



Electronic Music Midwest

Lewis University
December 5-7, 2002

sponsoring schools: Lewis University
University of Missouri-Kansas City
Kansas City Kansas Community College

ELECTRONIC



MUSIC MIDWEST

Sponsoring Institutions

Kansas City Kansas Community College

Lewis University

University of Missouri-Kansas City



Electronic Music Midwest

December 7, 2002

Welcome to Electronic Music Midwest! We are truly excited about the success of this year's festival. By September of this year, we received over 200 entries from four continents. Congratulations on your selection!

A consortium was formed between the three institutions in 2001 with a mission to host a conference to bring new music and innovative technology to the Midwest for our students and residents in the surrounding 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 truly honored to have Elizabeth McNutt serve as our visiting artist. In the past, EMM has selected composers to serve in this capacity. For the first time, an opportunity arose to invite a guest who primarily specializes in the performance of electroacoustic music. In addition to being a great interpreter of music for flute and electronics, Elizabeth is also wonderful composer. During this festival, we are proud to showcase her performing abilities and compositional facilities. We offer our deep appreciation to Elizabeth for serving as our visiting artist, and for performing your music.

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.

Best wishes

Mike McFerron, D.M.A.
Composer-in-Residence
Lewis University

Connie Mayfield, Ph.D.
Coordinator, Music Dept.
Kansas City Kansas
Community College

Paul Rudy, D.M.A.
Director, iMPACT Center
University of Missouri-
Kansas City



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Festival History

Electronic Music Midwest has gone through many changes since its inception, but this festival has always been a collaborative venture. In the spring of 2000, under the name of "Kansas City Electronic Music Festival," the festival presented twenty five composers on concerts at Kansas City Kansas Community College. In the spring of 2001, with the help of KCKCC, Mike McFerron hosted "Electronic Music at Lewis-2001 Festival" at Lewis University in Romeoville, IL. In March, 2002, an official consortium was formed to include Lewis University, Kansas City Kansas Community College, and the University of Missouri-Kansas City Conservatory of Music to host the festival under its new and now official name, "Electronic Music Midwest." Realizing that many international and national new music festivals are typically scheduled in the spring, the organizers of EMM agreed that they could serve the new music communities better by scheduling future festivals during the fall academic semester. Therefore in 2002, EMM has organized two festivals of electroacoustic music. The next EMM festival is scheduled for the weekend of October 31, 2003, at the University of Missouri-Kansas City Conservatory of Music.

Regardless of the many logistic changes that have occurred, EMM's mission has remained the same: to offer a venue for composers and audiences to interact through concerts and presentations. We are very grateful to the composers who have chosen to help us bring new and innovative electroacoustic music to the Midwest.

The festival has a new website that will be active year-round, with information about past, current, and upcoming events. The web address is:

www.electronicmusicmidwest.org

Guest Artists

April, 2000	Tom Lopez, visiting composer presented as the Kansas City Festival of Electronic Music host school: Kansas City Kansas Community College
May, 2001	James Mobberley, visiting composer presented as Electronic Music at Lewis host school: Lewis University
March, 2002	Mark Applebaum, visiting composer host schools: Kansas City Kansas Community College and the University of Missouri-Kansas City Conservatory of Music
December, 2002	Elizabeth McNutt, guest artist host school: Lewis University

Festival Staff

Festival Co-Directors Mike McFerron
Connie Mayfield
Paul Rudy

Festival Technical Director Ian Corbett

EMM Program Cover Design Gabrielle Bantugan

Face-to-Face Logo Design Steven McDonald

Program Design Connie Mayfield

Without the help of these individuals, this festival would not have been possible. We offer special thanks to:

- Br. James Gaffney, President, Lewis University
- Dr. Angela Durante, Acting Dean of the College of Arts and Sciences, Lewis University
- Dr. Lawrence Sisk, Chair, Music Department, Lewis University
- Dr. Randall Pembroke, Dean, Conservatory of Music, University of Missouri-Kansas City
- Dr. Kaye Walter, Vice President, Kansas City Kansas Community College
- Dr. Amy Fugate, Dean, Humanities and Fine Arts, Kansas City Kansas Community College
- Brookdale Music



Office of the President

December 1, 2011

Dear Friends,

I am delighted to welcome you to the 2011 National Council on Christian Leadership—hosted at a campus of Lewis University in the heart of Lewis University's Third Year Liberal Arts and Theological Studies Center. This year's theme is "Theology and the Future of the Church." The conference will provide a forum for students and faculty to explore the relationship between faith and culture through various and diverse presentations. Some of the speakers of interest include:

• *President of the National Council on Christian Leadership*, Dr. Jeffrey J. Ventling, President of the National Council on Christian Leadership, University of Dallas, Dallas, Texas. The presentation of the music and the address of the conference is a special privilege. We are pleased to have you here and to have you share your thoughts and ideas.

With appreciation to the Music Department at Lewis University, Dr. Andy D. Lawrence, Music Department Chair, Mike Robinson, Music Department Director, and the staff of the Music Department, we are pleased to have you here. Special recognition also goes to the University of Kansas in Kansas City represented by Dr. Amy Reed, and various Christian Community College represented by Dr. Charles Matthews. Many thanks and to all those who will be joining us in the evening at the Center.

And finally, to the religious, I see all the members of the governing bodies of the University, along with you, in the Lewis' and with love and respect.

Sincerely,

ROBERT J. QUINN, ESQ.
President



December 6, 2023


Dear Colleague,

The celebration of the 2023 Electronic Music Festival is coinciding with our celebration of the 75th Anniversary of the College of Arts and Sciences. The coming together of these two important events adds to the unique spirit of both. Their convergence also gives us the opportunity to discuss both accomplishments and priorities.

Indeed, we have seen this year combine. Like the College, the Festival was inaugurated at Lewis. A fresh and bold starting approach in time, space and venue for the presentation of new music, virtuality, and art. The competitive performance has given vibrant life to its genre and others, some have gone on to flourish into the future and the developing industry of the 21st. Similarly, the College of Arts and Sciences, while having many more years behind it, renews its currency and forward thinking into academic life.

