

14th Annual Festival
Electronic Music Midwest



October 16-18, 2014
Lewis University

Providing access to new electroacoustic music by living composers

ELECTRONIC MUSIC



M I D W E S T


October 16-18, 2014

Lewis University

Romeoville, Illinois



ELECTRONIC MUSIC



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Dear Friends,

Welcome to the 14th Annual Electronic Music Midwest! We are truly excited about our opportunity to present this three-day festival of electroacoustic music. Over 250 works were submitted for consideration for this year's festival. Congratulations on your selection!

Since 2000, our mission has been to host a festival that brings new music and innovative technologies to the Midwest for our students and our communities. We present this festival to offer our students and residents a chance to interact and create a dialog with professional composers. We are grateful that you have chosen to help us bring these goals to fruition.

We are grateful to Craig Hultgren for serving as our artist in residence this year. Craig is an outstanding performer who specializes in performing new music and we're confident you will be impressed by his performances throughout the festival.

The 2014 EMM will be an extraordinary festival. If only for a few days, your music in this venue will create a sodality we hope continues for a long time to follow. Your contribution to this festival gives everyone in attendance insight into the future of this ever developing field of expression.

We are delighted that you have chosen to join us this year at EMM, and we hope that you have a great time during your stay. If we can do anything to make your experience here better, please do not hesitate to ask any of the festival team.

Welcome to EMM!

Mike, Jason, Jay, David, Rob, and Ian



OFFICE OF THE PRESIDENT

Fall 2014

Dear Festival Attendees:

Welcome to Lewis University! It is my privilege to greet you as Lewis hosts the fourteenth annual Electronic Music Midwest (EMM) Festival from October 16-18, 2014. This year's event will feature nearly 60 composers who have been invited through a juried process to present their works. Highly regarded, this Festival focuses on electroacoustic music and composers, providing a valuable forum for audiences and composers to interact through nine concerts. I am quite pleased that Lewis University once again is a sponsor of the EMM Festival along with Kansas City Kansas Community College.

Those attending the Festival will have the opportunity to hear cellist Craig Hultgren, a gifted musician who has been "a fixture" in the avant-garde, newly creative arts and new music for several decades. A cellist for the Alabama Symphony, Mr. Hultgren also performs in Luna Nova, a new music ensemble with a repertoire of performances available as podcast downloads on iTunes. He produced the Hultgren Solo Cello Works Biennial, highlighting new compositions for cello in an international competition. A teacher at the University of Alabama at Birmingham, the Alabama School of Fine Arts and Birmingham-Southern College, Professor Hultgren also is a founding member and President of the Birmingham Art Music Alliance and is on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham.

Always educational and entertaining, the Electronic Music Midwest (EMM) Festival will again provide a remarkable opportunity for students, faculty, educators, the community and all those interested in music to explore the field of electroacoustic music and its cutting edge technology. High praise to the Department of Music here at Lewis University for their continuing support for the program, particularly Dr. Lawrence Sisk, Professor and Music Department chair, and Dr. Mike McFerron, Professor of Music and Composer-in-Residence. I am delighted to know that Dr. McFerron is Director of the 2014 EMM Festival, in collaboration with Dr. Ian Corbett of Kansas City Kansas Community College, Dr. Jay C. Batzner of Central Michigan University, Dr. Jason Bolte of Montana State University, Dr. David McIntire of Missouri Western University, and Mr. Robert Voisey, founder of *Vox Novus*. Undoubtedly you will very much enjoy the varied compositions that will be featured during this Festival, as well as the hospitality of the Lewis University Community.

Sincerely,

Brother James Gaffney, FSC
President



October 1, 2014

Dear Colleagues and Friends:

From the College of Arts and Sciences at Lewis University, I extend greetings on the celebration of the 2014 Electronic Music Midwest Festival. Lewis University is honored to partner with Kansas City Community College to make this annual festival, particularly this year's Fourteenth Anniversary event, possible. Lewis University is particularly proud of the role of our own professor of music and composer-in-residence, Dr. Mike McFerron, in founding this event and serving as this year's festival director.

Over the last fourteen years, EMM has presented over 750 new electroacoustic compositions, and this year's festival once again expresses Electronic Music Midwest's dedication to programming a wide variety of electroacoustic music and providing the highest quality performance of electronic media. The festival highlights original pieces from some of the world's top electroacoustic composers, 60 of whom were selected to present their works. The guest artist for the 2014 Festival is Craig Hultgren (cello) who has been a fixture on the scenes for new music, the newly creative arts, and the avant-garde. In recent years, he has performed solo concerts and chamber music in Rome, New York, Boston, St. Louis, Pittsburgh, Miami, Atlanta, Orlando, Denver, Nashville, Memphis and San Antonio. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of Thátmyris, a contemporary chamber music ensemble in Atlanta. A cellist in the Alabama Symphony, he also plays in Luna Nova, a new music ensemble with a large repertoire of performances available as podcast downloads on iTunes. Hultgren is featured in three solo CD recordings including *The Electro-Acoustic Cello Book* on Living Artist Recordings. For ten years, he produced the Hultgren Solo Cello Works Biennial, an international competition that highlighted the best new compositions for the instrument. He teaches at the University of Alabama at Birmingham, the Alabama School of Fine Arts and Birmingham-Southern College where he directed the BSC New Music Ensemble. He is a founding member and President of the Birmingham Art Music Alliance and is on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham. Hultgren recently completed a CAMA artist residency (Collaborating Artists Manifesting Adventure) with the St. Louis New Music Circle where he presented programs for three seasons. Recently, he performed a 15 Minutes of Fame concert titled *Occupy Cello* in New York for the Composer's Voice Concert Series. That program featured 15 one-minute solo compositions that challenge the traditional boundaries of the instrument.

Particular appreciation also to Dr. Ian Corbett (Kansas City Kansas Community College), Dr. Jay C. Batzner (Central Michigan University), Dr. Jason Bolte (Montana State University), Dr. David McIntire (Missouri Western University), and Mr. Robert Voisey (founder of *Vox Novus*).

Congratulations and commendations to Electronic Music Midwest and everyone involved in making it happen.

Sincerely,

Bonnie Bondavalli, Ph.D., J.D.
Dean, College of Arts and Sciences



EMM Guest Artist, Craig Hultgren

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Concert 1

October 16, 2014

Philip Lynch Theatre ~ 7:30pm

reFRACTION

Mark Zaki, violin

Mark Zaki

Licorice Moments

Hubert Howe
Nancy Bogen, video

King of Broken Strings

Magdalena Kress

We Have Less Time Than You Think

Lynn Bechtold, violin

Howie Kenty

Satiesque

Aaron Krister Johnson

Appassionata

Melissa Grey
Angela Grauerholz and Réjean Myette, film
Miolina Violin Duo

<http://www.emmfestival.org>

reFRACtion

by Mark Zaki

reFRACtion is an object that reflects its own history. Revealed through iterations of fragmented material, its final form is realized through the accretion of layered sound over time. From a simple and transparent opening statement, a foundation is derived which subsequently remains below the surface. Fragments are captured, processed, and added to a slowly evolving fabric.

There's no attempt to apprehend any musical narrative directly, the piece only does so in retrospect. The ear chooses between current and past events as histories begin to emerge and compete with one another – often productively, but also in ways that can be unresolved. To a certain extent, *reFRACtion* could be viewed as metaphor – a palimpsest of existence, where the past is covered up but continues to visibly influence the present.

Building on his many diverse interests, composer and violinist **Mark Zaki's** work ranges from historically-informed and traditional chamber music to electroacoustic music, mixed-media composition, and music for film. In 2012-13, Mark was a visiting professor at the University of Sheffield as the recipient of a Fulbright Scholar Award to the United Kingdom. Currently on the faculty at Rutgers University-Camden, he is the director of the Music Program and the Rutgers Electro-Acoustic Lab (REAL). He also has recently served as the president of the Society for Electro-Acoustic Music in the United States (SEAMUS).

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Licorice Moments

by Hubert Howe

This video uses the piece *Clusters* by Hubert Howe, for which the program notes are as follows: Most sounds that we hear in music consist of a spectrum of harmonic partials or overtones, and sometimes these also include some inharmonic components. In *Clusters*, the overtones are all clusters of 5-note chords, reflecting the harmony of the passage, duplicated through three to four octaves above the note; they are not harmonic partials. In other words, harmony becomes spectrum. For most sounds, the amplitudes of these components are varied so that they have a kind of "shimmer" moving up and down the spectrum. There are five different kinds of instruments used in the piece: the basic cluster itself, a "sparkle" or variegated cluster, a "whoosh" sound that attacks each of the components separately, a "gong" sound, and a cluster glissando. The piece begins in the middle range and proceeds through several short passages, each emphasizing a combination of the instruments, until it reaches a climax, where all instruments are used, and concludes quietly, much as it began.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and Professor of Music at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College. He is currently the Executive Director of the New York Composers Circle and Director of the New York City Electroacoustic Music Festival. Recordings of his computer music have been released by Capstone Records (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS-8771) and Ravello Records (*Clusters*, RR 7817).

Nancy Bogen (b. 1932) is an American author-scholar, mixed media producer, and digital artist. Bogen has to her credit three serious novels of ideas: *Klytaimnestra who Stayed at Home* (1980); *Bob Mayse: A Tale of Washington Square* (1993); and the space satire *Bagatelle * Guinevere* by Felice Rothman (1995). Distinguished literary critic John Gardner made a spirited defense of *Klytaimnestra* when a reviewer in *Library Journal* relegated Bogen's novel to the "popular fiction rack" with his own work. Also of note is Bogen's *Be a Poet!* (2007), a winner of numerous small press awards. In 1997, Bogen began to fashion works in which she rhythmically synchronized her digitized photos to readings of poetry or performances of New Music. To date, she has 16 works in this genre to her credit. All, including *Licorice Moments*, can be found on Vimeo. Half a dozen new works are in progress, as are full-screen and stand-alone tv presentations.

King of Broken Strings

by Magdalena Kress

Imagined lament of discarded piano strings.

Magdalena Kress (b.1990) is a composer and double bassist from Toledo, OH. She received her master's degree in Music Composition from Bowling Green State University in 2014, where she studied with Dr. Christopher Dietz and Dr. Marilyn Shrude. Her music has been performed in Ohio, New York, and Alabama. Recently, she has had her work read by the Toledo Symphony Orchestra and premiered on Vox Novus' Circuit Bridges concert series.

We Have Less Time Than You Think

by Howie Kenty

We Have Less Time Than You Think, deals with the fact that we humans do not really have long; on the smaller-scale, in terms of the things we attempt to immediately accomplish, and on relatively larger scales, in the time we can spend with each other, the duration of our individual existences, and the collective lifespan of the human race. One of the truer clichés, time passes in a blur, fluidly and easily escaping attempts to stop or slow its flow, with certain events standing out in hindsight as demarcations of structural points. In my own experience, the longer I have existed, the more the passage of time seems to speed up exponentially; I certainly feel like I have less time than I thought I did. All of the electronic elements in this piece were generated using only violin (and vocal) samples.

Howie Kenty, occasionally known by his musical alter-ego, Hwarg, is an award-winning Brooklyn-based composer. His music is stylistically diverse, encompassing ideas from contemporary classical, electronic, rock, sound art, and everything in between, sometimes using visual and theatrical elements. Throughout all of his creations runs the idea that the experience of a piece is more than just listening to the music; he strives for a wholeness of vision and an awareness of environment that attempts to fully draw the audience into his works. Besides regularly premiering his pieces at numerous international forums and venues with amazing performers, helping organize the NYCEMF and other concerts, teaching, and working with artists like DJ Spooky and Amanda Palmer, Howie plays guitar in the progressive rock band The Benzene Ring. Having recently earned his MA in Composition from the Aaron Copland School of Music, he is beginning PhD studies at Stony Brook University. Online: hwarg.com | soundcloud.com/hwarg | youtube.com/hwargbot

Violinist/composer **Lynn Bechtold** has appeared in recital throughout NA and Europe, and has premiered solo/chamber works by composers such as Gloria Coates, George Crumb, John Harbison, Alvin Lucier, and Morton Subotnick. She is a member of groups including Zentripetal Duo, Bleecker StQ, Miolina, SEM, and the NY Symphonic Ensemble, and her performances have been broadcast on various TV and radio, including WNYC, 30 Rock, The CBS Morning Show, and Good Day NY. An active performer of all genres of music, she has appeared at diverse venues, from Lincoln Center and Carnegie Hall to LPR and Joe's Pub. Her electroacoustic compositions have been performed around the city and she is currently working on a piece for solo violin and electronics based on the sounds of Kendo (Japanese fencing). She holds degrees from Tufts University, New England Conservatory, and Mannes-The New School for Music, where she was a student of noted violinist Felix Galimir.

Satiesque

by Aaron Krister Johnson

Satiesque was inspired by the evocative music and textural style of Erik Satie's music, but by necessity and perhaps unavoidably, also touches on the spirit of Debussy and Ravel. However, the 21st century twist I wanted to explore was the question of what happens when I use the available harmonic resources of some other tuning system, in this case 46-edo ("46 equal division of the octave", or 46 equally spaced microtones per octave), that has more accurately tuned intervals from the overtone series that constitute the harmonic palette typical of Impressionist and jazz-type harmonies. Not only are these harmonies "purer", but since there are many more notes available, the number of possible paths through this space explode, a feature I also touched upon.

The piece itself is a rather conservative take on form and substance, with the exception of the pitch space used. The intention was to create a wholly agreeable and pleasant and relaxing atmosphere, but one with enough developmental tension and novelty to keep the listener engaged. Hopefully that intention shines through for the average listener.

A multi-faceted pianist, keyboardist, and composer, Aaron Krister Johnson is also the founder and creative/artistic director of UnTwelve, an organization dedicated to the exploration and promotion of the sonic possibilities of new and historical tuning systems and microtonality. His experience ranges from the Western classical keyboard tradition, to folk music and to modern electro-acoustic free improvisation. The Chicago Sun-Times called his composition 'evocative', and his keyboard improvisations have been hailed by Keyboard Magazine as "challenging and creative". His work has been hailed by Chicagocritic.com, the Chicago Tribune, the Windy City Times, and the online music journal Tokafi.com

He has collaborated with the Fine Arts Chamber Players, The Artistic Home, Lyric Opera, Lira Ensemble, Chicago Children's Choir, Kiltartan Road Ensemble, Lakeside Shakespeare, and the International Music Foundation, among others. Other appearances include Chicago Irish Fest, Milwaukee Irish Fest, and the Old Town School of Folk music. From 1998-2012, he was the pianist, organist, and choir director at Temple Shalom of Chicago, the largest Reform Jewish congregation in Chicago, and home of a historic 4-manual Wurlitzer organ. In 2003 he started writing music and designing sound for theatrical productions. His score for The Artistic Home's production of 'Peer Gynt' was nominated for a 2005 Joseph Jefferson award for outstanding original incidental music for a play. Other credits with AH include 'Petrified Forest', 'Clash by Night', 'Madwoman of Chaillot' and 'Natural Affection', and Lakeside Shakespeare of Michigan's productions of 'Twelfth Night' and 'Julius Ceasar'. His education includes the Manhattan School of Music Preparatory division, SUNY Purchase (BFA Magna Cum Laude) and Northwestern University (MFA Magna Cum Laude) for his graduate studies.

