimir Tasic, 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 Tasic may be said to have certain significant and noticeable common characteristics: procedural organization, symmetrical arc form, repetition and insisting on timbre.

SPINAL 2, for harpsichord, is a procedural and repetitive composition. The piece is the second of five variations created on the sequence of eight tones of harmonic series of the tone C. The process is a little shorter than the processes in his other compositions but with characteristics of his longer pieces.

43) *philosophy*

David Hamill

David Hamill is a largely self-taught musician and composer. He plays a number of instruments badly and bass guitar adequately. Following a career in electronics and computing, he is devoting himself to music composition. His music tries to cut across genres, mixing elements of blues, jazz and rock with classical traditions. As well as using conventional instruments, it encompasses acoustic samples and electronic synthesis. David's aim is to encourage a new type of classical music for the 21st century, one that is closer to popular music. He runs the xonata website, a platform for composers with similar aims.

A robotic choir sings the word *philosophy*. The voices originate from a software text-to-speech synthesiser, set to produce a monotone at various pitches.

44) *Dance*

Liana Alexandra

Liana 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.

45) *Pianobsession*

Paul Clouvel

Paul Clouvel is an electroacoustic and contemporary music composer living in France. He studied orchestra conducting, then he graduated twice in electroacoustic composition at the National Music Conservatory in Bourges (France) and studied composition and computer music at the Conservatoire National Supérieur de Musique in Lyon. He also studied sound design, music management and computer music (Ircam, Berklee College of Music) He received several prizes, including Russolo International Electroacoustic composition prize. Paul Clouvel works as a freelance composer, editor, and is the artistic director of Elektramusic.

Pianobsession is a one-sequence music work where a fake-piano plays short phrases as the manner of John Cage's music, responding to electroacoustic – concrete sounds.

46) *Doctors and Nurses*

Steve Betts

Steve Betts is English. He was in last year's 60x60 line up, his sole US contemporary music credit to date. He's cool with that, enjoying as he does, the opportunity to mention New York in any conversation with his fellow countrymen back home in war-torn London

Doctors and Nurses, what's wrong with being co-dependant?

47) *Matise*

Rod Oakes

Rodney Oakes earned a BA, an MA in music from San Diego State University and a DMA at University of Southern California. Oakes is currently an Emeritus Professor at Los Angeles Harbor College. Among his awards are a Rockefeller Grant; an NEA grant; a Fulbright Senior Lectureship to the Academy of Music in Krakow, Poland; and ASCAP Standard Awards for every year since 1987. Oakes was the founding editor of Journal SEAMUS. He has pioneered the use of the trombone combined with electronic devices and has performed throughout the United States and Europe. In addition, he performs with numerous Los Angeles jazz ensembles. A number of Oakes' works are available on the Cambria, the Living Music, and Innova labels. His CD, Music for the MIDI Trombone, has received excellent reviews.

Matise is a brief work created with the software MetaSynth, a program that allows for the creation of sounds and music using digital images as a source of sound. The music for this work was created from digital pictures taken during a trip to Provence during the summer of 2003. Numerous sites connected to Matise were visited, including his home, and photographed. The result is an audio montage based on these photos.

48) *Icefields*

George Brunner

George 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.

49) *Reminiscence*

Erdem Helvacioğlu

Erdem Helvacioğlu received several prizes including two consecutive "3rd prize" in the 2002 and 2003 Luigi Russolo Electroacoustic Competition and "honorary mention" in the 2004 Insulae Electronicae Electroacoustic Competition with his electroacoustic tape works. His compositions have been performed in various electronic music festivals such as CEAIT 2003, San Francisco Tape Music Festival 2004, Sonorities Festival of Contemporary Music 2004, Nuit Bleue Electronic Music Festival 2004, Seoul International Computer Music Festival 2004, Computer Art Festival 2004, CEAIT 2005, 14th Florida Electroacoustic Music Festival, Acousmania Festival 2005 and the 10th International Electroacoustic Music Festival "Primavera en La Habana".

Reminiscence is about the musical memories of a contemporary Turkish electronic music. Right after the record has ended, we are left with the crackles of the record. While these crackles go on, various short excerpts are being heard in listener's head until he finally pulls the needle from the record player.

50) *in 399 BC*

Marihiko Hara

Marihiko Hara was born in 1983 in Japan, he is studying at Kyoto University. He has been working with Natsuko Yanagimoto (singer and designer) as the group rimacona based in Kyoto. His solo work untitled was selected at the international competition of FESTIVAL CONFLUENCIAS 2005 held in Spain. He is currently working for the performance including film and dance based on niwa which means garden in Japanese. "One of my themes is describing landscapes outside and inside of myself." - Marihiko Hara

Even in a minute, we human beings can imagine various things over thousand miles and years. I suppose that is a gift for us. In my work in 399 B.C., there are two scenes, one is my imagination and the other is my small room in reality. As you know, it was in 399 B.C. when Socrates was killed under the law. I mean that we can meet his death of over 2400 years ago, in just 60 seconds, in any place and at any moment. - Marihiko Har