For the College, I extend a very warm welcome and our appreciation to you and those together. We will be proud to fish together and swim. We hope you find this a rewarding time, professionally and personally at Lewis.

Sincerely,


Joseph Deane, Ph.D.
Academic Dean
College of Arts and Sciences

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Elizabeth McNutt

Guest Artist

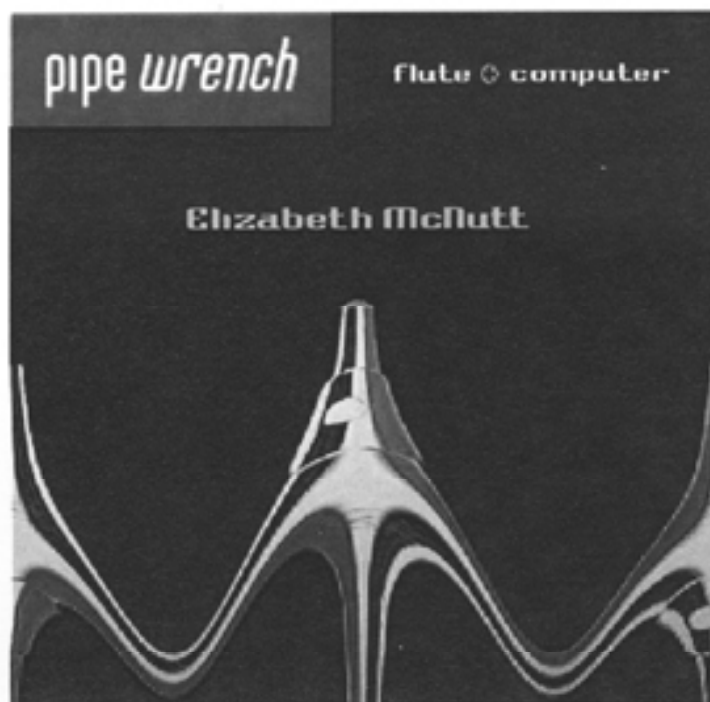
Virtuoso flutist Elizabeth McNutt discovered her passion for new and adventurous music almost as soon as she began playing. She has dedicated herself to this path, commissioning and premiering countless new works and becoming an expert interpreter of the masterpieces of the last century. Besides her ongoing collaborations with young and upcoming composers, “commanding flutist Elizabeth McNutt” (LA Times) has worked with such recognized figures as Pierre Boulez, Brian Ferneyhough, Harvey Sollberger, Cort Lippe, Philippe Manoury, Roger Reynolds, Joji Yuasa, and Joan Tower.

Particularly drawn to the new sound worlds of electronic music, she collaborates intensively with composers and technologists to create groundbreaking works for flute and live interactive computer systems. Her solo CD *pipe wrench: flute + computer*, on the Electronic Music Foundation Media label, was recently described as “astounding” (Flute Talk) and “a delightful listen” (SEAMUS Newsletter). Her other recordings are on the CRI and SEAMUS labels.

McNutt has given solo recitals, many incorporating electronics, in Saint Louis, Baltimore, Birmingham, Chicago, San Diego, Providence, Baton Rouge, Philadelphia, Frankfurt, and other US and European cities. She has performed music for flute and electronics at venues including the Los Angeles Philharmonic Green Umbrella Series, the Berkeley Symphony, the National Flute Association Convention, June in Buffalo Festivals, International Computer Music Conferences, and SEAMUS National Conferences. She has also been a soloist at such festivals as Darmstadt, Scotia, Norfolk, and Arcosanti.

McNutt is a frequent lecturer on topics including contemporary music performance practice, flute technique, performing with technology, and collaboration. As a lecturer, she has been a guest of Peabody Conservatory, SUNY Buffalo, Louisiana State University, Colorado University at Boulder, and Minnesota State University, among others. American Composers’ Forum, Colorado Flute Association, Mid-South Flute Society, and New Jersey Composers’ Guild have also sponsored her presentations.

McNutt holds a doctorate from UC San Diego; her teachers have included Harvey Sollberger, John Fonville, and Jacob Berg (flute), and Miller Puckette (computer music). Currently a resident of Boulder, Colorado, she is an Associate of the Rocky Mountain Women’s Institute and a member of the Advocacy Committee of the International Alliance of Women in Music.



CD featuring music by

Cort Lippe
Philippe Manoury
Andrew May
Barry Moon
Eric Lyon

"A delightful listen. McNutt's performance brings out every detail and nuance of these beautiful compositions." – SEAMUS Newsletter

"McNutt is fearless and astounding in her performance" – Flute Talk

for more information or to order:

www.emfmedia.org/artists/mcnutt.html

Electronic Music Foundation (518) 434 - 4110



Electronic Music Midwest
wishes to express
our appreciation to
Brookdale Music
for sponsoring the reception
that will follow the
Saturday evening concert.



Concert I
Thursday, December 5, 2002
8:00 p.m.
Philip Lynch Theatre

Music for Flute and ISPW

Cort Lippe

Women in Black v. 3

George Brunner

Voices

Michael Collins

Mouth Harp

Jesse Allison, harmonica

Jesse Allison

Retake (for flute and live interactive computer)

Andrew May/Elizabeth McNutt

Elizabeth McNutt, flute

Program Notes for Concert I

Cort Lippe - Music for Flute and ISPW (1994)

The computer part for Music for Flute and ISPW (1994) was created at IRCAM using Max, developed by Miller Puckette, whose technical support along with Zack Settel's musical advice helped make this piece possible. Technically the computer tracks parameters of the flute, such as pitch, amplitude, spectrum, rests, articulation, tempi, etc, while offering the performer the potential to "interact" with the computer, triggering and continuously shaping the computer output. Material is manipulated via time-stretching, granular sampling, and FFT-based cross synthesis as well as by other more standard signal processing techniques such as harmonizing, frequency shifting, phasing, spatialization, etc. The instrument/machine relationship moves constantly on a continuum between the poles of an "extended" solo and a duo. Musically, the computer part is sometimes not separate from the flute part, but serves rather to "amplify" the flute in many dimensions and directions; while at the other extreme of the continuum, the computer part has its own independent musical functionality. This piece is influenced by and dedicated to the people and the extraordinary musical cultures of Burundi and Rwanda, which I hope will survive present conflicts. Duration: 13 minutes.