Appassionata

by Melissa Grey (film by Angela Grauerholz and Réjean Myette)

Appassionata is a film collage and musical composition. Artist Angela Grauerholz invited composer Melissa Grey to interpret a fragment of music that Ludwig Wittgenstein had scribbled down in his journal in 1931. Accompanying this music, he wrote: "That must be the end of a theme which I cannot place. It came into my head today as I was thinking about my philosophical work and saying to myself, I destroy, I destroy, I destroy." Wittgenstein's attempt to consider the implications of the limitations language places on human experience is reflected in this piece where the meaning remains open, and several sensibilities and forms of expression are merged into one. The film collage, by Grauerholz and Réjean Myette, was constructed as a response to Grey's resulting composition, in a dialogue that reconsiders image-sound hierarchy.

Composer **Melissa Grey's** projects include concert works, electroacoustic performances, installations, food + music events, and collaborations with artists and architectural designers. Recent works have been published by The MIT Press and exhibited or performed at Parsons The New School for Design, Gallery MC, National Gallery of Canada, Goethe-Institut Montréal, The Stone, Spectrum, Corridor at BolteLang, Radiateur, Dorsky Gallery, Judson Church, Whitney Museum of American Art (with Antenna International), Alphabet City Festivals 2010 AIR and 2009 WATER, Cinesonika: First International Film and Video Festival of Sound Design, Reno Interdisciplinary Festival of New Media, and others. She has curated and presented the following concerts: Circuit Bridges Concert 3: Sonic Currents (2014), 60x60 New York Minutes Mix (2012), Transrevelation (2007), and Sonic Channels (2006). In addition to her work as co-artistic director of the monthly electroacoustic concert series Circuit Bridges (Vox Novus), Grey has taught Sound Studies at The New School for Public Engagement, NYC.

Artist/photographer and graphic designer, **Angela Grauerholz** is Full professor at the École de design at the Université du Québec à Montréal where she has taught typography and photography since 1988, and where she has recently completed a four year mandate as director of the Centre de design. Her photographic work has been exhibited and collected widely (Canada, USA, Europe) and she has participated in many important international events including the Sydney Biennale (1990), Documenta IX (1992), the Carnegie International (1995) and the Montréal Biennale (2004). In 2006, she was awarded Québec's Prix Paul-Émile Borduas for her accomplishments in the arts, and in 2014 she received the Governor General's Award in Visual and Media Arts. Along with her purely photographic work, she has worked on different types of photographic archives, addressing notions of memory, of space and place, as well photographic representation.

Miolina was formed in 2012 when artistic director/violinist Mioi Takeda decided to form a violin duo with longtime collaborator, violinist/composer LynnBechtold. To date, the duo has had successful performances in NYC at The Church of the Transfiguration, Gallery MC, Greenwich House Music School, The Morbid Anatomy Museum, Parsons School of Design, Queens Library, Spectrum, St. Mark's Church, and Turtle Bay Music School, as well as at Monk Space in Los Angeles. Miolina specializes in violin duo music that employs the natural beauty and sound of the instruments, with or without electronics and video. They enjoy collaborating on new compositions with composers, as well as discovering hidden gems of the past. To date, they have worked with composers Melissa Grey, Takuma Itoh, Debra Kaye, Dary John Mizelle, Jeff Myers, Milica Paranosic, and Eric Tanguy, among others. Miolina's future productions include a performance at the Electronic Music Midwest Festival in Chicago this October; creating music for the 1928 film "Jujiro" by Teinosuke Kinugasa; and a collaborative performance with composer Martin Phelps in Paris, France. Both violinists are longtime advocates of new music, and have performed with various new music groups, including the American Symphony Orchestra, Composers Concordance, Glass Farm Ensemble, North/South Consonance, SEM Ensemble, & VIA.

Violinist/composer **Lynn Bechtold** has appeared in recital throughout NA and Europe, and has premiered solo/chamber works by composers such as Gloria Coates, George Crumb, John Harbison, Alvin Lucier, and Morton Subotnick. She is a member of groups including Zentripetal Duo, Bleecker StQ, Miolina, SEM, and the NY Symphonic Ensemble, and her performances have been broadcast on various TV and radio, including WNYC, 30 Rock, The CBS Morning Show, and Good Day NY. An active performer of all genres of music, she has appeared at diverse venues, from Lincoln Center and Carnegie Hall to LPR and Joe's Pub. Her electroacoustic compositions have been performed around the city and she is currently working on a piece for solo violin and electronics based on the sounds of Kendo (Japanese fencing). She holds degrees from Tufts University, New England Conservatory, and Mannes-The New School for Music, where she was a student of noted violinist Felix Galimir.

Mioi Takeda has performed with new music groups including North/South Consonance as concertmaster, SEM Ensemble, and Composers Concordance, giving countless premieres. She has also performed with the Orchestra of St. Lukes, American Symphony Orchestra, Washington Square Festival, Scandia Symphony, Stamford Symphony, Strathmere Orchestra, The Japan Philharmonic, and The New Japan Philharmonic. Her performances can be heard on North/South and Naxos recordings. She was a scholarship student of Dorothy DeLay and Masao Kawasaki at the Juilliard School and she earned a Doctorate of Musical Arts from The City University of New York under the guidance of Itzhak Perlman. Ms. Takeda performs in a violin-duo group, Miolina, with Ms. Lynn Bechtold. miolinanyc.wix.com/miolina



Concert 2

October 17, 2014

Philip Lynch Theatre ~ 10:00am

Jostled

Mike Polo

drops on a living surface

JP Merz

Caitlynn Winkler, piccolo
Leo Sussman, piccolo

Fractus V: Metal Detector

Eli Fieldsteel

Adam Groh, percussion

Morneaumix: my husband

Mike McFerron

The Laws of Nature

Ian Michael Clarke

Mutations

Chris Arrell

Craig Hultgren, cello

Rise Up!

Andrew Selle

Jeff Manchur, piano

<http://www.emmfestival.org>

Jostled

by Mike Polo

Jostled was composed with the audio software Max/MSP and Kontakt5. Close microphone recordings of a ride cymbal performed in a variety of manners served as the source material for the work. Various digital signal processing techniques including granulation and formant synthesis processes were then applied in order to highlight the resonant frequencies of the ride cymbal. The subtle and sometimes significant engagement between these procedures and the sonic materials yield percussive bursts, which create a 'new' percussion instrument modeled in the original audio image of the cymbal. *Jostled* plays with one's conception of how a ride cymbal should sound by exploring otherworldly possibilities available to processing.

Mike Polo (b. 1985) is currently working on a Ph.D. in Music Composition and Master of Science in Management at the University of Florida. He received his Master of Music degree in Composition from George Mason University in 2011 after completing a Bachelor of Music in Composition from Rowan University in May 2009. Michael began his formal composition training in 2002 at the Settlement School of Music in Philadelphia, PA. Michael has studied composition with; Roberto Pace, Harold Oliver, Dennis DiBlasio, Mark Camp-house, Jesse Guessford, James Paul Sain, Paul Richards, and Paul Koonce.

Mike has worked as an editor/arranger for Piano Productions Press since 2004. In 2008, Piano Productions Press published his work, "The Chase" for 2-pianos/4-hands. Michael has also arranged several works for Piano Productions Press including a 12-pianos/48-hands and percussion medley, "The Sound of Music," which was premiered at a concert series entitled "A Grand Time" in Indiana. Michael's research interests are based on physiological reactions to music. Beginning in Fall 2014, Michael will begin an empirical study on the physiological effects (ECG and EDA) of listening to contemporary music as part of his dissertation thesis.

drops on a living surface

by JP Merz

This piece imagines the cone of a loudspeaker as a thin barrier between the physical and digital world -- a surface for drops of electricity to come alive. These drops begin quietly, almost bell-like, and accumulate into a majestic, electric rainstorm.

JP Merz is a composer originally from Janesville, Wisconsin. He is pursuing a degree an MM in composition at the University of Colorado-Boulder. In addition to composing, he is particularly interested in music technology and free improvisation, and performs on guitar, viola and electronics with an eclectic variety of groups. His work, ten minutes, was selected as the 2013 Colorfield Festival call-for-scores winner and was premiered by the Colorfield Ensemble in Madison, WI. Other works have been performed by the Lawrence Symphony Orchestra and the Lawrence University Percussion Ensemble and read by the NOW Ensemble and the Lux Quartet. He is the recipient of the 2013 James Ming Scholarship in Composition. He has also had performances at N_SEME and NYCMEF. He holds a BM in composition from Lawrence University where he studied with Asha Srinivasan and Joanne Metcalf.

Caitlynn Winkler is a senior at Lawrence University from Sheboygan, WI pursuing degrees in flute performance and instrumental music education, and is currently studying under Professor Erin Lesser. She performs with the Lawrence Symphony Orchestra, the Lawrence Wind Ensemble and the Lawrence Flute Ensemble in addition to other chamber groups and collaborative projects. She was recently awarded 1st place in the 2014 Wisconsin Flute Festival Collegiate Competition. Caitlynn is also involved in Mortar Board, the National College Senior Honors Society and enjoys camping, biking, hiking, and exploring nature in her spare time.

Leo Sussman studies with Erin Lesser at Lawrence University in Appleton, WI where he is pursuing a BM in flute performance and BA in physics. In the summer of 2013 he attended Eastern Music Festival. He was a national finalist at the 2014 National Society of Arts and Letters woodwind competition as well as first place winner of competitions at the Wisconsin (2013) and San Francisco (2012) flute festivals. He has studied with Leslie Chin and Ken Rosen in his hometown of San Francisco.

Fractus V: Metal Detector

by Eli Fieldsteel

Fractus V: Metal Detector is fifth in an ongoing series of interactive duets for solo performer and interactive electronic sound. Both the human performer and the computer improvise unique material with each performance, and numerous musical parameters are left to the player's discretion, including instrument/sound choices, and the lengths of musical sections. Like other pieces in this series, the composition aims to explore the possibilities of uniquely-generated content, establish a dynamic relationship between human and computer sounds, and showcase the musician's talent.

Eli Fieldsteel is a composer of electroacoustic and acoustic music currently working and teaching in the Electronic Music Studios at The University of Texas at Austin. Eli is the recipient of the James E. Croft Grant for Young and Emerging Composers and first prize in the 2012 ASCAP/SEAMUS Student Commission Competition, as well as awards and recognition from other organizations, including the Bandmasters' Academic Society of Japan and the Frank Ticheli Competition. His works have been performed by the Dallas Wind Symphony, the UNT Symphony Orchestra, the Kawagoe Sohwa Wind Ensemble, and the principle flautist of the Aarhus Symphony Orchestra, Lena Kildahl. Eli's music and research reflects an ongoing interest in the intersection between music technology and contemporary instrumental practice, covering topics such as human-computer improvisation, interactivity, algorithmic music, and networked synthesis. An active collaborator, he has worked with dancers, choreographers, lighting designers, video artists, and architects.

Adam Groh, a native of St. Louis, Missouri, is a percussionist with a diverse performing and teaching background. He is an ardent supporter of new solo and chamber music for percussion, and has commissioned and premiered works by composers such as Ian Dicke, Ethan Frederick Greene, Steven Snowden, Eli Fieldsteel, Christopher Cerrone, Brian Nozny, Chris Ozley, Martin Bresnick, John Serry, and Halim El-Dabh. He has recently been invited to perform at the Bang on a Can Summer Festival at MASS MoCA, the Banff Centre for the Arts in Banff, Canada, Fast Forward Austin, the Percussive Arts Society International Convention, and the 2011 Electric LaTex Festival of new electroacoustic music. As an active chamber musician, Adam has performed alongside So Percussion, members of the Bang on a Can All-Stars, and with the Austin Chamber Music Center. He was also a featured performer with the Denkyem Percussion Group in the "Promising Artists of the 21st Century" festival hosted by the North American Cultural Center, Costa Rica.

Adam has performed with the Des Moines, Round Rock, Victoria, Tallahassee, Chautauqua, and Northwest Florida Symphony Orchestras. In the fall of 2009 Adam performed in the Ringling International Arts Festival under the baton of Maestro Robert Spano. Also a passionate educator, Adam has presented clinics at events such as The Midwest Clinic, the Texas Music Educators' Association Convention, and the Iowa State Day of Percussion. Adam has had articles published in Percussive Notes, the official research journal of the Percussive Arts Society and he is the author of the popular percussion blog "The State of Our Art." He also serves as a Contributing Editor to DrumChatter, an online resource for percussionists, where he contributes a weekly column.

Adam is currently Assistant Professor of Percussion at Graceland University in Lamoni, Iowa, where he oversees all aspects of the percussion program. Adam received his Doctor of Musical Arts Degree in Percussion Performance at The University of Texas at Austin, and also holds a Master's Degree in Percussion Performance from The Florida State University and a Bachelor's Degree in Music from Truman State University. Adam's primary teachers include: Dr. Thomas Burrirt, Dr. John W. Parks IV, Dr. Michael Bump, and Will James of the St. Louis Symphony Orchestra.

Adam is a proud endorser of Pearl Drums/Adams Musical Instruments and Vic Firth sticks and mallets.

Morneaumix: my husband

by Mike McFerron

Morneaumix: my husband is a remix of composer David Morneau's *My Husband*. Utilizing a three-note {016} motive found in Morneau's work, the core of this remix are layers of a degrading 31 beat iso-rhythm. This short 8-channel fixed media composition was completed in 2014.

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). A past fellow of the MacDowell Colony, Ucross, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition, first prize in the CANTUS commissioning/residency program, recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra's "First Hearing" Program. He serves on the board of the directors for the Metropolitan Youth Symphony Orchestra and also as the Chair of the Executive Committee for the Society of Composers, Inc. McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

The Laws of Nature

by Ian Michael Clarke

Heads, The (F)Laws of Nature

Plato believed that the most fundamental basis of order in the universe is the Form of the Good, “the brightest region of Being”. It is simultaneously the cause and result of Nature, and anything created in accordance with it is intrinsically beautiful. A paragon utopia is, to Plato, “...a city which would be established in accordance with nature.”