51) *morningsong*

Heike Schmidt

Heike Schmidt, born 1971, is a director, an actress a singer and songwriter. She studied theater and audiovisual media. She went to the 'Ecole de la chanson' in Paris and had a dance training ('Expression primitive'). She is working as a Feldenkrais pedagogue. Since 1994 she is making her own performances. Heike Schmidt is fascinated by the possibility to mix voice, movement, language, music and images. She tries to combine different forms of artistic expression in her theatrical and musical performances.

morningsong

I would love to share
bed a night a day
I would love to share
a bed a night a morningsong
would love to love you
would love to share
a bed a night a day a life -
time I would love to share with you

Lyrics, music, vocals by Heike Schmidt

Piano, recording by Michael Metzger

52) *Who are you?*

Agnes Szelag

Agnes Szelag received her B.S. from Northwestern in video and film. She is currently a second year grad at Mills College studying music. She performs music, dance, and visuals in the bay area as "aggiflex", as well as putting on a series of events her self. Agnes' work includes song-writing, composition, dance, interactive performance with cello and supercollider, video projection, installation, and improvisation. Last November she performed at San Francisco's first all female electronic music festival - Estrogenesis. This spring she presented "Inhabitants" a site-specific installation at the Mills Signal Flow Festival, and will also show a version of this piece at the Electronic Music Midwest this October. Agnes hopes to continue performing and making new exciting interactions between her music, movement, and video.

Who are you? is a song exploring finality. Memory and nostalgia make it difficult for relationships to really end. The childlike voice represents the innocence of when we are falling in love with someone else. This is one of the only times in our lives when we see someone else in ourselves and at that time we are infinite. We are so intertwined with the energy and persona of this "other" we see them in our own image - in our eyes when gazing in the mirror. The vocal sounds in the background represent the voice of this other. The other high pitched sound creates the eeriness felt upon realization that this "other" has penetrated our reality to the point of loss of self-identity and will; simultaneous with the realization that this person is a stranger. These words can also be interpreted as therefore being estranged from ourselves--looking in the mirror and wondering who we really are.

53) *Love will see us in hell*

Pete M Wyer

Pete M Wyer is based in London. He has written concert scores, works for TV and theatre and is a regular partner in cross-arts collaborations involving technology and installation art. Recent works include 'May Peace Prevail on Earth' for the Royal Philharmonic Orchestra and the multimedia opera 'Adam's Apple'. A new work for voices and orchestra 'Senbazuru' commissioned by the Juilliard school as part of their centenary and choreographed by Jessica Lang, premieres at the Juilliard Theater, Lincoln Center, February 2006.

Love will see us in hell is based on the idea of a brief meeting with a stranger, one of those rare moments when someone you barely know confesses something intimate that they cannot share with those close to them. In this piece I have in mind a disillusioned spiritual leader (priest, rabbi etc) confessing his dark fear that his teaching is doing more harm than good...

54) *EAR CANDY 1b*

Aaron Drake

Aaron Drake, born 1976, is composer based in Los Angeles, California and is currently working towards a MFA at the California College of the Arts. Drake earned his Bachelor of Music in Composition from San Francisco State University. His studies have also taken him to the Staatliche Hochschule fur Musik in Trossingen, Germany. Aside from his compositional work, Drake's experience includes an interest in interdisciplinary projects such as kinetic sculpture, sound installation, and experimental film. His projects have included improvisational composition for theater and collaborative art pieces with visual artists.

Ear-Candy 1b explores some of the physiological effects of music by combining traditional harmonic processes (the cadence and suspensions) with microtonal deviation from pitch centers. The desired physiological effects are based on my own personal experience however, not scientific research. Dense, sustained, polyphonic textures sometimes create rich sound fabrics that can literally tickle one's ears. While I find these to be engaging, I also find them to be pacifying not unlike the lulling feeling of a humming motor.

55) *Interferences*

Cezary Ostrowski

Cezary Ostrowski, born 30 September 1962 in Brzeg, a Polish electronica composer. He founded the legendary avant-tronic Bexa Lala. Cezary Ostrowski studied arts and art theory at Poznan Academy of Fine Arts. He works with Marcin Swietlicki, Kora, Malgorzata Ostrowska, Mikolaj Trzaska and many others. He recorded his first album Nowy Swing in 1984. His latest album Crawl with Marcin Swietlicki was out in 2004. He does avant-electronica as well as film and theatre music. At the beginning of 2005 he was among the winners of Creative Commons and Wired Freemix Contest. "I did my 60x60 piece in 60 seconds." -- Cezary Ostrowski

56) *March*

Curt Nordgaard

Curt Nordgaard is a part-time amateur composer living in Minnesota, where he works as a research biochemist. He started pursuing music as a teenager but was diverted by studies. Despite nine years invested into my science education, he is continually drawn towards writing music. Nordgaard started writing popular music (inspired by techno, down tempo, and house music) during my nine years of science education, which still strongly determines the shape of my music. However, in the past year since I began studying Western music in earnest my works have begun to juxtapose the sounds and rhythms of popular music (especially deep house) with tonal harmony.