George Brunner - Women in Black v. 3

This is a suite of five pieces each based upon a verse of the poem "The Call" by Jules Supervielle. The sound sources used are: spoken text: Catriona O'Leary, soprano; pianos: (3 acoustic and 1 synthetic); violins: (4 sampled); electronic sound.

The semantic component of the poem is not the focus of the work but rather the sound of the words. The suite was composed in Stockholm and New York between 1995 and 1998.

Verse 3:

"Almost at once
seized by a vast amnesia
the violins slumped in the women's arms
like naked children,
fallen asleep among the trees."

Michael Collins - Voices

Voices is a piece for tape alone. The piece denotes some of the chaos that is present when a mouse is spotted in the drum room of my home studio while tape was running. Nearly all of the sounds in Voices are voices. The piece is in three, short movements, the last of which is the scene where the mouse was forcibly subdued. Instruments for Voices include my mother, uncle, members of the band, Captain Obvious, myself, and of course the ill-fated mouse.

Jesse Allison - Mouth Harp

Mouth Harp is a piece for harmonica and interactive computer written in the Max/MSP environment. Playing the harmonica is a unique experience in that every breath, whether drawing in or blowing out, is a performance gesture and is immediately interpreted in the instrument's sound. This makes performing on the instrument an encompassing event, one where you turn inward to create the sounds you want to play. This piece attempts to let the audience in on that experience, enveloping them in the surprising sound world that the harmonica can produce.

Andrew May and Elizabeth McNutt - Retake

Retake is an improvisation by flutist and computer together, both responding to a third presence: a transformed version of an improvisation Elizabeth McNutt recorded in Berkeley in 2000. During the performance, the flutist can "retake" any of twenty-one places in the recorded improvisation by moving a pedal, reshaping the form of the old improvisation to suit the moment. Several computer-generated virtual "performers" listen to the live and recorded improvisations (sometimes choosing one over the other), and play along, using flute samples, percussion sounds, and synthesized tones. Like the players in an improvising ensemble, these virtual personae range from imitators to mavericks.

Concert II
Friday, December 6, 2002
10:00 a.m.
Philip Lynch Theatre

Color Fields II

Gregory Hutter

In the Dark of Night

Ryan Beavers

Evolution

James Ieraci

Program Notes for Concert II

Gregory Hutter - Color Fields II

Color Fields II (2002) for CD playback is the second offering of what I had originally intended to be a series of electronic-computer music compositions. I seem to average about one composition in this genre every five years or so (The first Color Fields was written for amplified piano and tape and was composed in 1998). The title Color Fields refers really to the color field painting technique, which was a form of abstraction that came into prominence during the postwar period from the 1950's through the 1970's. This style featured large "fields" or areas of color, meant to evoke an aesthetic or emotional response through color alone. The work of Mark Rothko for example, usually features one or more soft-edged color rectangles floating in the larger color rectangle of the canvas and its boundaries are blurred and gently blended, causing the inner sections to float. With my Color Fields series, it was my intention to employ a somewhat similar technique using electronic sounds. The sound sources in Color Fields II are derived from various bells and other metallic timbres that I have sampled and processed.

Ryan Beavers - In the Dark of Night

Okay, I admit it. I am a geek. In the past couple of years, I have turned into a talk radio junkie. It's not as bad as it seems, though... I guess it's better than being on crack. Anyway, being a night-owl type of person, I started listening to a program called "Coast to Coast with Art Bell", which airs every night from midnight to 4 A.M. The subjects range from UFOs and government conspiracies to chupacabras and locating Atlantis. It's just enough to make you consider putting another chain on your door. It's like the X-Files without the hot redhead (and believe me, Art doesn't come close). Every couple of months, Art hosts a special program, re-titled "Ghost to Ghost" – for four hours, people from all over the world call in to share their real (maybe not?) experiences with the supernatural. I have recorded eight hours (from two different broadcasts) of these stories, and used them as the basis of my piece. As a result, I have succeeded in scaring the hell out of myself several times while alone in the studio at night. For some reason, I like it. All the source materials for the piece come from either speech or radio static.

James Ieraci - Evolution

Evolution is a journey in the transformation of sound. In this case, the sonic subject is an improvisation performed on the Turkish ney, which is transformed primarily by granulation. The individual sound files were created by granulating the subject, granulating the new file, and so on: like increasing the magnification on a microscope. In addition to granulation, effects such as reverb, reverse reverb, flanger, pitch shifting, and Doppler shifting were utilized, as well as sounds from a proteus synthesizer, and processed percussion and voice. The piece concludes with the ney very different from the original.

Paper Presentation I
 Friday, December 6, 2002
 11:00 a.m.
 Ives Hall

"Text Sound: Interlingua, Intermedia, Electronica"

presented by George Brunner

ABSTRACT

Text Sound began in Sweden in the 1950's and became an intermedia art form influenced by developments in poetry from the futurists, Dadaists, lettreists and surrealists and in music from musique concrete and electronic music. It was not easily defined but proliferated rapidly. It was not accepted in poetry circles as poetry and not accepted in music circles as music but found a home in both radio stations and studios. This presentation will focus on the beginnings and developments, to the present, practice and technology of Text Sound composition.