How peculiar, then, that his “On the Good” speech was so confusing that most abandoned the lecture before he could finish, and yet, how fitting that it would be so difficult to define a set of conditions that are profoundly affected by all human interference, including the very act of definition.

Tales, Aims

What then is natural beauty, when the nature that bounds it to real parameters is so fluid and unpredictably subjective, when the consistent loss of a traditional sense of Nature continuously redefines the Laws of Nature? Does it matter? Probably not.

If I left it at that and called it a day, though, this would be a pretty disappointing piece. In trying to provide an answer to the question posed at the head of the tale, I found that, for me, if beauty is the perfection of Nature, but Nature is made imperfect in the pursuit of perfection, then it must be adequately self defeating. Failure to meet the unreasonable standards of natural perfection is in itself a form of perfection.

Flaw is beauty. Mistake is beauty.

I have chosen to communicate this alternative perfection through both a heavily glitched time lapse of forest and bramble landscapes, and through a brief nightscape viewed through the eyes of a psilocybonic mind.

Please enjoy or don't.

Ian Michael Clarke is a senior studying music composition at Indiana University's Jacobs School of Music. Currently a student of Aaron Travers, he has studied traditional composition with Don Freund, Sven-David Sandström, and Claude Baker, as well as electroacoustic composition with John Gibson and Jeffrey Hass.

Ian has been recognized for his compositional efforts as a 2010 California Arts Scholar in Music Composition and in conjunction with his academic achievements as a 2011 recipient of the prestigious Wells Scholarship. Through his affiliation with the Wells Scholars program, he secured a grant in the summer of 2012 which he used to travel to Australia and conduct research on the 20th century composer John Antill, uncovering and retrieving several rare and otherwise undiscovered scores.

Ian's music has been performed at CalArts, Indiana University and the surrounding Bloomington area, Temple University for the N_SEME New Music Symposium 2013, University of Southern Georgia for N_SEME 2014, the Atlantic Music Festival, the Electroacoustic Barn Dance Festival, the 2013 Midwest Composers' Symposium, and Princeton University, where he had the fortune of writing for the incredible So Percussion quartet. Over the course of June 2013, Ian lived in Paris and studied electroacoustic composition at IRCAM, participating additionally in IRCAM's Manifeste Music Festival.

As a composer, Ian loves the idea of creating “synesthetic music.” He approaches this idea both externally by working on multimedia projects, including film score, multi-channel electronic sound art, ballet, and performance art, and internally by synthesizing other art forms into abstract and/or algorithmic ideas to be realized musically. Separate of his more avant-garde pursuits, Ian also has an intense interest in creating a new music language and aesthetic that is both intriguing to those who involve themselves in the new music world and accessible and enjoyable for those who are unfamiliar with it.

Mutations

by Chris Arrell

Mutations, commissioned by cellist Jan Müller-Szeraws with support from the Mellon Summer Research Program at Holy Cross, blurs boundaries between acoustic and electric by altering cello timbre in real-time. Complementing these alterations, which range from bright echoes and spiraling Doppler effects to microtonal distortions, ghostly harmonizations, and whispered glissandi, are prerecorded sounds modeled after permutations of cello timbres which mix with the live cello during a performance to create timbres that are neither entirely acoustic nor entirely electronic but rather hybrids that paint new sonic possibilities on a canvas of soaring virtuosity cast in the coloratura of the instrument. (Arrell)

Chris Arrell (b. 1970, Stumptown) writes music for throats, fingers, and oscillators. Praised for their nuance and unconventional beauty by The Boston Music Intelligencer and The Atlanta Journal Constitution, his compositions blur conventional boundaries between color, line, harmony, and pulse. Arrell's commissions include a number of prestigious ensembles and institutions, the Boston Musica Viva, MATA, Spivey Hall, Cornell, and the Fromm Foundation, among them. Awards include the Ossia Music Prize, the League of Composers/ISCM, the Salvatore Martirano Award, MacDowell and ACA residencies, and a Fulbright-Hays Fellowship. Arrell serves on the faculty of Holy Cross College. [chrisarrell\(dot\)com](mailto:chrisarrell(dot)com)

Rise Up!

by Andrew Selle

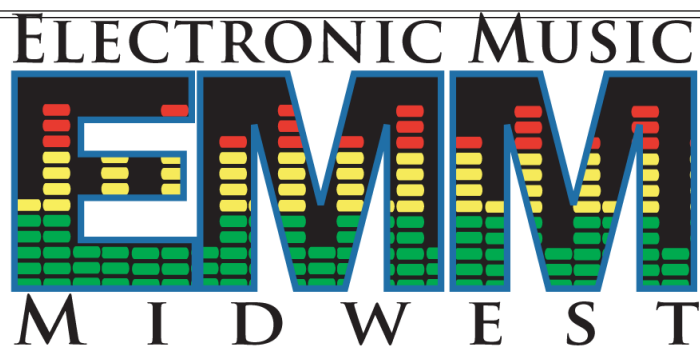
Rise Up! seeks to evoke images through real-time processing of the piano. Though one voice speaks, many resonate.

An emerging composer of both acoustic and electronic music, **Andrew Selle** has been featured at both national and international music events in the United States and Europe including SEAMUS national conferences, the National Student Electronic Music Event (N_SEME), and the SoundSCAPE New Music Festival in Pavia, Italy. He has also worked with the Xoregos Performing Company in New York City as composer and music director for the off-Broadway show Circle of Haunts. Andrew currently resides in Bowling Green, OH, where he is pursuing a master's degree in music composition at Bowling Green State University.

Between performances in converted warehouses, basements, bars, art museums, sculpture gardens and traditional concert halls, wearing tuxedos with tails or jeans and sock feet, **Jeff Manchur** is committed to creating diverse and challenging musical experiences for audiences across the United States and Canada. He has performed Morton Feldman's iconic 4 hour and 45 minute-long "For Philip Guston" with Chamber Cartel in Atlanta and regularly performs on the toy piano (he owns two), appearing at the BGSU, Studio 300 and Tutti New Music festivals. His solo piano performances span from premieres of works by Garrett Hope to his personal takes on the classics of Beethoven, the drama of Wuorinen to the passion of Liszt, the eclecticism of Rzewski to the refinement of Debussy.

Jeff's playing has been rewarded at the Dr Marjorie Conrad Art Song Competition (first place, 2013) for his collaboration with soprano Fidelia Esther Darmahkasih. He performed with the Chiara String Quartet as a finalist in the "Play with the Chiaras" competition (2012) and represented Nebraska in the MTNA Young Artist competition as their state winner (2011). Most recently, he has received an educational grant from the Manitoba Arts Council and in March of 2014, will serve as an artist in residence at the Hambidge Center in Rabun Gap, Georgia.

Early in his career, a young and naïve Jeff Manchur took a passionate stand against contemporary music. His early studies were with Sandra Dowhan in Dauphin, Manitoba before completing a Bachelor of Music with Greatest Distinction, studying with Joan Miller at Brandon University. Graduate studies took him to the University of Nebraska-Lincoln to work with Paul Barnes. At the same time, he studied classical performance practice with Ann Chang, leading him to take a keen research interest in the study of early recordings, most especially the eccentric Ervin Nyiregyhazi. His love and respect of traditional music has led him into the world of new music, searching for fresh ways of musical expression beyond the conventional boundaries imposed by current customs of classical music. He is a student in the Doctor of Musical Arts in Contemporary Music program at Bowling Green State University where he has studied with Robert Shannon and presently, Thomas Rosenkranz.



Concert 3

October 17, 2014

Philip Lynch Theatre ~ 1:30pm

ONEIROPHRENIA

Ana Paola Santillán Alcocer

The Darkest Night In 500 Years

Aaron Crawford

Aaron Crawford, performer

Trials and Tribulations

Robert Voisey

Down river to the rhythm of rowers

John Mayrose

John Mayrose, electric guitar

The Matter of Breath in a Vacuum

Jaimie Lynn Hensley

Inner Space

Kyong Mee Choi

Craig Hultgren, cello

All That Glitters and Goes Bump in the Night

Linda Antas

Swirling Sky

Ed Martin

Jeri-Mae G. Astolfi, piano

<http://www.emmfestival.org>

ONEIROPHRENIA

by Ana Paola Santillán Alcocer

Music, Images, Edition and Video by Ana Paola Santillán Alcocer (2013)

ONEIROPHRENIA is based on this serious mental disorder. The music and video portrays the schizoid state and view of a patient with this detrimental illness, as well as the losing battle...

Ana Paola has written for all genres of contemporary music from orchestral to chamber, chorus, solo instruments, electronic, video and installation. She has been performed by such ensembles and soloists as Gail Archer, The Het Trio, the Enso, Camerton and Carlos Chavez String Quartets, Duo Sonoris, Speculum Musicae, the New York New Music Ensemble, Mexico's National Symphony Orchestra, the Bel-las Artes Chamber Orchestra, the Woodlands Symphony and the Shepherd School Chamber orchestra, among others.

Some of her honors include first prize at the interdisciplinary competition "Spectacle des architectes et compositeurs" 2008 (Fontainebleau, France); winner of the Paul Cooper Prize in Composition 2008 (Rice University); 2nd prize in the Josef Dorfman Memorial International Composition Prize 2007 (Michelstadt, Germany); she earned the 2010 National Commission for Youth Orchestras (Mexico, Conaculta); the UNESCO-Aschberg Bursaries for Artists Programme; resident composer at the Virginia Center for the Creative Arts and works at several of the annual Foro Internacional de Musica Nueva Manuel Enriquez in Mexico City. Her piece NEMESIS, for orchestra, was selected to represent Mexico at the UNESCO 57th International Rostrum of Composers in Lisbon, Portugal (2010). NEMESIS was also performed by the National Symphony Orchestra at the Palace of Fine Arts in Mexico City. Her piece "Fractum" for flute, bass clarinet & piano is published by ALEA PUBLISHING & RECORDING.

She has been a composition fellow at the Brevard Music Center (U.S.A.), the Czech American Summer Music Institute (Czech Republic), the Internationale Sommer MusikaKademie (Germany), the Fontainebleau Conservatory (France) and the Candian Contemporary Music Workshop (Canada). She has received grants and fellowships such as the FULBRIGHT Scholarship; the Mary Ellen Hale Lovett Fellowship from Rice University; the Program for Foreign Studies Scholarship by the National Fund for Culture and Arts (FONCA, Mexico); the Graduate Excellence Fellowship and the Provost Fellowship from McGill University.

Ana Paola is currently pursuing a doctoral degree in music composition, under the supervision of John Rea, at the Schulich School of Music, McGill University, in Montreal, Canada. Concurrently, she studies an associate degree in Visual Arts and Multimedia exploring abstract and/or narrative elements in order to combine music with video. She holds the Master of Music degree, graduating Magna Cum Laude, from Rice University and received her LTCL Licentiate in music composition, with distinction, from Trinity College London. Her main composition teachers have been: Gerardo Taméz, Alejandro Velasco, Vincent Carver, Arthur Gottschalk and John Rea.

The Darkest Night In 500 Years

by Aaron Crawford

Depicts a battle of balance to ascend to a higher level of consciousness. This piece is a suggestion of the struggle to clear the 5th Chakra (throat) and move on to connect to the 6th Chakra, the third eye. Chakra philosophy suggests that within the human body there are 7 Chakras: Root, Sacral, Solar, Heart, Throat, Third Eye, and Crown. Those who try to clear and heal corrupt zones must look within to clear the storm that lies inside.

Each chakra is matched with the following note from a musical scale:

1 Root – C, 2 Sacral – D, 3 Solar – E, 4 Heart – F, 5 Throat – G, 6 Third Eye – A, 7 Crown – B

The root note (C) within the piece is corrupted with the constant clash of C#. The Solar note (E) is changed to Eb, symbolizing a mutation of development from the corrupted building blocks of the root chakra. The throat chakra (G) note sings clearly across a battle of toxic chakra zones. There is a suggestion of the Third Eye note (A), but is a faint calling due to such disarray between the lower chakra zones.

Aaron Crawford is currently a student at Missouri Western State University pursuing his Bachelors of Music focused in Music Technology with a Psychology Minor focusing in music cognition. He has worked professionally in the audio field over the past 12 years as a touring musician, live sound engineer, recording engineer, producer, and mixer. In the past he has had pieces diffused at the 2000 and 2002 Electronic Music Midwest Festival. In 2013, Crawford engineered and co-produced the Grammy nominated music group Norma Jean new record "Wrongdoers" which peaked at 35 on the Billboard Music charts.

Trials and Tribulations

by Robert Voisey

Composer, producer, singer, **Robert Voisey** has been described as “mad” by the New York Times and publications around the globe. As a singer he uses polyphonic throat-singing to create sonic ambient landscapes. Performing worldwide Voisey has performed in venues including: Roulette, Bowery Poetry Club, Nuyorican, Cornelia Street Cafe, The Tank, Westbeth Music Festival, Composers Concordance Festival at Drom, International Electroacoustic Music Festival at Brooklyn College, and Electronic Music Midwest. Performances of his compositions and vocal performances can be found at www.RobVoisey.com

Composing electroacoustic and chamber music, Robert Voisey’s aesthetic oscillates from the Romantic to the Post Modern Mash-Up. Known for his short works and miniatures his 10 minute opera “Popetjie” has been included in Opera Shorts. Several of his one-minute works have been presented with 60x60, Fifteen-Minutes-of-Fame, and on the Electronic Music Midwest CD. His 50 second work “Oregon” was selected for the 50/50 CD, and a 6 second work “sic second chance” was chosen for Vine Orchestra. His works have been performed in more than 40 countries in venues including: Carnegie Hall, Winter Garden Atrium in New York City, Stratford Circus in London, Museum of Contemporary Art Chicago, MadArt Gallery, The Lobby - nightclub, Tompkins Park and Chashama’s street window both in New York City, TV, radio, off-off Broadway productions, movie screenings, bars, nightclubs as well as his audio work synchronized to an installation projected against a building.

Robert Voisey is the Organizational Advancement Director of Electronic Music Midwest Festival. Highlighted in the LA Times as a composer who uses creativity to get his work heard, Robert Voisey trail blazes to present his work and the contemporary music of his colleagues. Founder of the new music production and promotion company Vox Novus, Voisey is known for creating and directing the concert series: 60x60, Composer’s Voice, Fifteen-Minutes-of-Fame, and Circuit Bridges. Responsible for presenting and premiering the works of thousands of composers, each series has received notable successes around the world: 60x60 has over 350 performances in 30 countries premiering the works of more than 2000 composers; Composer’s Voice has over 100 concerts in New York City presenting the works of more than 1000 composers; Fifteen-Minutes-of-Fame has produced works with more than 50 musicians to premiere the works of more than a thousand composers in 5 different countries; and Circuit Bridges in its first year has already presented close to 50 composers in New York City. You can find more about Robert Voisey and his work at Vox Novus at www.VoxNovus.com

Down river to the rhythm of rowers

by John Mayrose

Down river to the rhythm of rowers is a controlled improvisation for electric guitar and electronics (Max/MSP). The work demonstrates the unusual aural phenomenon of a sound’s anonymity when the attack is removed. Throughout the work, the volume of the guitar fades in shortly after the string is plucked. The sounds pile up through a series of delays with a very high feedback. There is no processing in the piece; everything you hear is produced live with the guitar.