March is primarily inspired by the deep house sounds of Larry Heard, who grounds his darkly colored jazz instrumentation with steady, minimal house beats. These pieces were written without a preconceived structure in mind, only the experience of writing cool grooves. Dvorak themes uses a few themes from Dvorak's fifth symphony as a starting point, with considerable original additions. Falling from the tree is a piece written to explore the digital emulation of acoustic instruments.

57) *Grasshopper*

Julian Cartwright

Grasshopper is a collaboration between Vaughn and Julian Cartwright. An encounter with a peculiar insect marks the event of one minute passing. A certain momentary kinship is formed between human and insect, although the human remains bemused by the tiny creature. All is dismissed as such rapt attention is violently disturbed, and the human leaves the micro-world of the grasshopper behind.

Vaughn Cartwright, composer, bassoonist, bass player, and new music enthusiast, is a senior at Vassar College studying cognitive science. He and his brother Julian, age eighteen, have collaborated musically much of their lives. Julian, a composer, violinist, and guitarist, attends Juilliard Pre-College studying composition, and has won numerous awards for his compositions and solo performance. Both are excited to be part of the 60x60 Project.

58) *Cold Blood*

Polly Moller

Polly Moller enjoys a multifaceted career as a performance artist, composer, improviser, and avant-garde flute player. Her past performing credits include a flute recital at the University of Missouri-Columbia New Music Festival and a Late-Night Cabaret at the National Flute Association's annual convention. Her recordings have been released on Albany Records, Pax Recordings, Mindspore Records, and Silver Wheel Music. Polly Moller has been awarded grants by the American Composers Forum Subito Program, the American Composers Forum Community Partners Program, and the National Foundation for Advancement in the Arts. She is currently recording her fourth solo CD, "Not Made of Stone".

Cold Blood was created in November 2004 for the Pax Recordings compilation album *Voices In The Wilderness: Dissenting Soundscapes and Songs of G.W.'s America/ --* and adapted for 60 x 60. It features Polly Moller's original spoken words (written on an afternoon hike up Sweeney Ridge in the San Francisco Bay Area) and her flute multiphonics, transformed and made into electronica by Will Grant.

59) *Unwelcome*

Douglas Cohen

Douglas 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.

60) *The Show*

Mark Rose

Mark Rose grew up playing in bands and began taking an interest in music production and composition at an early age. His recent completion of a Masters degree at Goldsmiths, University of London in composition has broadened his compositional style to acoustic composition as well as more adventurous electronic music under various pseudonyms. Mark teaches and gigs in London as a Bass player.

The Show is made up of four one-minute tracks. These tracks appear at first to be recordings documenting a live event. The "event" is in fact a highly manipulated audio track made up of my own early four track recordings. The additional ambience and crowd noise complete the illusion and I hope, invite the listener to question "What is the musical event here and where is it taking place?" - Mark Rose

The 60X60 Project

60x60 is a concert containing 60 compositions from 60 different composers, with each composition being 60 seconds or less in duration. These 60 recorded pieces are performed in succession without pause, one after another, creating a 1 hour performance. The performance is played in conjunction with a synchronized analog clock. At the top of each minute in the hour, the domain of space for the composer has begun. Composers who have written works less than 60 seconds are strategically and artistically placed within that minute; the remainder of the minute is filled with silence until the next minute begins.

The mission of the 60x60 project and its presenter, Vox Novus, is to expose the greatest number of composer and their works to the largest audience possible. 60x60 combines grassroots ideology with cutting-edge methods of presentation and distribution. Achieving its initiative, the 60x60 promotes contemporary composition across the globe.

The 60x60 project accomplishes this mission by producing many concerts hosted by different presenters throughout the world, collaborating with other disciplines to create a multimedia experience, and releases a recorded version of the project on CD and DVD to expose its artists for years to come

Vox Novus

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.

Robert Voisey is the Founder of Vox Novus, Vice-President of Programs for The Living Music Foundation, and the Artistic Director of the 60x60 project. Since its inception, the 60x60 project has completed two years in this annual concert series; it is now currently in its third year. Besides its annual world debut in New York City, in the past two years the project has received performances all over the United States and throughout the world including Birmingham, Los Angeles, St. Louis, Bucharest, Istanbul, and many more venues. It has also received a performance at Brooklyn College's International Electro-Acoustic Festival, as well as a multimedia collaboration performed at One Arm Red in Brooklyn, New York and the Spark Festival in Minneapolis, Minnesota. This project represents a slice of the contemporary music scene as a showcase of music from composers around the world, writing today's music.

Voisey is a composer and impresario of new works, he seeks innovative and creative approaches to promote the music of today's composers. He feels the work of contemporary composers, even to the most successful and well-known composers in our society, is greatly underexposed. This needs to change for our culture and society to grow and evolve. Voisey seeks to make these changes through the projects he directs, produces, and guides. He has instigated, propagated, and cultivated new music projects with the direct purpose of promoting large amounts of contemporary music from a diverse group of composers to wide audience.