History:

Öyvind Fahlström & the 1950's - Manifesto for Concrete Poetry - "The Birds of Sweden" radio play and the 1st T/S composition

Fylkingen and Swedish Radio – The Language group

Intermedia art – Text Sound begins to evolve
 Text Sound and Sound Poetry- they differ

The Pioneers – Composers or Poets

Bengt-Emil Johnson, Lars-Gunnar Bodin, Sten Hanson, Åke Hodell and Ilmar Laaban

Sound objects-words and human utterance, electronification and more

Text Sound- the buzz in Europe

Interactions w/- Bob Cobbing, Henri Chopin, Bernard Heidsieck, Arrigo Lora-Totino, Francois Dufrene.

Hilversum 1967

Stockholm text sound festivals 1968

The Second Generation Composers in Sweden

Wide spread use of spoken word in the studios for electro-acoustic music

The USA (and North America) and Text Sound

Composers, practitioners, sound poets, performers:

-McCaffery, Ruppenthal, Wendt, Four Horsemen, Amirkhanian and others

Concert III
Friday, December 6, 2002
1:00 p.m.
Philip Lynch Theatre

Chinese Food II	Brent Miller, percussion	Timothy Place
Behind the Golden Door	Larry Barnes, piano	Larry Barnes
Euchre		Nicole Carroll Christopher Cheadle, video
Phimphony, Mvt. 2, "A Momentary Lapse of Disturbance"		in Cobett
A Private Rapture	Peter Terry, guitar	Peter Terry

Program Notes for Concert III

Timothy Place - Chinese Food II

Chinese Food is a multi-modal piece that involves the senses of sound, sight, smell, and (for the performer) taste. The setting is a dingy Chinese-American restaurant where the performer, a percussionist, is stood up on a date. To work out the agitation of being stood up, the performer begins drumming on all of the dishes on the table, and the food as well! The piece is performed with software created in Silicon Prairie's Jade environment (<http://www.sp-intermedia.com/>) and uses the *bink~* (bonk~) object by Miller Puckette (and ported by Ichiro Fujinaga). This allows for computer analysis of the incoming sounds so the computer can differentiate between the dishes the performer has, and map the dishes.

Larry Barnes - Behind the Golden Door

Behind the Golden Door was composed and realized at the University of Texas – San Antonio electronic music studio. Many of the sounds are prerecorded live samples of piano and percussion sounds manipulated using “classical” electronic techniques. The goal was to create two equally compelling timbral sources by using extended piano performance techniques, “electronic” in sound, in combination with pre-recorded acoustic sounds that are similar in their wave characteristics. The effect, hopefully, is the merging of sounds into a single instrument to the point where everything seems to be “live.” The title is from a photographic collage suggesting the disparate hopes and eventual realities of American immigrants.

Nicole Carroll - Euchre

To complement the repetitive elements of the video, I took a minimalist approach to composing the music. I wanted the music to portray different perspectives of a single sound, or theme, as the video does. Therefore, I focused on one sound element, that of a playing card attached to a spoke of a spinning bicycle wheel. That single sound was processed in a number of ways, and slow sounds were juxtaposed against faster sounds to mimic the movement of the visuals. My goal in doing so was to not only evoke different images through the sound, but also to create the feeling of shifting time.

Ian Corbett - Phimphony, Mvt. 2, “A Momentary Lapse of Disturbance”

Essentially a blatant barrage of progressively mutilated sound (or a temporal violation of the cochlea), with little in the way of respite or reflective moments, I remember words like relaxing, mellow, schmaltz and new-age going through my mind during the realization of this piece.

Thanks to Jill, Phil, Raweena and Tyler for providing much of the source material.

Peter Terry - A Private Rapture

Webster's definitions:

Etymology: Latin raptus

Date: 1629

1 a: a state or experience of being carried away by overwhelming emotion b: a mystical experience in which the spirit is exalted to a knowledge of divine things

2 : an expression or manifestation of ecstasy or passion

nitrogen narcosis

Function: noun

Date: 1937

: a state of euphoria and exhilaration that occurs when nitrogen in normal air enters the bloodstream at approximately seven times atmospheric pressure (as in deep-water diving) -- called also rapture of the deep (from <http://www.deeprapture.com/>)

Since childhood, I have had periodic dreams of flying—in these dreams I am soaring weightless over a scene which unfolds below me. My maternal grandfather was a lumberjack in the Northern Michigan in the 1920s. In the 1950s he had a stroke that left him in a wheelchair, which is the only state that I knew him. As he lay dying I had a vivid set of dreams in which we were flying together, but over a world that I had never seen—the sensation remains with me today, almost 30 years later as a euphoric and mystical experience. It was no surprise to me then that these dreams returned to me as my father lie dying as well. As an adult I recognize the sensation of flying to be little different than that of swimming underwater and I wonder at the significance of the longing to return to an underwater, possibly pre-birth state at times of deep sorrow and longing.

Concert IV
Friday, December 6, 2002
3:30 p.m.
Philip Lynch Theatre

bugs and ice: a Question of Focus

MaraHelmuth

searching: t nder

Patricia Repar

Mappaemundi

Lawrence Fritts

Program Notes for Concert IV

Mara Helmuth - bugs and ice: a Question of Focus

This work takes a fractal view of nature. Cataclysmic geological eruptions and immense arctic pressures are juxtaposed with sounds of the insect micro-world, each on its own scale. Sound sources include radio signals from a pulsar, heard spinning at 11 times per second, a Hawaiian lava flow, squealing arctic ice structures, African termites and a leafhopper.

1. ice - Japanese deer - leafhopper - pulsar
2. lightning - termites - lava
3. gibbons

Patricia Repar - searching: t'nder

te'nder1 n. (esp.) 1. Small ship in attendance upon a larger one to supply her with stores, guide her through shallow waters, and convey orders and directions. Strategically located within oneself yet inexplicably difficult to find.

Special thanks to percussionist Courtney Lurie and songwriters Gross and Lawrence for their tune Tenderly (1955).