John Mayrose’s compositions have been performed throughout the world and at festivals including the CBDNA conference, Boston Early Music Festival, HIP Festival, Oregon Bach Festival, and the Aspen Music Festival by, among others, Michael Mizrahi, Duo 46, Jillon Stoppels Dupree, the New Trombone Collective, Fireworks Ensemble, Pulsoptional, and several university wind and percussion ensembles. Mayrose has received prizes from the Percussive Arts Society, the ASCAP Morton Gould Award, and the Aliénor Harpsichord Competition. His music is recorded on New Amsterdam, Fugufish, and Classic Concert labels. An active performer on guitar, electric bass, and guitar and electronics, he is a founding member of Pulsoptional, a new music ensemble and composers collective based in Durham, North Carolina. Recordings by Pulsoptional are on Innova and Fugu Fish labels. Mayrose holds degrees from Duke University (Ph.D. Music Composition) and the University of South Carolina (B.M. Guitar Performance). John Mayrose is an Assistant Professor of Music at the University of Wisconsin Oshkosh.

The Matter of Breath in a Vacuum

by Jaimie Lynn Hensley

Experiencing a life-threatening pneumothorax (collapsed lung) left me with a profound sense of respect and awe at the miracle of breath so often taken for granted, and the slow-rising fear that accompanies its loss.

The Matter of Breath in a Vacuum is an ambient piece chasing the audible sparkle while exploring breath and slowing things down. The piece includes samples of saxophone, clarinet, and vocal recordings, processed with effects including time-stretching, pitch shifting, convolution, and phase vocoding.

I find slowed playback speeds fitting for the theme of the work, and enjoy exploring the unexpected nuances they impart to the sounds, similar to looking at a slide under a microscope.

After earning a Master's degree in Creative Writing and working in the fine art business, **Jaimie Hensley** decided to pursue a change in direction involving her two favorite things: music and video games. She is interested in audio design and score composition for games, film, and other new media.

Inner Space

by Kyong Mee Choi

Inner Space describes a state that can only be accessed through calmness and quietness of mind. The lyrical lines and the circular motion of the sound are intended to create a somewhat hollow aural sensation, which represents the Inner Space of our mind. Cello and electronics interact as if they draw the outer lines of the imaginary but yet profound space we all carry within. This piece was commissioned by Craig Hultgren.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine and Concurso Internacional de Composicaí eletroacoustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, THE ETERNAL TAO, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, SORI, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

All That Glitters and Goes Bump in the Night

by Linda Antas

All that glitters isn't treasure. Not everything that goes bump in the night does us harm. Some things are nearly equal parts glitter and bump. *All That Glitters and Goes Bump in the Night* is a reflection on our often distorted perceptions of the objects, situations, and people around us, and how these distorted perceptions cause undue negativity, unfounded positivity, and overall confusion about what makes one truly happy.

On a technical level, the work explores the parallels between moving image and audio art, including the creative process itself. The parallels between the basic elements of the two media (texture, layer, color, density, and the scaling of time and frequency), and methods for transforming the digital data were explored in creating this work.

Dr. Linda Antas is a composer, digital artist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on the Ablaze, TauKay, Centaur, EMS, and Media Café labels. A Fulbright Fellowship recipient, Antas has also been recognized by the the Musica Nova International Electro-acoustic Music Competition, the International Music Contest Citta' di Udine (TauKay Edizioni Musicali), and has received commissions from the International Computer Music Association, the Rind Fund, and various internationally-renowned performers. She regularly collaborates with visual and sound artists for artistic and educational projects. She serves on the faculty of Montana State University, teaching music technology, interdisciplinary multimedia courses, and composition, and is currently Vice President for Membership of the Society for Electroacoustic Music in the United States.

Swirling Sky

by Ed Martin

Swirling Sky (2011) begins by recalling peaceful moments when lying in the grass and gazing at the cloud formations drifting above. The shapes would often spark my imagination, evoking images of magical characters, fantastic creatures, and primordial landscapes. As the piece progresses, the music depicts losing oneself in the moment, and being swept up into an extraordinary adventure through the clouds. *Swirling Sky* was composed for pianist Jeri-Mae G. Astolfi.

Ed Martin is an award-winning composer whose music has been performed at events such as the ISCM World New Music Days 2010 in Sydney, the World Saxophone Congress in Bangkok, the Seoul International Computer Music Festival, Confluences – Art and Technology at the Edge of the Millennium in Spain, the International Electroacoustic Music Festival Santiago de Chile, and International Computer Music Conferences. In the U.S., his works have been performed on numerous national and regional festivals, and by ensembles such as the Minnesota Symphony Orchestra, Ear Play, the Emyrean Ensemble, the Synchrony Ensemble, and duoARtia. His music is recorded on the Mark, Centaur, innova, Parma, Emeritus, and SEAMUS labels and has received first prize awards from the Percussive Arts Society, the Electro-Acoustic Miniatures International Contest, the Craig and Janet Swan Composer Prize for orchestral music, and the Tampa Bay Composers' Forum Prize. His work in music theory includes publications on harmonic progression in the music of composer Magnus Lindberg and a collaborative project with percussionist Alison Shaw to develop a method for timpani tuning drawing on techniques for aural skills acquisition. He was Co-Host of the 2012 SEAMUS National Conference and serves on the board of directors of the Wisconsin Alliance for Composers. Martin holds degrees from the University of Illinois at Urbana-Champaign (DMA), University of Texas at Austin (MM), and the University of Florida (BM). He is Associate Professor of Music at the University of Wisconsin Oshkosh where he teaches music theory and composition, and has also taught at the University of Illinois at Urbana-Champaign and Illinois Wesleyan University. Visit www.edmartincomposer.com.

Jeri-Mae G. Astolfi is a Canadian-born pianist whose playing has been lauded as “brilliant” (New Music Connoisseur), “persuasive” (Sequenza21), and “beautiful” (American Record Guide). Her repertoire, ranging from the Renaissance era through the present, clearly affirms her keen interest in new music, which has led her to commission and premiere many new solo and collaborative works—music that has been featured on live radio broadcasts and released by Albany Records and Ravello Records' Capstone Collection including music by Phillip Schroeder (Music for Piano and Songs of My Affinities) and David Lefkowitz (Music of Contradictions), as well as various recordings for the Society of Composers Inc. Performers Recording Series including the inaugural disc, *mélange: New Music for Piano* and its successors, *Sonance: New Music for Piano* and *Chroma: New Music for Piano*. Her latest recording, “Here (and there): music for piano and electronics” was released in 2013 on the innova recordings label. Astolfi is the soloist for the Wisconsin Soundscapes commissioning and touring project (sponsored by the Wisconsin Alliance for Composers and the Wisconsin Arts Board).

The recipient of numerous awards and grants, Astolfi's passion for new music has been recognized by invitations to many regional, national, and international music forums, where she has premiered and lectured on new piano music. Astolfi also frequently serves as a piano clinician, coach, and master class instructor. An active member in various local, state, and national music associations, she also serves on the governing board of PianoArts (a North American piano competition, festival, and fellowship organization). Her advanced studies in piano performance were with pianists Helmut Brauss (University of Alberta), Tom Plaunt (McGill University), and Lydia Artymiw (University of Minnesota), with whom she completed doctoral studies. She currently holds the position of Artist in Residence at Piedmont College (GA).



Concert 4

October 17, 2014

Philip Lynch Theatre ~ 5:00pm

Camouflage

Dan VanHassel, piano

Dan VanHassel

Islands, a concerto for amplified cello and electronics

Craig Hultgren, cello

David Ibbett

... and So the Hole Was Dug

Douglas Spaniol, bassoon

Frank Felice

locoMotives

Elizabeth Morgan-Ellis, Harp

Anne Neikirk

Pop Song for Us Robots

Jason Richmond

Black (W)hole

Jason Bolte

<http://www.emmfestival.org>

Camouflage

by Dan VanHassel

Camouflage is a work for piano with interactive live electronics. The work deals with different types of veils or disguises, which we all use to hide our true intentions to varying degrees. Musically this is represented by a sensuous romantic harmonic progression that gradually reveals itself through the course of the piece. Noisy electronics attempt to mask or camouflage this progression, which is forever struggling to break free.

All of the electronics are built from sounds sampled in real-time from the piano. In the first section of the work, the computer responds to the sharp attacks of the piano with colorful rhythmic patterns built from the very sound that triggered the pattern. In this way the music can have a regular pulsing rhythm without resorting to continuous sequenced patterns. The electronics act as an extension of the instrument, creating a hybrid entity in which both elements are necessary for the music to make sense.

As the piece progresses, the underlying harmonic progression gradually becomes more prominent, enhanced by sustaining electronics, creating blurry impressionistic washes of color. As the piano moves increasingly towards an ecstatic outburst of romanticism the electronics become increasingly noisy and aggressive.

Dan VanHassel is a composer and multi-instrumentalist based in the San Francisco Bay Area. His music combines extremes of noise and sensuous harmony to create a quirky and evocative sound world drawing from his experience in rock, Indonesian gamelan, free improvisation, and the Western classical tradition. Many of his works extend the capabilities of traditional instruments through the use of custom-designed interactive electronics. Recent commissions include the Shanghai Conservatory Electronic Music Week, the Dinosaur Annex new music ensemble in Boston, and New York City's Ensemble Pamplemousse. His music has been performed by renowned soloists, including pianists Gloria Cheng and Keith Kirchoff, percussionists Andrew Spencer, Louise Devenish, and Joseph VanHassel, bassoonist Dana Jessen and saxophonist Michael Straus. His works regularly appear at music festivals and conferences including the International Computer Music Conference, the Wellesley Composers Conference, June in Buffalo, the Music X Festival in Blonay, Switzerland, the High Score Festival in Pavia, Italy, and the SEAMUS National Conference. Active as a performer and improviser on piano and electric guitar, Dan is a founder and co-director of the Wild Rumpus new music ensemble in San Francisco. He has studied composition at UC Berkeley, New England Conservatory, and Carnegie Mellon University.

Islands, a concerto for amplified 'cello and electronics

by David Ibbett

Islands for amplified 'cello and electronics was written the 2014 BEAST concert series at Birmingham University, working closely with 'cellist Gregor Riddell.

Islands is a 'musical drama', a story told through a fusion of styles. The concerto, symphony, acousmatic music and the song all have their part to play. Though abstract, many of the piece's themes explore the different aspects of love - a lonely 'needing, longing' kind (no man is an island) becoming gradually destructive and giving way to something new, something thankful, a sense of togetherness, completeness.

David Ibbett is an electroacoustic composer, technologist and teacher. He studied at Clare College Cambridge, the Guildhall School of Music and Drama, and is now in his 2nd year of Ph.D. at the University of Birmingham studying with Scott Wilson and Jonty Harrison. His passion lies in integrating the worlds of the classical, contemporary, acoustic and the evolving electronic in composition for concert, film, theatre, dance, installation and the world wide web. For more information, see www.davidibbett.com or contact david@davidibbett.com

... and So the Hole Was Dug

by Frank Felice

Those of you who know me will understand that I won't apologize in advance for the title/pun of this piece – indeed – what you are about to hear consists of sounds that are 96.8999% (or more) produced by Doug Spaniol. These sounds (bassoon licks, laughter, clicks, pops, wheezing and burzles) were recorded in the Colin Clive Electronic Music Studio at Butler University, Indianapolis, Indiana, 46208 early in the autumn of 2000, and then manipulated using computer software, synthesizer filtering, basic editing techniques and guilt to produce the tape part.

(Tape! What tape? At no time during the production of this piece was tape ever used. Why do we call it a tape piece?)

It is a cautionary tale – at some point, the recorded part (Der Überbassoon!) tries to dictate what material should be performed by the bassoonist – much like an upper level administrator (or applied music instructor...) trying to get you to do a piece of work that you'd rather not do. However, the bassoonist has other ideas: "No.... I think I'll sleep – No.... I think I'll procrastinate.... No -- I'd rather play the Mozart concerto instead of the Hindemith sonata." A tug of war ensues with the inevitable clash of wills in the last section of the piece.

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

His music has been performed extensively in the U.S. as well as garnering performances in Brazil, Argentina, Japan, Greece, Italy, the United Kingdom, the Russian Federation, Austria, the Phillipines, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/ Tau Beta Sigma as well as many private commissions and consortia. A recording of electronic and electro-acoustic music entitled "Sidewalk Music" is available on Capstone Records & Ravello records on iTunes, Naxos and other online sites. Scores and other performance materials can be obtained from MMB Music or Mad Italian Bros. Ink Publishing.

Frank began his musical studies in Hamilton, Montana, singing, playing piano, guitar and double bass. His interest in composition began through participation with a number of rock bands, one of which, Graffiti, toured the western United States and the Far East in 1986-1987. He attended Concordia College in Moorhead, Minnesota, the University of Colorado, and Butler University, studying with Michael Schelle, Daniel Breedon, Luiz Gonzalez, and James Day. Most recently he has studied with Dominick Argento, Alex Lubet, Lloyd Ultan, and Judith Lang Zaimont at the University of Minnesota in Minneapolis, where he completed his Ph.D in 1998. Frank currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Arts at Butler University in Indianapolis, Indiana.

He is member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. Residencies include those with the Wyoming Arts Council, and the Banff Centre for the Arts and a number of mini-residencies in universities and high schools throughout the west and mid-west. In recent years he has been in demand as an electric and upright bassist, playing in a rock//funk/prog rock/big bands in the greater Indianapolis area. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra.

Doug Spaniol is Professor of Music and Coordinator of Woodwinds in the School of Music at Butler University's Jordan College of the Arts, where he teaches bassoon and courses in reed-making, pedagogy, theory, and chamber music. In the summers, he serves as instructor of bassoon at the world-renowned Interlochen Arts Camp. He was previously a member of the faculty at Valdosta State University and has twice served as visiting professor at The Ohio State University. His instructional book for bassoonists, *The New Weissenborn Method for Bassoon* (Hal Leonard, 2010), has been called "a must for all your beginning students" (*The Double Reed*) and "an invaluable addition to bassoon literature...a landmark in pedagogy" (*Double Reed News*). His new edition of Julius Weissenborn's *Advanced Studies*, op. 8, no 2, (*Accolade*, 2012) makes available for the first time all 60 of these studies as Weissenborn originally intended.

His bassoon students have enjoyed remarkable success, including being named a winner of the Yamaha Young Performing Artists Competition, an alternate in the International Double Reed Society's Young Artists Competition, and finalist in the Meg Quigley Vivaldi Competition. Other competition successes have led to concerto performances with the Indianapolis Symphony Orchestra (two students), the Butler Symphony Orchestra (six students), Interlochen's World Youth Symphony Orchestra (three students), the Kokomo Symphony Orchestra, and the Kokomo Park Band. His students have won positions and/or performed with the Indianapolis Symphony Orchestra, Louisville Orchestra, Indianapolis Chamber Orchestra, Sinfonia da Camera, and many other ensembles. In addition, his students have performed on National Public Radio's *From the Top*, been offered scholarships and graduate assistantships to this country's finest music schools, and have won prizes in competitions sponsored by Pi Kappa Lambda, Indianapolis Matinee Musicale, and the American Federation of Musicians. *Dynamic Agenda*, a bassoon quartet of Butler students, appeared on an Emmy-winning episode of WFYI's *Across Indiana* television magazine.

As a Fulbright Scholar, Dr. Spaniol spent the first half of 2012 in England teaching at the University of York and furthering his research and restoration of Weissenborn's pedagogical bassoon works. Previously, he was named a Marshall Scholar and subsequently studied at the Royal Northern College of Music where he was awarded the prestigious postgraduate diploma in performance. As such, he may be the only person to ever receive both a Marshall Scholarship and a Fulbright Scholar Award to the UK.

Dr. Spaniol has presented masterclasses internationally at the Royal Academy of Music (London), Royal Northern College of Music (Manchester), Royal Welsh College of Music and Drama (Cardiff), and the St. Petersburg (Russia) Conservatory. In the US, he has led masterclasses and workshops at Indiana University, Michigan State University, the University of Wisconsin, and for the Music for All/Bands of America National Festival, among many others. He frequently appears as a performer/presenter at music education conferences and the annual conferences of the International Double Reed Society. He served for six years as the Bassoon Chair for the IDRS's Fernand Gillet - Hugo Fox Competition.

As a performer, Dr. Spaniol has appeared as concerto soloist with Sinfonia da Camera, the St. Petersburg Classical Symphony Orchestra, Solisti St. Petersburg, the Central Ohio Symphony Orchestra, the Philharmonic Orchestra of Indianapolis, and Butler's Symphonic Wind Ensemble and Jordan Sinfonia. He can be heard as soloist on two CDs: Bassoon with a View (Innova 520) and Frank Felice: Sidewalk Music (Capstone CPS-8707). As a member of *Arbtrio* (with Alicia Cordoba Tait, oboe, and Bradley Haag, piano) he has performed throughout the Midwest, in St. Petersburg, Russia, and Buenos Aires, Argentina, and recorded a CD for Centaur Records (CRC 3013). He served as principal/co-principal bassoon of Sinfonia da Camera for twelve seasons, including a tour of England, broadcasts on NPR's Performance Today, and CDs on Albany and Zephyr Records and the Classical Music for Dummies CD. He has also performed with the Indianapolis Symphony Orchestra, Indianapolis Chamber Orchestra, Columbus (Ohio) Symphony Orchestra, and many other ensembles. In addition, he has performed and/or recorded with artists such as Art Garfunkel, Sandi Patty, Michael Feinstein, Nancy Griffith, Daniel Narducci, and country star Collin Raye.

Dr. Spaniol earned a Doctor of Musical Arts degree from The Ohio State University as well as Master of Music and Bachelor of Music degrees from the University of Illinois. His bassoon teachers include Christopher Weait, William Waterhouse, and E. Sanford Berry. An Artist/Clinician for Yamaha Corporation, Dr. Spaniol plays a Yamaha YFG-811 bassoon.

locoMotives

by Anne Neikirk

Witnessing a powerful, fast-moving object fly past elicits both excitement and fear. There is a certain thrill to seeing a train whiz by at close range, but not without some implication of danger. I reflect this emotional content in *locoMotives* with dissonant, violent sounds in the electronics and harsh extended techniques in the harp that elicit the same excitement and fear. There are also moments of peaceful repose throughout the work, highlighting the beauty of the harp and embodying the comfort of riding in a train while watching the landscape pass by through the window. The visual component, a series of live shadow projections onto a wall, places the viewer both inside and outside the train and reflects these various emotional responses. The title, *locoMotives*, lends itself to a tongue-and-cheek word play between the train theme and the musical terms inherent in the word: *loco* for "at pitch" and *motive* for a short musical idea. The germinal sound source in *locoMotives* is a recording of one of Philadelphia's Regional Rail trains passing by. Most of the melodic material in the piece is derived from the pitches inherent in the train whistle and the crossing gates. The Doppler effect became the connective element in the piece. I recorded the harpist playing several pitch bends on the harp that mimic the train whistle's pitch bending as it passed by my recording device. Other sounds in the raw audio include the ticking noises of the lowering crossing gates at a nearby road and the whoosh of the wind as the train passed by. These sounds are all imitated in some way by the harp and augmented by the electronics. Finally, the natural dynamic arc of a train approaching from a distance, passing by, and fading away again is imitated in microcosm throughout the piece. All aboard!

Anne Neikirk (ASCAP) was born in 1983 in Minneapolis, Minnesota, and grew up in Scotia, New York. Her compositional interests include vocal and sacred music, symmetrical modes, and music in nature. Her works have been performed throughout the United States and abroad, including Italy and France. She has been a participating composer in various festivals and conferences, including the College Music Society National Conference, the Philadelphia Fringe Festival, the National Student Electronic Music Event, the University of Central Missouri New Music Festival, the North American Saxophone Alliance Biennial Conference, the Amphibian Series at the HiArt! Gallery in New York, and several regional and national SCI conferences. She has worked with ensembles such as the Momenta String Quartet, the Arneis String Quartet, the Glaux Trio, the University of Delaware Percussion Ensemble, the Bowling Green State University Collegiate Chorale, and the Hamilton College Hill Singers, as well as vocalists Silvie Jensen and Christina English. An alumna of the Brevard Music Institute's composition program in North Carolina and the European American Musical Alliance program in Paris, Anne has received commissions from various solo and chamber performers as well as the Women's Sacred Music Project and Network for New Music in Philadelphia. Anne is a recipient of the 2012 Presser Music Award. In the same year, her song cycle *Years Later* was a regional winner and national finalist for the SCI/ASCAP Student Composition Commission.

Anne received a Doctor of Musical Arts degree in 2013 from the Esther Boyer College of Music and Dance at Temple University. She currently serves as an Assistant Professor in the Theory and Composition Department at the University of Delaware. She holds a Master of Music degree in composition from Bowling Green State University and a Bachelor of Arts degree in music from Hamilton College. Her compositions have involved several collaborative projects, including partnerships with artist Kristen Moore, poet Penelope Cray, and ecologist Patrick McLaughlin. Anne is a co-founder and former president of conTemplum, Temple University's student chapter of the Society of Composers, Inc. Her dissertation, *Symphonic Prayers* for orchestra and soprano soloist, was premiered in February 2014 by the Temple University Orchestra with Luis Biava conducting. Her primary composition teachers include Samuel Pellman, Marilyn Shrude, Cynthia Folio and Maurice Wright. She has had additional studies with Matthew Greenbaum, Aaron Travers, Lewis Rosengarten, Burton Beerman, Robert Aldridge, Kevin Puts, David Dzubay and Michel Merlet. Anne is a member of Pi Kappa Lambda, SCI, ACF and New Music USA. She lives in the East Falls neighborhood of Philadelphia.

Harpist **Elizabeth Morgan-Ellis** has dedicated much of her career to furthering audience appreciation of music by living composers through advocacy, education, and performances, and has been credited with helping to “bring the harp into the 21st century” by Harp Column editor Kimberly Rowe. Elizabeth received her master's degree in harp performance from Temple University. Since graduation, she has maintained a rigorous performance schedule, including solo appearances in the Delaware Center for Contemporary Art, the Grand Ballroom of the Philadelphia Conference Center, Dalet Art Gallery, the Maas Center for Performing arts, among others. She has performed harp composition workshops at Temple University and Western Washington University, as well as one-on-one work with composers across the US. She is also involved with the Lyra Society, a harp society that specializes in fund raising to commission works from young composers and provide harp education to underprivileged youth. Elizabeth is currently serving her first term as the president of the Philadelphia Chapter Harp Society.

Pop Song for Us Robots

by Jason Richmond

After spending a lot of time working and playing around with the recording program Logic Pro X, I have come to discover many gorgeous sounds that I can make with my MIDI keyboard. By creating my own patches through synthesis with different synthesizers, software instruments, and incorporating them into track stacks, I decided to write a piece that had elements of sounds we sometimes hear within certain commercial enterprises, i.e. film, TV, and especially music. My intent was to write a piece that would come across as representing robots (from the future mind you) playing these “instruments” in a band.

Jason Richmond received his Doctorate in Music Composition at the University of Cincinnati College-Conservatory of Music. His works, both acoustic and electronic, have been performed throughout the Midwest. Jason received his Bachelor of Music in Composition at Northern Kentucky University under Dr. Philip Koplrow, his Masters degree in Music Composition under Dr. Steve Rouse, and was under the direction of Dr. Michael Fiday and Dr. Mara Helmuth at CCM. He is the recent recipient of CCM's composer competition and was awarded a commission by the CCM Philharmonia to write a new work during there 2013/2014 season. Jason lives in Northern Kentucky with his dog, Tripp.

Black (W)hole

by Jason Bolte

Black (W)hole draws material and inspiration from the study of gravitational waves predicted to be produced by a small black hole falling into a zoom-whirl orbit with a super-massive black hole. The piece is part of a larger multi-faceted science/art collaborative installation. Collaborators include Sara Mast (visual artist), Jessica Jellison (architect), Christopher O'Leary (video/visual artist), Cindy Stillwell (video artist/film maker), Jason Bolte (composer), and Charles Kankelborg (physicist), along with guidance from physicists Joey Key and Nico Yunes. The work was commissioned as part of the Celebrating Einstein Event at Montana State University, and was funded in part by Montana State University and a Montana Space Grant Consortium through a NASA Education Enhancement Grant.

Jason Bolte is an Assistant Professor of Music and Coordinator of the Music Technology Program at Montana State University. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member of the Kansas City Electronic Music and Arts Alliance. Jason earned a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. He holds a D.M.A. in Music Composition from the University of Missouri - Kansas City Conservatory of Music and Dance, where he was a Chancellor's Doctoral Research Fellow, a School of Graduate Studies Dean's Doctoral Fellow, and an Ovation Scholar. Before joining the faculty at MSU, Jason taught at the University of Central Missouri and the Kansas City Kansas Community College.

A composer of acoustic and electroacoustic music, his work has been performed throughout the United States, and the world. In the summer of 2007, he was an Associate Artist in Residence at the Atlantic Center for the Arts with Master Artist Denis Smalley. Jason's music has received awards and recognition from the International Competition for Composers "Città di Udine," ISCM Miami Section/World New Music Days, Concurso Internacional de Miniaturas Electroacusticas, International Electroacoustic Music Contest – CEMVA, Electroacoustic Composition Competition Música Viva, Bourges International Competition of Electroacoustic Music and Sonic Art, ASCAP/SEAMUS Student Commission Competition, ETH Zurich Digital Arts Week Soundscape Competition, Music Teachers National Association/Missouri Music Teachers Association, and International Society of Bassists Composition Competition. Jason's music is available on the Ablaze, ELECTRO<->ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.



Concert 5

October 17, 2014
Philip Lynch Theatre ~ 8pm

FOR(ever)

M. Anthony Reimer

Resonance Modes

Jeannette Fang, piano

David Biedenbender

chi bedda vuci avia

Christina Butera

Prism, Mirror, Lens

Dave Seidel, shnth and computer

Dave Seidel

Handcrafted Ale (for beer and computer)

Eric Honour, beer

Eric Honour

Zip Down Time

Craig Hultgren, cello

Rich O'Donnell, percussion and interactive Kyma electronics

Anna Lum, poet

<http://www.emmfestival.org>

FOR(ever)

by M. Anthony Reimer

The isolation of a winter journey on foot and the barren landscape of a frozen lake served as a prompt for the dance this piece originally accompanied. As the work evolved, I often reminisced on childhood afternoons spent making long, solitary journeys in the snow to play hockey on some remote pond that had iced over. I found I could remember a rather rich and colorful aural landscape accompanying this monochromatic world of white snow and grey sky separated by a black tree line at the horizon. The gusting winter breeze was full of endless complexities as it made its way across rolling hills and through barren trees. And as the slowly throbbing wind wound in and around the crunching, unbroken rhythm of my boots on the cold snow, I would imagine the entire soundscape transformed in countless ways; often beautiful, but at other times chilling. So as the adult me retraced his steps on one/all of these journeys, the aimless wandering unaccountably led me to get lost in the landscape in order to find out where the wind might lead me. If I follow, will it take me to the pond? Will it take me home? While the destination is not clear, the sojourn, like the wind, always remains.

Originally an orchestral French Horn player hailing from Indiana, **Tony Reimer** has spent most of the last 20 years freelancing in live theatre as a composer and sound designer. His work has been heard on stages and at festivals across the country and internationally. He completed his undergraduate work at Ball State University, received a Master's in Computer Music and New Media from Northern Illinois University and is currently pursuing a doctorate in Music Composition at the University of Illinois.

Resonance Modes

by David Biedenbender

Resonance Modes was inspired by a completely imaginary and impractical preparation of the piano, one that I never actually intended to use, but seemed like an interesting starting point for the piece. I imagined hundreds of small liquid mercury droplets being poured into the piano and dancing on the sounding board and strings in beautiful and interesting ways. Although impossible for several obvious reasons (principally, the health and safety of the performer, the audience, and the piano!), this idea came from mercury's relatively unique properties, namely the high density and surface tension which cause it to resonate at different frequencies in beautifully different ways. One droplet of mercury can be transformed into thousands of different shapes when vibrating at various frequencies, and certain frequencies take on particularly interesting characteristics because of the resonance modes. Rather than explain resonance modes in detail, you can see mercury's resonance modes in action here: <https://www.youtube.com/watch?v=WR7SIeD-8-o>, which I think will illustrate the relationship to the piece more vividly. In the piece, I dwell on a small set of pitches and timbres which are slowly transformed primarily through rhythmic processes as a way of exploring these imaginary resonance modes over time.