Lawrence Fritts - Mappaemundi

Mappaemundi is a 9-minute work for digital animation and computer-realized sound created by artist Sue Hettmansperger, composer Lawrence Fritts, and mathematician Walter Seaman. Like Medieval mappaemundi--maps that integrated geographical, spiritual, and emotional worlds--our Mappaemundi map or transpose interdisciplinary modes of understanding and communicating. Thus, visual images are treated like sounds, music becomes an extension of mathematical thought, and mathematics becomes a way of understanding artistic creation. The visual imagery of Mappaemundi is based on a series of paintings by Sue Hettmansperger that explore biological form in the human body and in the natural world. The artist digitally transformed and animated these images to create complex, evolving visual structures. These structures were combined with mathematically-generated images, creating a dialogue between the biological forms of nature and the mathematical structure that lies beneath. Similarly, the music of Mappaemundi traverses the physical world of sound and its abstract representation. The sounds in the work originated with a recording of a human body in an anechoic chamber. Breath and heartbeat were then digitally analyzed by the composer into discrete audio components. These fundamental units of sound were then recombined to create musical imagery that complements and extends the physical and emotional world evoked by the work's visual imagery. Music and image are also interconnected at the mathematical level, where color, form, spatial orientation, and movement interact with timbre, harmony, and rhythm to create complex, evolving geometrical, topological, and algebraic structures.

Concert V
Friday, December 6, 2002
6:00 p.m.
Philip Lynch Theatre

Espaces Pointillés

Elizabeth McNutt, flute

Tom Lopez

Mosaic

Hubert Howe

Rebar

Robert Scott Thompson

Crack

Cathie Apple, flute
Christopher Blossom, alto saxophone

Mikel Kuehn

Network Slammer

Zack Browning

Program Notes for Concert V

Tom Lopez - Espaces Pointillés

Espaces Pointillés was commissioned by Kathleen Chastain and premiered by her on October 13, 2001 during the AKI Festival in Cleveland, Ohio. "Espaces Pointillés" translates to "Elliptical Spaces." Kathleen and I chose the title after lengthy consideration. Titles, like lyrics, are tricky because audiences often assume that the music is about the title, which can be misleading. This piece is not about "elliptical" or "space," it is about how sound might travel within a space. For example, we were tempted to use the word "circular," but circles are perfect loops, i.e. clear circuits that systematically return to their origins. But nothing we can see in nature exists in perfect circles; everything is oblong, elliptical, spiral, or just plain droopy. Of course human-made objects can be circular, but I think one of the interesting things about music is that it is a human-created energy which immediately escapes our grasp and returns to nature. Music literally jumps from an instrument, in the form of sound waves, and flees in all directions as quickly as possible. If you imagine that music filters through our ears, like grains of sand around our fingers, it has an ephemeral quality; and more figuratively, the destiny to escape the instrumental sandbox and return home to the ocean. Letting music be itself gives it room to expand and contract—to breath; gives it room to be rather than scheduled or prescribed to temporal and spatial precision. If we "watch" music with our ears, where does it go? How does it get there? What path does it take?

Hubert Howe - Mosaic

Mosaic (2000) employs filtering of the overtones of the sounds that occur. There are several different ways in which the computer "instruments" that perform the music do this, but all use similar principles and methods. The piece begins with tones that "unfold" the overtones in an upwardly ascending manner. Tones in different octaves have more area in which to operate, so they naturally ascend to higher overtones. The piece begins (and ends) with a single tone, after which more complex sonorities unfold. We hear each of the overtones in the series enter as the emphasis rises, and they interact with the other tones in the context. The second and, in some ways, most important instrument employs three resonances that oscillate above and below their mid-points, thus producing a kind of diphthong effect. The speed of these oscillations increases and decreases over the tone's duration. This instrument is used throughout the middle section, although it is combined with others. The third instrument employs the same three resonances as the second, but instead of oscillating they descend at different speeds to the fundamental, thus "dissolving" the sound into the fundamental. The fourth instrument, used only in parts of the middle sections which play "chorale" passages, simply unfold the overtones in a manner similar to a brass instrument, which introduces gradually higher overtones as the tone increases in amplitude.

The piece is based on a series of interlocking arrays that produce a cycle that exhausts all of the possible combinations in which a particular collection of tones (the octachord that excludes 02350) can be generated. The arrays are all based on either trichords or pentachords, and the interlocking manner in which the trichords are imbedded in the pentachords is what suggested the title to me. In each passage, vestiges of the previous passage appear, sometimes in the same and sometimes in different rhythms.

The piece was composed in the fall of 2000 and synthesized by the csound program.

Robert Scott Thompson - Rebar (2001)

This was created using a very restricted set of primary materials. Nearly every sound heard is extrapolated from a one minute-thirty second field recording of an energetic improvisation using discarded pieces of rebar in a sand pit at a construction site.

The field recording revealed stunningly beautiful resonances in the individual rebar strikes as metal pieces were thrown into the air to collide together and then fall precipitously to the earth. Computer processing techniques selected for use in the composition were informed by the inherent resonances of the source materials and focus mainly on resonance filtering, feedback delay networks and spectral manipulations of various kinds. Chief among the techniques used are various applications of phase vocoding to elongate, elaborate and transform the spectra of the original resonances.

Mikel Kuehn - Crack

Crack, for flute, alto saxophone, and electro-acoustic sounds, is an exploration of multiphonics and other sounds that are possible on these two instruments, yet lie out of the realm of their traditional playing techniques and tone production. During the summer and fall of 2000, I began an intensive study of the harmonic properties of each instrument's set of multiphonics. In an attempt to crack the inner workings of multiphonics, I discovered some intriguing facets of their harmonic spectra, which led to some interesting conclusions on timbral relations. The electro-acoustic sounds are made up of analyses of pre-recorded multiphonics (FFTs) that are resynthesized into slowly changing timbres (acting as resonances of the instrumental music) and reveal a fascinating world within the cracks "between the keys."