Composer **David Biedenbender** has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by study of Indian Carnatic Music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data. He has had the privilege of collaborating with and being commissioned by many talented performers and ensembles, including Alarm Will Sound, PRISM Saxophone Quartet, Stenhammar String Quartet, New Jersey Symphony Orchestra, Aspen Music Festival Contemporary Ensemble, Music from Copland House, U.S. Navy Band, Philharmonie Baden-Baden (Germany), VocalEssence, and Eastman Wind Ensemble, among many others. He is currently Assistant Professor of Music Theory and Composition at Boise State University and holds degrees in composition from the University of Michigan and Central Michigan University. He has also studied at the Swedish Collegium for Advanced Study, the Aspen Music Festival, and in Mysore, India where he studied Carnatic music. For more information, visit: www.davidbiedenbender.com.

Jeannette Fang is an imaginative and expressive pianist whose dynamic performances have attracted the attention of both professionals as well as the concert-going public. She has been featured at such prestigious venues as Alice Tully Hall, John F. Kennedy Center, Zankel Hall, Hill Auditorium, Peter J. Sharp Theater, Weill Recital Hall, and Steinway Hall, as well as appearing on stages in Europe and Asia. Her most recent awards include the Gold Medal at the 2013 Seattle International Piano Competition, where she also received the President's Award and Audience Favorite Prize. She has earned top prizes in the Dallas Chamber Symphony International Piano Competition and the MTNA Young Artist National Competition. She is the recipient of the Elizabeth J. Parisot award from Yale School of Music, the winner of the Karlfried Nordman Scholarship Piano Competition at Juilliard, and was a National Presidential Scholar in the Arts in 2003. She has soloed with numerous orchestras including the University of Michigan's Symphony Band, New Jersey Philharmonic, Battleground Symphony, and St. Mary's Chamber Orchestra, where she was Artist-in-Residence. She has performed as a guest artist at such places as Boston Conservatory, Jacob's Pillow Festival, and the Steinway Society Musicale. Ms. Fang is passionate about working with composers, and has enjoyed active collaborations with prominent composers such as David Lang, Shulamit Ran, Sydney Hodkinson, Aaron Jay Kernis, Philippe Hersant, Lera Auerbach, William Horne, and Stephan Cox. In the past she was involved with New Music New Haven at Yale, and is currently an active member of the Contemporary Directions Ensemble at University of Michigan.

Ms. Fang is also an experienced chamber musician. She was a young artist at the Taos Music Festival in the summer of 2012, and has spent three summers at YellowBarn Festival in Vermont. She has performed with faculty and various new music groups in such venues as Barge-music, Chamberfest at Juilliard, and Le Poisson Rouge. An avid writer, Jeannette has published many articles on music. Her most recent work has been for the Amalfi Coast Music and Arts Festival, for which she was employed as a Michigan Fellow. In the past she has written for the Juilliard Journal.

Ms. Fang holds degrees from the Juilliard School, Yale School of Music, and is currently pursuing doctoral studies at the University of Michigan. Her principal teachers have included Peter Frankl, Yoheved Kaplinsky, Robert McDonald, Julian Martin, and Logan Skelton. Her first piano teacher was her mother, Dr. Julia Lam.

chi bedda vuci avia

by Christina Butera

This piece is the first in a series of pieces, all involving electronics, which draw inspiration from a Sicilian folk song that my grandfather used to sing to us as children. The ironically lively and somewhat silly folk song U Sciccareddu is about a man lamenting the loss of his dearest friend: his donkey. *Chi bedda vuci avia*, which translates to “what a beautiful voice he had” (a line from the song), embodies the Sicilian irony of humor and despair. It features subtle quotes of the folk tune, as well as some beautiful voices, including those of several donkeys and my dear grandparents.

Christina Butera (b.1987) is a composer of contemporary music. Her formal studies in composition began at Bucknell University, where she studied composition with William Duckworth and Jackson Hill, clarinet with Elizabeth Stimpert, and piano with Barry Hannigan. She earned her B.M. in Composition from Bucknell in 2009. She recently completed her Masters degree at Bowling Green State University, where she was a student of Marilyn Shrude, Mikel Kuehn, Burton Beerman, and Andrea Reinkemeyer. Christina composes both acoustic and electroacoustic music. In addition to writing for standard Western instruments, Christina has also writes for both Javanese and Balinese gamelan. Her music has been performed around the country. She is currently working on her DMA in Composition at the University of Missouri Kansas City, where she studies with Chen Yi, Zhou Long, James Mobberley and Paul Rudy.

Prism, Mirror, Lens

by Dave Seidel

The Shnth is a new instrument that combines a variety of playing surfaces with a programmable sound engine. It is unusually well-suited to just intonation as it uses integer ratios to describe all pitch relationships.

Here, the Shnth is combined with realtime electronic processing implemented with the Csound programming language. The piece explores the harmonic content revealed by manipulating the spectra of long tones and chords tuned to pure intervals. The title is from the first chapter of Samuel R. Delany’s novel *Dhalgren*.

Dave Seidel is a composer/performer based in southern New Hampshire who works with electronics in both live-improvised and composed idioms. His album “-60 Hz” was released in 2014 on the Irritable Hedgehog label. He also has a number of netlabel releases under the name “mysterybear”. His website is <http://mysterybear.net>.

As a guitarist, he participated in the downtown New York music scene in the 1980s, most notably as a member of Scott Johnson’s and Lois V Vierk’s ensembles and in the bands La Guapa Papa and People Falling, performing at venues including CBGB, Danceteria, Mudd Club, The Kitchen, Dance Theater Workshop and Alice Tully Hall. His premiere recordings of Vierk’s “Go Guitars” and “Red Shift” were released on the XI and Tzadik labels, respectively, and he appears on Guy Klucevsek’s album “Flying Vegetables of the Apocalypse”.

His current collaborators include singer Laurie Amat (in the duo Palimpsest) and video artist Gregory Kowalski (for whom he recently provided live sound design for a production of Sarah Kane’s play *Crave*, performed as part of the 2014 New York International Fringe Festival).

Handcrafted Ale (for beer and computer)

by Eric Honour

After my family, my two great loves in the world are music technology and high-quality beer. As a home brewer, I delight in crafting unique, delicious beers. As a composer, audio engineer, and performer, I love exploring the intersections between music and technology. This work extends the sound world that exists around the enjoyment of a great beer through live granular and spectral audio processing in Max. The work can be performed with any craft brew: contact me if you're interested in performing it!

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

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

Zip Down Time

by Craig Hultgren, Rich O'Donnell, Anna Lum

This improvising "quartet" (including interactive Kyma programmed by O'Donnell) consists of Craig Hultgren, cello, Rich O'Donnell, seesaw drums, Anna Lum, poetry. They climb into each other's heads, as they have done before. Out pours m and m....magic and mystery.

Rich O'Donnell: Native of St. Louis, early Jazz background, started simple tape music in 1954, Director of the Electronic Music Studio at Washington University from 1980 until present. Played as extra perc. with SLSO in 1956 and joined in 1959. Retired from the SLSO in 2002 as Principal Percussion. Has played solo in Brazil, China, Mexico, and US in addition to SLSO tours. see: www.richodonnell.com

Anna Lum: Published and performing poet who draws upon her experience playing tai chi with thousands of people, balancing a business, volunteer fundraising for arts organizations and family. She is co-founder and treasurer of HEARding Cats Collective.



Concert 6

October 18, 2014

Philip Lynch Theatre ~ 10:00am

Ephemeral Peaks, Interminable Canyons

Jackson R. Schreiber, guitar

L.J. Henke

Melting Clocks

Amanda McCullough

Nisi

Adam Unsworth, horn

Kevin Ernste

from Three Easy Recipes

1. Over Easy

2. Fantasy Fruit Salad

Jeffrey Hass

Karma

Jinghong Zhang, vajra bell

Jinghong Zhang

Violin Power

Dawn Dongeun Wohn, violin

Mark Phillips

<http://www.emmfestival.org>

Ephemeral Peaks, Interminable Canyons

by L.J. Henke

Our lives are a constant struggle, dominated by the never-ending rise and fall. Our successes are far too brief, our failures far too lengthy. Inevitably, peace rises from our mortal chaos.

Logan J. Henke is a sophomore in the Music Technology and Music Education programs at Montana State University, and is a member of the Honors College. A native of Miles City, MT, he is a third generation Bobcat and fifth generation Montanan. Mr. Henke has studied voice and piano classically for over six years, and currently studies voice with Dr. Jon Harney and piano with Prof. Laurel Yost. Mr. Henke also performs with local vocal groups such as the MSU Chorale and Aoide Chamber Singers on a regular basis. Mr. Henke has aspirations of completing a Doctorate of the Musical Arts in Composition after his time at MSU.

Jackson Schreiber is a Bozeman area guitarist. A native of Miles City, MT, he specializes in progressive metal playing, and has performed extensively in the Gallatin Valley area and around the state of Montana. He has been featured on local radio around the state with various performing groups, and headlined the rock festival Niedgefest in 2011.

Melting Clocks

by Amanda McCullough

The creation of *Melting Clocks* began with the mathematical manipulation of a recording of a ticking clock, layered over itself multiple times, the starting point of each track staggered proportionally to each other based on the Fibonacci Sequence. This piece's overall form is largely palindromic, the pivot point around the golden ratio point in the piece. Other electronic instruments are used to give context to the seemingly hundreds of intertwining clocks "melting" into each other.

Amanda McCullough is a composer from Lincoln, Nebraska. She studied trumpet at Washburn University, graduating in 2011. She later studied composition at University of Nebraska-Lincoln, earning a MM in composition in 2013 and beginning her DMA in 2014. Amanda has premiered several pieces for brass and wind ensembles, including a symphony for Wind Ensemble in 2013. She currently lives in Lincoln, Nebraska and performs with the Omaha Symphonic Winds.

Nisi

by Kevin Ernste

Iannis Xenakis: "...I think that the music that I write is not important for most of the people. It is like an island. ...maybe after my death [people] will be more interested in what I have done during my life. But that is not a problem because I cannot do anything else. I am writing music..."

Nisi was composed for hornist Adam Unsworth, motivated by his highly personal approach to the horn. It is dedicated to composer Iannis Xenakis to commemorate his 90th birthday (May 29th, 2012), inspired by Xenakis's singular spirit, his totally unique sonic palette, and the uncompromisingness of his ideas. Its materials are drawn from several of Xenakis's works, notably *Eonta* (1963-64), *Anaktoria* (1969), and *N'Shima* (1975)

Nearly all of the electronic sounds of for *Nisi* are drawn from Unsworth's own instrument(s)—recorded together at Cornell University in 2011 and 2012—with the exception of several "vocal" sounds derived from the sung text, "in vanum laboraverunt" ("labor in vain") from Claudio Monteverdi's *Nisi Dominus* (from Venetian Vespers, 1610) that appear in the last coda.

Kevin Ernste is a composer, performer, and teacher of composition and electronic music at Cornell University where he is Director of the Cornell Electroacoustic Music Center. He was the Acting Director and lecturer at the Eastman Computer Music Center and Co-director of the ImageMovementSound festival.

His recent music includes Palimpsest for the JACK Quartet—the result of a 2011 Fromm Foundation Commission, Nisi [nee-see] (“Island” in Greek) for hornist Adam Unsworth released on Equilibrium Records “Snapshots” (CD111), Numina for Brooklyn-based Janus Trio (flute, viola, harp) presented recently at the Spark Festival in MN, Seiend for brass quintet premiered by Ensemble Paris Lodron (Salzburg, Austria, Roses Don’t Need Perfume for guitarist Kenneth Meyer (gtr. and electronic sounds, 2009) recently presented by Dr. Meyer on his 2010 Hungary/Romania tour, a piece for saxophone and electronics called To Be Neither Proud Nor Ashamed (recently released on Innova Records), and Birches for viola with electronic sounds for John Graham performed on Mr. Graham’s recent China tour (Beijing, Wuhan, Xiamen, Hong Kong) as well as at the Aspen Summer Music Festival. Mr. Graham presented Birches again in August 2011 at the International Computer Music Conference (ICMC) in Huddersfield, UK and again in 2012 at CCRMA for the Linux Audio Conference.

Soloist and recording artist **Adam Unsworth** is Associate Professor of Horn at the University of Michigan in Ann Arbor. As a performer he is dedicated to commissioning and performing works of living composers, with a goal of expanding repertoire and redefining the boundaries of the horn. Prior to his appointment at the University of Michigan, he was Fourth Horn of The Philadelphia Orchestra (1998-2007) and Second Horn of the Detroit Symphony Orchestra (1995-1998). He has performed as a guest with the St. Louis, San Francisco, Pittsburgh and Chicago symphonies. Adam plays and has recorded with the Grammy nominated Gil Evans Centennial Project in New York City and regularly performs with the Slee Sinfonietta, a new music group out of the University of Buffalo.

His recent CD release, Snapshots, on Equilibrium Records, is a compilation of previously unrecorded music, much of which Adam commissioned since starting at Michigan 2007. His newest release titled Balance is a jazz recording for horn, jazz quintet, and chamber orchestra, which features arrangements of his original compositions. In 2006 Adam released his first jazz CD entitled Excerpt This!, which received critical acclaim from jazz and classical horn reviewers alike. Since then he has completed a second jazz CD, Next Step, and contemporary music CD Just Follow Instructions, a recording of the chamber music of crossover saxophonist/composer Daniel Schnyder. In April 2010 the University of Michigan Symphony Band featured Adam as a soloist on the premiere recording of Dana Wilson’s Concerto for Horn and Wind Ensemble. He appeared as soloist on this work with the Aurora Wind Orchestra in Funabashi City, Japan in February 2011.

A former faculty member at Temple University, Adam has appeared as a recitalist and clinician at many universities throughout the United States, and has made several solo and chamber appearances at Carnegie’s Weill Recital Hall. Unsworth received his formal training at Northwestern University, where he studied with former Chicago Symphony Orchestra members Gail Williams and Norman Schweikert. He continued with graduate work at the University of Wisconsin-Madison with Douglas Hill. He later recorded Jazz Set for Solo Horn, released in 2001 as part of ‘Thoughtful Wanderings’, a compilation of Hill’s works for horn. The University of Wisconsin-Madison School of Music named him their Distinguished Alumnus of the Year in 2000.

from Three Easy Recipes

1. Over Easy
2. Fantasy Fruit Salad

by Jeffrey Hass

The first two movements of *Three Easy Recipes* are short videos designed as light-hearted technical etudes of sorts. I really wanted to have a piece under my belt with new 2D and 3D video editing software before embarking on a larger, more serious video project for dance this Fall. I had great fun learning about new particle systems (Trapcode Suite) demo’ed in the first video, and Cinema 4D, a 3D rendering program used in the second. It was great fun to animate flat images and bring life to otherwise mundane, inanimate objects. Alas, Cinema 4D took so long to learn (and I will not say master, there is a long way to go), the 3rd movement, *Jello* is still chillin’ in the fridge and isn’t quite ready for public display yet.

Jeffrey Hass composes music for electronics combined with large and small acoustic ensembles, video and dance. His recent work involves design of interactive wireless sensor systems for performers and dancers and music-driven video. His music, dance and video works have been premiered at International Computer Music Conferences, SEAMUS, NYCEMF, Australasian Computer Music Conference, Pixilations, Spark Festival, American College Dance Festival, the World Dance Alliance and many more. He has also delivered papers at the New Interfaces in Musical Expression Conference, Toronto Electroacoustic Conference and several dance festivals.

Awards include ASCAP/Rudolph Nissim Award, National Band Association Competition, Walter Beeler Memorial Award, Lee Ettelson Composer’s Award, United States Army Band’s Composition Award, Heckscher Orchestral Award, Bogliasco Foundation Fellowship and the Utah Arts Festival Orchestral Commissioning Award. Recordings of his works have been released by the Indiana University Press, SEAMUS, Arizona University Recordings, Albany Records and RIAX Records. His works are published by Magnetic Resonance Music, Ludwig Music Company and MMB Music Publishers. *Three Etudes for Piano with Electronics* was just released on Music from SEAMUS Vol. 23.

Hass directs the Center for Electronic and Computer Music at Indiana University, where he is a professor on the composition faculty.

Karma

by Jinghong Zhang

This multi-media and 8-channel electronic work has been performed at SEAMUS 2014. The work has 8-channel electronic music and live instrument performance and a video in the background. This is the link of the video of the work performed in the Jacobs School of Music on Dec. 8 2013.

https://www.youtube.com/watch?v=KEcYF_PQo3E

Karma refers to the monastic activity the Tantric Buddhists use to deal with different issues – it can be understood as a Tantric Buddhist ceremony of praying for blessing. Therefore this piece can be defined as a ceremony for this whole auditorium and its audience, to ward off bad luck and to bring blessing. The piece is a combination of the video, (displaying the abstract idea of “visualisation” or “contemplation” of the Buddhist practice) the people present, and the vajra and vajra bell as original sound sources as stage props present elements of the Tantric Buddhist teachings.

The piece has four parts, “the enchantment”, “the blessing”, “wake up with a start” and “after the bell”. The performer and the eight-channel sound evolves through different stages of the ceremony as the piece progresses, symbolizing the objective and the subjective body respectively, only the “contemplation” displayed on the video stays unchanged, thus representing the unity of the Buddhist philosophy, thought and form in an interactive multi-media form.

Jinghong Zhang is from Shenzhen, China. He studied at the Wuhan Conservatory of Music in Wuhan. He is now a student in the Master of Computer Music Composition program at the Indiana University Jacobs School of Music.

Violin Power

by Mark Phillips

Violin Power is composed for solo violin and interactive media. The accompaniment consists of three main components: 1) many layers of granular synthesis of the opening few measures of the violin solo; 2) nearly continuous doublings, distortions, and filtering of the solo line that mimic those used by many rock guitarists; 3) percussive outbursts and bass tones created from processing noise-based samples (tapping on the instrument, bow scratching, etc.).

Ohio University Distinguished Professor **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world —including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

Dawn Dongeun Wahn (Ohio University Assistant Professor of Violin) has appeared as a soloist for live-broadcast performances with the Korean Broadcasting Symphony and the Daejeon City Philharmonic, and with other orchestras such as the New York Sinfonietta, the Aspen Conducting orchestra, Japan’s Telemann Ensemble and the Vivaldi Youth Ensemble. As a veteran of broadcasted performances, she has performed on national PBS radio show, *From the Top*. In addition, she has performed in solo and chamber music recitals at Carnegie Weill Hall, Alice Tully Hall, Paul Hall, Merkin Hall, and Jordan Hall. She is the winner of numerous competitions including the Juilliard’s String Honors, the Korean Young Musicians’, the Music Journal and The Korean Daily Times competition. In addition, she became a two-time grand prize winner of the Catholic and Music Society competitions. Dawn received degrees from Juilliard, Yale and SUNY Stony Brook.



Concert 7

October 18, 2014

Philip Lynch Theatre ~ 1:30pm

Emergence

Michael James Olson

Dreams Grow Like Slow Ice

Jay C. Batzner

Tammy Evans Yonce, glissando flute

Shared Buffer #3

David Ogborn, laptop @ EMM

Alex McLean, laptop @ Sheffield, UK via internet connection

Eldad Tsabary, laptop @ Concordia University, Canada via internet connection

Hommage á Pärt

Elizabeth A. Baker

from Three Compositions for Piano & Electronics

Elizabeth A. Baker, piano and live electronics

Sound|Water

Dorothy Hindman

Craig Hultgren, cello

<http://www.emmfestival.org>

Emergence

by Michael James Olson

Emergence is a piece that chronicles a journey from multiple perspectives. a split screen narrative juxtaposes competing strains of thought; a process that converges, diverges, and reforms into new pathways.

Michael James Olson is a composer, producer, and musician currently residing in Florida. Michael's concert music has been performed throughout the world, including the Beijing Science Museum (China), SEAMUS National Conference (Miami), IIT TechFest (Mumbai), and Noisefloor Festival (UK). Michael has received numerous awards including Finalist for the ASCAP/SEAMUS Commission, and First Prize at the Georgia Southern Research Awards. Michael holds a M.M. from Georgia Southern University, and a Doctorate from Ball State University. Michael currently serves as Assistant Professor of Music at Jacksonville University where he teaches classes in music technology and commercial music, and is the Director of the Dolphinius Records label.

Dreams Grow Like Slow Ice

by Jay C. Batzner

I have a file full of potential titles and one summer this file grew quite a bit as I re-read William Gibson's classic *Neuromancer*. When Tammy Evans Yonce asked for a piece for glissando flute (flute with a glissando head joint) and electronics I proposed the title *Dreams Grow Like Slow Ice*, which I'm pretty sure I got from *Neuromancer*, and used that fragment's imagery to guide the basic form of the piece.

A simple lullaby becomes more abstracted and frozen as glassy drones emerge in the electronics. Eventually the lullaby returns and we end in a serene but slightly dark place. Strangely enough, this is the second piece revolving around dreams which I have composed for flute and electronics. I'm not sure why that is.

This work was given its premiere performance at the National Flute Association Conference in 2013.

Jay C. Batzner has been a source of irritation for musical biographers for more than three decades, due to his refusal to provide standardized biographical claptrap suitable for concert programs and musical encyclopedias. He further irritates in his refusal to adopt any musically dogmatic viewpoint, choosing instead to write music that "sounds good." – David D. McIntire

Flutist **Tammy Evans Yonce**, an Atlanta native, is Assistant Professor of Music at South Dakota State University where she teaches applied flute, woodwind pedagogy, and courses in musicology. She was previously on the faculty of Gainesville State College (GA), Newberry College (SC), and the University of South Carolina Aiken.

An avid collaborative musician and recitalist, Dr. Yonce is an enthusiastic supporter of new music. Dr. Yonce holds degrees from Kennesaw State University (B.M.), Indiana University (M.M.), and the University of Georgia (D.M.A.). She won the Atlanta Flute Club Young Artist Competition in 2004 and has been published in *Flute Talk* and *Pan*, the Journal of the British Flute Society. She has recently presented and performed at the National Flute Association, Flute Festival Mid-South, College Music Society, British Flute Society, Atlanta Flute Club, Flute Society of Kentucky, and South Carolina Flute Festival conventions. She recently served as one of the judges for the Newly Published Music Competition of the National Flute Association as well as of competitions of the British Flute Society and Flute Society of Kentucky. Dr. Yonce currently serves as Immediate Past President of the Atlanta Flute Club.

Dr. Yonce is the owner of www.musiccollective.org, a blogging community of musicians from all walks of life. Dr. Yonce exclusively plays Powell flutes, and can be heard on their Recording Studio page at www.powellflutes.com. Learn more about her work at www.tammyevansyonce.com or on Twitter @TammyEvansYonce.

Shared Buffer #3

by Alex McLean, David Ogborn, Eldad Tsabary

Shared Buffer #3 will be a live coding improvisation by a trio of globally distributed performers (Toronto/Hamilton, Montréal and Sheffield, UK), all working on a single piece of shared code. The performance uses Tidal, a small live coding language that represents polyphonic sequences using terse, highly flexible and polyphonic notation, providing a range of higher-order transformations. The performers are connected via the "extramuros" software, which has been developed for and around these performances as part of the research project "Live Coding and the Challenges of Digital Society" (McMaster University Arts Research Board).

Alex McLean is Research Fellow and Deputy Director of ICSRiM in the School of Music, University of Leeds, and co-founder of Algorave, TOPLAP, the AHRC Live Coding Research Network, and ChordPunch recordings.

David Ogborn (d0kt0r0) directs the Cybernetic Orchestra at McMaster University, where he teaches in the undergraduate Multimedia program and the graduate program in Communication and New Media.

Eldad Tsabary is a professor of electroacoustics at Concordia University, and founder of the Concordia Laptop Orchestra (CLOrk).

Hommage á Pärt from Three Compositions for Piano & Electronics

by Elizabeth A. Baker

All three movements employ a technique of what could be called for lack of a better name, “iterated reverb.” Simply put iterated reverb takes the source sound and sends via a bus it to a reverb with a long delay (ex. 6 seconds) then product of this reverb is then feeds the bus of another reverb and so on until four or more reverb voices have been created.

Following a very active first movement inspired by Steve Reich this second movement is a contemplative tribute to Estonian composer Arvo Pärt which expresses peace, centering, and divine presence; through experimentation with minimalism. Iterated reverb creates a blurring effect which turns the solo piano into an ethereal orchestra.

Celebrated for her “terrifying dynamic range,” cleanliness of sound, as well as unique sensitivity and ability to sculpt her performance for the acoustics of a space, **Elizabeth A. Baker** is a dramatic performer with an honest, near psychic connection to the music, which resounds with audiences of all ages and musical backgrounds. As a composer, her understanding of sonic space pairs with a unique eclectic voice, making for a spatial and auditory experience of music. As a pianist, Baker has studied with Steinway Artist Dr. Luis Sanchez and Jeff Donovick of St. Petersburg College. Other advisors include world-renowned concert pianist Rebecca Penneys and composer Dr. Vernon Taranto. Emmy-award winning composer Larry Groupé has referred to her works as “Perfect.” In addition to her work as a performer-composer, Elizabeth has extensive technical training in the recording arts, live sound reinforcement, and was the recipient of the 2012 Best Production Award in Music Technology III at St. Petersburg College, where she studied closely under mastering engineer Dave Greenberg. Elizabeth is dedicated to promoting new music and has a passion for making rare concert works accessible to the general public.

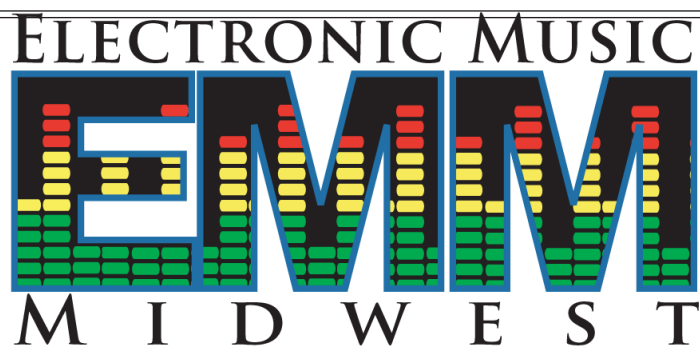
Elizabeth is Co-Founder and Executive Director of The New Music Conflagration, Inc., a not-for-profit corporation founded in the State of Florida to promote the work of contemporary composers and musicians.

Sound|Water

by Dorothy Hindman

Sound|Water (2011) is entirely derived from a five-second documentary recording taken by the composer at a Biscayne Bay mangrove shoreline. The ocean waves and two attendant sounds (wind and crickets) are treated to multiple filtering techniques to separate the sounds, and to derive the natural pitches produced by the water, which become the pitch and rhythmic material for the cello part. The captured sounds themselves are then transposed around the cello pitches, creating an intertwined contrapuntal work that reflects the organicism of waves within the sea. *Sound|Water* was written for cellist Madeleine Shapiro, inspired by her dedication to water conservation.

Composer **Dorothy Hindman** is regularly commissioned and performed by top ensembles throughout the world, and has received international recognition. Hindman is Assistant Professor of Composition at the University of Miami, and was previously tenured at Birmingham-Southern College. In addition to her performances and teaching, she actively promotes new music, hosts the Po Mo Radio show featuring classical music written since 1980 on WVUM, 90.5 FM Coral Gables, and reviews for South Florida Classical Review. Her music is available on the innova, Living Artist, Vox Novus, Capstone, and ERM Media labels.



Concert 8

October 18, 2014

Philip Lynch Theatre ~ 5:00pm

The Burning Binds and the Binding Burns

David D. McIntire, no-input mixer

David D. McIntire

in8

David Morneau

Category 5 (Echoes)

Dr. Mikylah McTeer, violin

Dr. Francesca Arnone, flutes

David Taddie

Monochrome Variations

Craig Hultgren, cello

Philip Schuessler

<http://www.emmfestival.org>

The Burning Binds and the Binding Burns

by David D. McIntire

The Burning Binds and the Binding Burns is a study of textures and tones produced via no-input mixer, with some processing. Some of the work's material is embedded in fixed media, with a strand of counterpoint added in real time by the composer.

David D. McIntire is a sound artist and producer based in Kansas City. He teaches at Missouri Western State University and operates Irritable Hedgehog, a label devoted to minimal and electroacoustic music, whose releases have been widely praised for their excellence. He also leads the Ensemble of Irreproducible Outcomes, a trio devoted to indeterminate music. Sometimes, he grills food.

in8

by David Morneau

- 1) Antiphon
- 2) monCoeur
- 3) WeakDaze
- 4) BaaBaaBa
- 5) Drooaann
- 6) TooCubed
- 7) KickKink
- 8) HappyEnd

in8 was created using a vintage Nintendo Gameboy running a loop sequencer call Nanoloop. 8-bit music feels like a natural choice for an 8-channel sound system. The numerology doesn't stop there. There are 8 movements—each is 8² seconds long. Each movement has an 8 letter title.

in8 is a piece I've been making (off and on) for the past 8 years. Different iterations have appeared in public at different moments. At this point, most of the original ideas are long gone, lost in a haze of revisions and resets. The original program notes remain relevant though:

“This music exists at the nexus between the Credo of John Cage and the Legend of Zelda, between the sonic structures of Edgard Varese and the geometric structures of Tetris, between the electronic world of Kraftwerk and the mushroom-fueled world of Mario. It is the gateway to a dreamworld of two-dimensional perfection complete with power-ups, extra lives, and vicious turtles. It is the soundtrack for a left-to-right path toward enlightenment. It is Terry Riley vs. Donkey Kong. And it blasts at you in glorious 8-bit sound.”