Zack Browning - Network Slammer

Network Slammer for amplified flute and computer-generated tape was written during the spring of 1998 and is part of a series of experimental works by the composer which explore the structural applications of magic squares to musical form. A magic square consists of a series of numbers arranged so that the sum of each row, column, and diagonal is the same amount. Routes through the square are mapped onto a musical structure to produce a network that uses the properties of the square as a compositional model. The unique position of each number within the square is paralleled in the musical score by a particular style, rhythm, density, and orchestration. The resulting network attempts to combine the procedures of classical art with basic elements of popular culture. The tape part was produced using GACSS (Genetic Algorithms in Composition and Sound Synthesis) which is an original computer music software package developed by Benjamin Grosser at the University of Illinois. Special thanks to Mark Abbott who served as a research assistant for the tape part and to David Bohn who prepared the final score and flute part.

Concert VI
Saturday, December 7, 2002
10:00 a.m.
Philip Lynch Theatre

The Blistering Price of Power

Elizabeth McNutt, flute

Eric Lyon

e-RRATUM

Ricardo Climent

My Grandfather's Kalimba

Christopher Coleman

Thema: Omaggio

Paul Rudy

Program Notes for Concert VI

Eric Lyon - The Blistering Price of Power

Primary recorded materials for *The Blistering Price of Power* were created during a 1992 Bourges residency at l'Atelier UPIC, the studio founded by Iannis Xenakis. These sounds were fused with found materials from a self-help tape promoting economic success through spirituality, and disco-inspired music created with *BashFest*, a virtual drum machine I began work on in 1991. The role of the flute is sometimes soloistic, sometime supportive, as in classical chamber music.

Ricardo Climent - e-RRATUM (2001)

As a composer, I feel fascinated by the idea of exploring new ways of combining two different sounds-worlds: a) One created by methods of synthesis, and the other one b) Born as the result of transforming sounds in the studio, captured by recording techniques.

This contrasted sonic scenario raised matters of integration due to the divergences in morphology and nature of the two sound-worlds. Would it be an error to challenge this problem of perception/aesthetic? Or perhaps could it become a rich source of inspiration?

e-RRATUM explores in depth this idea, not only offering solutions of integration to these unique materials which are difficult to combine but also highlighting the beauty of their divergences. Its sonic discourse involves large timbral transitions of hybrid textures as the result of crossbreeding between what is "real" and "synthetic," which naturally shaped the structure of the piece.

"Errare humanum est" (to err is human). Dealing with and learning from errors led humanity to improve in many areas; the idea of starting a composition from a problematic aural divergence encouraged me to develop new forms of musical expression and sonorities I would never had achieved in a more rational classification of sources.

Technical note: For synthesis material, I researched Scanned Synthesis by injection in Csound, invented in 1999 by Bill Verplank, Max Mathews, and Rob Shaw, convoluted by the injection of pre-recorded audio files and assisted by Microsoft Excel worksheets to create scores with intensive use of random parameters and multiple evaluation. For recorded material, audio was treated a) in the Common Lisp Music environment; b) using real time dsp tools such as granular synthesis in Max/Msp, interacting with midi controllers to produce a more "human gesture" in the process of transformation whilst experiments were recorded onto hard disk. In the context of the piece, this provides an especial character to the flow of the sound with energetic gestures, instead of large sonic transitions of synthetic materials which evolve timbrally in a slow-motion fashion; and c) 'morphing' hybrid objects (source recordings and synthesis sounds exchange dynamic envelopes), by working on Schoadtedt's Snd, a GUI (Graphic Unit Interface) for Common Lisp Music to convolve audio files.

e-RRATUM was prized at the first SGAE Electroacoustic Competition in December 2001.

Christopher Coleman - My Grandfather's Kalimba

When my grandfather passed away, I came to realize that while I knew many things about him, I hadn't really known him at all. He was a quiet man in a loud household, always present but never, somehow, a presence. Emotions he held deep inside, at least around the visiting grandchildren, while around him raged torrents. He was a collector of many things; sword-canes, movie props, turquoise, all kinds of odds and ends. When he discovered that I was interested in collecting coins, he would always give me some medal that he had picked up somewhere. This was his display of love for me—not hugs and kisses, but a medal pressed quietly in my hand during my visits—and in the ignorance and arrogance of youth, I sometimes refused his gifts, because medals are not coins. I did not attend his funeral, having moved away for graduate school. His collections passed into the hands of his other children and grandchildren while I read Forte and Schenker, believing my priorities in the proper place. My brother, also being a musician, inherited my grandfather's African thumb piano. Years later, upon seeing my own collection of musical instruments, he offered the kalimba to me. This delicate and subtle instrument is what remains of my grandfather for me, a gift of love handed from grandfather to grandson and brother to brother.

Paul Rudy - Thema: Omaggio (2002)

"Homage" began with a 1'45" vocal improvisation recorded in the studio. This recording served as the basis for a composition in which I explored improvisational methods of working with sound material in the studio. Much of the final work resulted from recorded performance passes manipulating mixes of previously processed material. The result was a completely satisfying balance of improvisational instincts with compositional craft in an attempt to preserve the human presence and energy often lost in fixed works. Like Berio's work, variations stem from this theme but in a recursive rather than a linear manner. Sections of the theme are interspersed throughout followed by variations which encompass the rest of the theme from that starting point. As a result, Thema ends with the last portion of the theme heard after numerous variations. Thema: Omaggio was the winner of the 2002 EMS Prize in Stockholm, Sweden.

Paper Presentation II
Saturday, December 7, 2002
11:00 a.m.
Ives Hall

"A Real-Time Interactive Max/Msp Graphic Interface for Granular Sampling and Granular Synthesis: Design and Implementation"

presented by Ronal Keith Parks

ABSTRACT

This presentation focuses on the design and implementation of a real-time interactive Max/Msp graphic interface for granular sampling and granular synthesis. Granular sampling and synthesis parameters and techniques are examined with attention to conceptual and programming issues relating to implementation and interface design. Techniques explored include time distortion, coalescence and dispersal, and transposition.