David Morneau is a composer of an entirely undecided genre. Described by Molly Sheridan as a “shining beacon” of inspiration, his diverse work illuminates ideas about our culture, issues concerning creativity, and even the very nature of music itself. His eclectic output has been described variously as “elegantly rendered”, “happily prissy”, “impressive”, “unusual, esoteric, and offbeat”. His recent album, Broken Memory, “absolutely wrecks shop.... For that, David Morneau wins.” Learn more @ <http://5of4.com>

Category 5 (Echoes)

by David Taddie

Category 5 (Echoes) was written for Francesca Arnone and Mikylah McTeer. The electroacoustic part is based on flute and violin samples that have been extensively processed on computer to augment the timbral and harmonic resources employed for the instrumentalists. It also contains fragments from five past compositions for instruments with fixed playback.

David Taddie is Professor of Music at West Virginia University and head of the Electronic Music Studio. He has written music for band, orchestra, choir, solo voice, and a wide variety of chamber ensembles as well as electroacoustic music. His music has been widely performed in the United States, Europe, Asia, and Australia by numerous soloists and ensembles. He has received several prestigious awards including ones from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association.

Violinist **Mikylah Myers McTeer's** performances have been called "energetic and virtuosic" by the Pittsburgh Tribune-Review, and "captivating" by Boulder, Colorado's Daily Camera. An award-winning chamber musician, McTeer is Associate Professor of violin at West Virginia University, where she is violinist of the West Virginia University Faculty Piano Quartet. She was formerly concertmaster of the San Juan Symphony in Durango, Colorado, and a member of the Moores Piano Trio in Houston, Texas, which was the silver prize winner at the 2000 Carmel Chamber Music Competition. She has performed internationally as a soloist, chamber musician, and orchestral player in Japan, Korea, Taiwan, Italy, Germany, Austria, Slovakia, and Hungary, and is a member of the Britt Festival Orchestra in Jacksonville, Oregon. McTeer received her doctoral and master's degrees in violin performance from the University of Houston's Moores School of Music, where she studied with Fredell Lack, and her bachelor of music degree from the Oberlin Conservatory of Music, where she studied violin with Roland and Almita Vamos.

Francesca Arnone is a dynamic flute and piccolo soloist, recitalist, and clinician. An avid traveler, she enjoys pursuing this passion through music and has recently performed in Italy, England, Croatia, South Korea, Spain, and Brazil. She has extensive orchestral and solo experience in the US and Mexico, and is currently the flute professor at Baylor University's School of Music, member of the Brazos Ensemble, the Baylor Wind Quintet, and the Waco Symphony. Dr. Arnone previously taught at West Virginia University, Boise State University, and Idaho State University. Please see www.francescaarnone.com

Monochrome Variations

by Philip Schuessler

This work takes on the idea of developing simultaneously two separate pieces juxtaposed side by side. The two disparate pieces (one dealing with high, fast microtonal passages; the other dealing with slow timbral transitions) are unified by similar pitch materials based around a C-fundamental harmonic series that transforms into an E-fundamental harmonic series). Electronics are used to twist and transform the timbral shadings that occur in both compositional streams. A notational system of colored lines is used to indicate specific elements of timbre control throughout the score.

Philip Schuessler's music explores the intricacies of subtle timbres and delicate dynamics through extended acoustic and electro-acoustic resources. Many world-renowned artists and ensembles such as *Yarn/Wire*, *Timetable*, *Mantra* Percussion Ensemble, *Dither* Guitar Quartet, *iKtus* Percussion, violinist Graeme Jennings, cellist Craig Hultgren, and soprano Tony Arnold have championed his music. His works have been performed at numerous festivals, conferences, and workshops including the June in Buffalo Festival, Festival Miami, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, the Oregon Bach Festival, New Music Forum in San Francisco, and the *nief-norf* Festival in Charleston, South Carolina. His mentors have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, Sheila Silver, Perry Goldstein, and Dan Weymouth. Notable awards and mentions for his music come from *Duo Fujin's* Composition Competition; *Random Access Music's* Call for Scores; New Music USA; and the Bourges International Competition of Electroacoustic Music. He teaches music theory and composition at Southeastern Louisiana University.



Concert 9

October 18, 2014

Philip Lynch Theatre ~ 8pm

Vanishing Perspectives

Craig Hultgren, cello

Timothy Kramer

Breathing 2: Re/Inspiration

Michael Pounds

Decoherence

Samuel Wells, trumpet

Christopher Biggs

either/or

Jason Palamara, laptop
audience, vocals & sound effects

Jason Palamara

Cedar Forest

Greg Dixon

stringstrung

Benjamin Wedeking, guitar

Samuel Wells

Pinhoti

Craig Hultgren, cello

Monroe Golden

<http://www.emmfestival.org>

Vanishing Perspectives

by Timothy Kramer

Vanishing Perspectives was commissioned by cellist Craig Hultgren in 2003 and premiered in 2005. After considering many of the new innovations and new works written for solo cello, I realized that I wanted to write a piece that would readdress the cello's more traditional role as a robust and singing baritone instrument. I thought that that perspective was vanishing in much of the new music I was seeing, especially for an instrument that is tuned in fifths, often plays bass lines, and has such a strong tradition of playing tonal music. This work is also built on fragments of an earlier piece of mine (*Cycles and Myths*) and uses the idea of the half-step fall as a strong tonal force that shapes both small and large scale motion. The amplification and reverberation help add a spatial dimension to the vanishing sounds and gestures.

Timothy Kramer's works have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In 2010 he became Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois, where he was recently named the Edward Capps Professor of Humanities. Please visit timothykramer.com for more information.

Breathing 2: Re/Inspiration

by Michael Pounds

Breathing 2: Re/Inspiration has its origins in a piece I composed roughly 20 years ago entitled "Breathing." That was a very early work for me, and I have wanted to revisit the idea for a long time. This new work uses some of the original source recordings of toys and whistles (which I have been using for teaching demonstrations for years), combined with breath sounds made by my wife that I recorded nearly 10 years ago, and just a few small portions of the original piece. The composition is inspired by various aspects of breath: breath as necessary for the functioning of the body, breath as related to life force/energy, breath as meditation, breath as rhythm, and breath as self-expression.

Michael Pounds began his career as a mechanical engineer, with a BS from Ohio University. After employment at the NASA Lewis Research Center, he returned to the academic world to study music composition with a focus on computer music and music technology. After undergraduate music studies at Bowling Green State University he earned graduate degrees in music composition from Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. His creative work includes compositions for fixed audio media, live interactive computer music, and collaborative intermedia projects. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. His work has been presented throughout North America and Mexico, Europe, Asia, Australia and New Zealand. He was a co-host of the 2005 National Conference of the Society for Electro-Acoustic Music in the U.S. He also co-hosted the 2014 National Conference of the Society of Composers, Inc. Michael is the Assistant Director of the Music Media Production program at Ball State University, where he teaches composition, acoustics, music perception, recording, and computer music.

Decoherence

by Christopher Biggs

Decoherence is dedicated to Samuel Wells and was commissioned by a consortium consisting of Samuel Wells, Aaron Hodgson, Scott Thornburg, and the UMKC Trumpet Studio. The work abstractly reflects on the phenomena in quantum physics and a possible explanation for the phenomena. Decoherence is a phenomena whereby particles that have probable locations always take on a specific location when observed by a human. This is represented through the presentations of hundreds of possible ways to play a single pitch on the trumpet followed by the performer's decision to play the pitch in a specific manner. Also, when the performer is making a decision about what to play, they become part of the video. One possible explanation for how probable locations collapse into a specific location is that all probable locations come to exist in their own parallel universe upon observation. This mirrors a philosophical notion of parallel universes whereby each time a person makes a decision the universe fractures into multiple parallel worlds. As the work progresses the trumpet player has less and less freedom as the specific universe they inhabit becomes increasingly defined by the past decisions.

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, Mich., where he is assistant professor of digital composition at Western Michigan University. Biggs' recent projects focus on integrating live instrumental performance with interactive audiovisual media. Biggs' music has been presented across the United States and Europe, as well as in Latin America and Asia. His music is regularly performed on conferences and festivals. He has received grants and awards from SEAMUS/ASCAP, Music Teacher's National Associations, MACRO Research Organization, Issa Music and Dance Faculty Award, Kalamazoo Art's Council, and the Piper Enrichment Fund. His music is available on Ravello Records, Electro Acustico Records, SEAMUS CD Series, Thinking outLOUD Records, Irritable Hedgehog, and Peanut Shell Productions.

Samuel Wells is a composer, performer, and arranger based in Bloomington, Indiana. As an advocate for new and exciting music, he actively commissions and performs contemporary works for trumpet. Hailing from Des Moines, Iowa, Sam has performed throughout the United States, as well as in Canada and France. He has performed electroacoustic works for trumpet and presented his own music at the Chosen Vale International Trumpet Seminar, as well as the Electronic Music Midwest, Electroacoustic Barn Dance, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam has collaborated with Max Wellman and the Belin Quartet to create all new arrangements of classic songs from the American songbook. His work (dys)functions is published by qPress.

Sam has degrees in both performance and composition at the University of Missouri-Kansas City, where he studied composition with James Mobberley, Paul Rudy, Chen Yi and Zhou Long, and trumpet with Keith Benjamin. He is currently studying with Sven-David Sandström, Jeffrey Hass, and John Rommel while pursuing graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University, where he serves as the Assistant Director of the IU New Music Ensemble.

either/or

by Jason Palamara

either/or (2010) is a work for laptop/live electronics with audience participation. Utilizing a projector screen, the interface displays three text boxes into which performer types various questions, musings, commands and requests. The questions and musings are intended to be thought provoking, whereas the commands and requests are directed at the audience who, responding, become a part of the electronic manipulations. Ultimately, this piece asks the question "what are you going to do with the rest of your life?" The answer is up to you.

Jason Palamara is a fourth year PhD candidate in music composition at the University of Iowa. He is an active performer on the violin, guitar and laptop and was/is a founding member of the Bonecrusher Ensemble of Louisville, KY, the 24+24 Hour Composition Project in Iowa City, IA and the newly constructed Laptop Orchestra at the University of Iowa (LOUI). Jason currently works as the in-house composer and audio engineer for the University Of Iowa Department Of Dance. Jason composes music for many dance department projects, specializing in electroacoustic music, collaboration, improvisation and audience engagement. His recent works have seen performances by the JACK Quartet, the Enid Trio, The Generous Ensemble and the Baker-Tarpaga Dance Project. In his spare time, he teaches songwriting and musicianship to the inmates at Oakdale Community Prison. You can find links to his music, events and more info at www.jasonpalamara.com.

Cedar Forest

by Greg Dixon

In Mesopotamian mythology, the Cedar Forest is the glorious natural home of the gods. The Epic of Gilgamesh tells the story of Gilgamesh and Enkidu's quest to chop down the tallest trees of the Cedar Forest to build a great cedar gate for the city Nippur. The story centers on the conflict between humanity and nature, with Enkidu representing humanity's "uncivilized" roots in nature.

Cedar Forest (2013) explores this conflict as represented by relationships between the sounds of the natural world and human noise. Do sounds and noises that humanity creates convey significant messages to animals in the wild of which we are unaware? Will the sounds we make influence wild animals to evolve to create sounds that are distinctly separate from our constantly changing sonic footprint? Will human noise pollution, left uncontrolled, have the eventual effect of destroying the sonic landscapes of natural animal biomes and ecosystems around the world?

Some of the musical material from *Cedar Forest* is from pre-recorded improvisations performed by the composer along with: Nevada Hill, electric and acoustic guitar Rachel Yoder, melodica.

Thanks to David Townsend for helping to facilitate the creation of some of the synthesizer sounds (made using his modular synthesizer).

Greg Dixon joins the faculty of the DigiPen Institute of Technology in fall 2014 as Assistant Professor of Music and Sound Design. He also works as a composer of commercial music, freelance sound engineer, instrumental music teacher, and performer, appearing frequently as a laptop musician, guitarist, violinist, and violist. Dixon holds a Ph.D. in composition with a specialization in computer music from the University of North Texas, and his music has been released on labels such as SEAMUS, Irritable Hedgehog, New Adventures in Sound Art, Vox Novus, Pawlacz Perski, winds measure, and Flannelgraph Records. More at gregdixonmusic.com

stringstrung

by Samuel Wells

Hyperloop is for guitar and digital media.

Samuel Wells is a composer, performer, and arranger based in Bloomington, Indiana. As an advocate for new and exciting music, he actively commissions and performs contemporary works for trumpet. Hailing from Des Moines, Iowa, Sam has performed throughout the United States, as well as in Canada and France. He has performed electroacoustic works for trumpet and presented his own music at the Chosen Vale International Trumpet Seminar, as well as the Electronic Music Midwest, Electroacoustic Barn Dance, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries.

Sam has degrees in both performance and composition at the University of Missouri-Kansas City, where he studied composition with James Mobberley, Paul Rudy, Chen Yi and Zhou Long, and trumpet with Keith Benjamin. He is currently studying with Sven-David Sandström, Jeffrey Hass, and John Rommel while pursuing graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University, where he served as the Assistant Director of the IU New Music Ensemble.

Pinhoti

by Monroe Golden

Pinhoti, for cello and soundfile, was written for Craig Hultgren in 2010. The title is a Muskogee word meaning “home of turkeys” and also the name of a hiking trail that traverses northeastern Alabama and northwestern Georgia. Structurally, the piece tracks an elevation profile of the trail from Flagg Mountain near Sylacauga to the Georgia state line, from data points compiled by Chris Johnson. Sound sources are cello open string samples performed by Hultgren, and turkey calls provided by Glenn Howard. Cello sounds are detuned to a pitch collection representing the 6th through 27th partials of the overtone series. Turkey sounds (putt, cutt, cackle, kee-kee, purr, yelp, rattle, gobble, scratch, hush, and drum) are only transformed temporally, if at all.

Monroe Golden is a composer from rural Alabama whose works often explore microtonal systems. Critics have described his compositions as “delightfully disorienting,” “lovely, sumptuous, yet arcane,” and “irresistible music, full of wit and beauty.” He graduated from the University of Montevallo and earned a doctorate in Music Composition from the University of Illinois. There are three complete CDs of his music, *A Still Subtler Spirit* (Living Artist Recordings, 2003), *Alabama Places* (innova Recordings, 2007), and *Incongruity* (self-published, 2011).

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