Concert VII
Saturday, December 7, 2002
1:00 p.m.
Philip Lynch Theatre

Returning

Stan Link

Small Things

Kari Besharse

Coriolis Effect

James Paul Sain

Program Notes for Concert VII

Stan Link - Returning memory

absence

returning

notasthoughIrememberbutasthoughyoumightasthenevermetpassesthenevermetbutknown
whatwasitlwassayingyesbutnoIhaveforgottenasitturnsoutafterallthereisisthatnodin
directionsandinthatofthemessagesheleftwhichiswhatisleftandtowardtheswanswingofan
earlysongbutnotaswansongasitturnsoutforthatwasjustanameafterallandwhatcantheybreak
whentoteventhesurfacetensionofrecallthoughIrecallwedidclaspandsthatonetimepull
aparttheymustthoughorbepulledawayeitherwayeitherintheirrownwayandonandonuntil
onlythepartingitselfremainsintactintactforwardonuntilallisafterall

memory

absence

returning

Kari Besharse - Small Things

Small Things (2001) is a sound metaphor for the impact small events have on our lives, but also for the bitter-sweet beauty which surrounds us on a day to day basis. Almost a meditation, Small Things requests introspective, deep listening. Small Things was created with various nature sounds including the native frogs and insects of Austin, Texas.

James Paul Sain - Coriolis Effect

Coriolis Effect (2002) gets its title from the "effect" that determines, among other things, the swirl direction of water going down the drain. Like most Northern Hemisphere dwellers, I was delighted my first morning in Buenos Aires to witness the hemispherical difference of the swirl direction first hand. Coriolis Effect was composed as a tribute to all my wonderful Argentine friends as they search for the return of economic and cultural stability to the country they love so much. From the crunch of the harmonies in the tango to the exhalations of the bandoneón, from the creative navigation of their cars to the sharing of mate (a tea made from *ilex paraguarensis*) between dear friends, the passion of the Argentine people is evident in every part of their lives. This composition emerged from research initiated in the summer of 2001 when the composer was invited to Buenos Aires, Argentina, for the "Sonoimágenes 2001" festival of electroacoustic music.

Paper Presentation III
Saturday, December 7, 2002
2:00 p.m.
Ives Hall

“Practical Interfaces for Gestural Sensing Devices”

presented by Jesse Allison and Timothy Place

ABSTRACT

Practitioners of interactive music with live performers require sensing devices to obtain gestural control of various signal processing parameters to drive their music. Unfortunately, the interfaces for these sensing technologies can often be cumbersome to the performer, entangling them with wires, bulky data transmitters, and other unnatural unusual devices. Additionally, these devices often require specialized hardware to interface with the computer which, if not functioning, is hard to replace, and hard to distribute to performers with a piece of work. Most of this equipment is also prohibitively expensive.

We propose a solution to this by using hyper-audio frequencies to transmit data wirelessly via piezo-based speakers and a simple microphone. This solves hardware interface problems by using an already present microphone (for many setups), and a small battery-powered transmitter at the remote location (possibly on the performer or instrument). Successes, benefits, and limitations of this system will be discussed, as well as comparison and discussion of additional interfacing techniques.

Concert VIII
Saturday, December 8, 2002
3:30 p.m.
Philip Lynch Theatre

Salvatore Martirano Memorial Concert

SATBehind Demo

Dorothy Martirano, violin

Salvatore Martirano

NUMB #2

William Raynovich

Dos Paisajes

Dorothy Martirano, violin

Mike McFerron

MFL

Mark Sudeith, piano

Paul Oehlers

Sampler: Everything Goes When the Whistle Blows

SalvatoreMartirano

Dedication: Salvatore Martirano 1927-1995

Electronic Music Midwest is honored to dedicate the following concert to the memory of Salvatore Martirano. An internationally acclaimed composer, he was professor of composition at the University of Illinois from 1963 until 1995. His compositions have been performed by the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Vienna Philharmonic, Cleveland Orchestra, and Cleveland Chamber Symphony, and by radio orchestras and choral ensembles throughout the United States, UK, Europe and the Orient. His chamber and solo works have been performed world-wide.

Martirano's many awards and grants for composition include: Margaret Crofts Award to Tanglewood, Fulbright Grant to Italy, Prix di Rome, Fellowship to the American Academy in Rome, Guggenheim Fellowship, American Academy of Arts and Letters Award, Ford Foundation Grant, Brandeis Creative Arts Award, Fromm Foundation Award, 2 Univ. of Illinois Center for advanced Studies Awards, and a National Endowment for the Arts Award.

His music is published by Schott in London (European-American), Smith Publications in Baltimore, and Peters Music Corporation. He has recorded for CRI, Advance, Heliodor, Polydor, New World, Centaur, Einstein, Neuma, and GM Records.

Program Notes for Concert VIII

Salvatore Martirano - SATBehind Demo (1992)

Of SATBehind Demo, Martirano wrote: Carla Scaletti, Kurt Hebel, William Walker and I collaborated in research aimed at using a digital signal processor system to develop time-varying spectra in real-time for musical improvisation in concert. The Sound and Logic program was translated into Small Talk 80 and consequently became compatible with the Kyma digital signal processor system which is also written in the Small Talk 80 programming language. This recording was prepared for Bill Walker's paper entitled "ImprovisationBuilder: Improvisation as Conversation," which was presented at the 1992 International Computer Music Conference in San Jose, California, and published in the 1992 ICMC Proceedings (pp.190-193).

William Jason Raynovich - NUMB #2

NUMB #2 is an experimental composition for eight-channel sound playback. I created it to teach myself about music composition. For three years, I have been creating experimental compositions using a computer program, RAT. The program, which I authored, continues to be in development. It uses a self-similarity system which interfaces with DISCO, additive synthesis software designed at the Computer Music Project (CMP) developed by Sever Tipei at the University of Illinois at Champaign-Urbana. My compositional output has been effected by the hundreds of artifacts created by this program, especially with regards to form. In publicly presenting this experiment, I invite you to discover interesting features contained within the work that could influence your music composition.

Mike McFerron - Dos Paisajes

Dos Paisajes for amplified violin and tape was written during my residency at the MacDowell Colony, and was commissioned by violinist Jesús Florido. The tape part was created by manipulating a limited number of violin samples. The entire piece, from building sounds to mixing, was created using Csound. Dos Paisajes is delineated into two opposing musical ideas, one that is ordered by me, and one where the performer must improvise. These two "landscapes" coalesce to form the unified whole.

Paul Oehlers - MFL (2000)

Inspired by and constructed to the mathematical relationships in the Magic Square of the Sun, "MFL is a study in perception of movement, time, space and their correlation to planes, trains, trees, free-ways and evening gowns," says ShortTV.com. MFL has been selected for Berlin International Film Festival, the Angelciti Film Festival, the Light Plays Trick Film Festival, the SEAMUS National Conference, the Midwest Composers Symposium, the ShortTV.com Festival, PBS's "Independent Images" short film television program, and was the only film selected as "Cutting Edge Cinema of Year 2000" by Beigenet.com. MFL is currently the highest rated film on www.zeroonefilms.com, where it has been since its inclusion on the website in May of 2001.

The following is an old program note that Martirano wrote for his work, Sampler. At the end of the first paragraph, he is referring to the Achille Lauro incident, the hijacking of the Italian cruise ship by terrorists in the 1985 in which an old man in a wheel chair (Leon Klinghoffer) was pushed overboard. The next-to-last movement is a graphic description of that incident.

Salvatore Martirano - Sampler: Everything Goes When the Whistle Blows

1985 Ah yes, the subject. Equipment arrived UPS 8/25/88. Boxes containing a QX 1 (an 8 track digital recorder). A TX816 (eight DX-7 synthesizers in a rack mount without keyboards), a REV-7 (digital reverberation unit) were opened about 8/28/85. Connections. This to that to other to that to this to it (a DX-7 with keyboard). What a time, new toys, a larger playpen, lyrics ("Oh, I wish I had the wings of an angel"), a time for catching up on my reading, (manuals) sampling (dipping into the abyss (pushing buttons)), listening, making decisions, ruling the roost. Days scattered. The 5:30 news, a cocktail, dinner, talk, sleep and the rest followed in ordered step, I hadn't noticed for a long time that life can be rude. Life can be rude! The new, a cruise, the sun, the Mediterranean, the most rude of sounds, a whistle. An old man's dinner is interrupted. A life is ended. MTV - Why?

Musical thought which was gaining momentum in the second movement was aborted by a whistle. Banality took over. Music can't cure cancer, but it can catch it. A chirping bird whistles and 1 for 1 wins.

Sampler was made with an old technique that dates back to guitar player Les Paul. I updated his process using a MIDI multi-track digital tape recorder. I improvised musical lines on a DX-7 keyboard and recorded each on separate tracks to produce a collage of sound that I could monitor as the composition developed. Earlier this year, armed with the prospect of a CD from Centaur (release date October '88) I revised the music, adding percussion and a few tings and tangs with my Sound a Logic program.

Concert IX
Saturday, December 7, 2002
7:30 p.m.
Philip Lynch Theatre

Cecilia's Filaments

Elizabeth McNutt, flute

Jonathan Hallstrom

Still Harmless [Bass]ically

Brian Belet, electric bass

Brian Belet

Moon

Larisa Montanaro, voice

Larisa Montanaro

Nocturne/Doubles

Benjamin Broening, piano

Benjamin Broening

Among Vanished Aviators

Paul Elwood, banjo

Paul Elwood

Curses

Sever Tipei, solo voice
Amy Hall, Sarah Kelder, Heidi Schlesinger, backup group

Sever Tipei

Luminosity

Elizabeth McNutt, flute

David Taddie

Program Notes for Concert VIII

Jonathan Hallstrom - Cecilia's Filaments

Cecilia's Filaments was written in 1992 as part of a commission from flutist Jean Rosenblum. The overall objective of the work is to evolve increasingly rich timbral elements out of the increasingly dramatic flute line, and then to dissolve both timbre and drama to the original starting point.

Brian Belet - Still Harmless [BASS]ically

Still Harmless [BASS]ically was composed in 2000 for my friend and fellow bassist Jim McManus. Despite the electric bass' loud driving rock lineage, both the bass and computer layers are generally subdued in this composition. Perhaps it is a nocturne or an abstract child's lullaby.

Gestural details for both layers were composed intuitively, both manually and algorithmically (using my program COMP2), within a shared macro structure generated by recursive iterations of the ratio of the Golden Mean (noise, lyric, and harmony sections in triple succession). Each music layer remains idiomatic and initially quite independent.

The bass music affects various processing parameters with Kyma (including density, frequency, timbre, and filter width and depth), while Kyma algorithms process the bass music using real-time analysis, resynthesis, and additional processing. The linear independence of each music therefore becomes quite dependent through this circular processing paradigm.

Larisa Montanaro - Moon

Frances Horovitz' poem was the inspiration for this piece.

Moon, by Frances Horovitz

city bred
I watch the moon
through glass

distorted beyond vagary
she rides
the accuser
swinging tides
like recalcitrant skirts

her solitude breeds memory
heaves it to birth
mocks the still-born

moon, I remember -
your light a scalpel thrust
from a mouth of white bone

even through glass
I mirror your loneliness
walking in warm rooms

sometimes I wish you
no more than a thumbprint
on the edge of the sky

Benjamin Broening - Nocturnes/Doubles

Nocturne/Doubles for piano and computer is the second in a series of works for instrument and computer. Doubles is a term used in 17th- and early 18th-century French music for a technique of variation in which more or less elaborate ornamentation is added to the original melody, while the supporting harmonies remain the same. The Doubles series takes this idea as its starting point and applies the variation technique to the timbre of the soloist as well as the pitched material. The computer also responds to the piano's music; sometimes confirming (doubling) and summarizing, sometimes extending, altering or recontextualizing the piano's melodic and harmonic material.

Paul Elwood - Among Vanished Aviators

Among Vanished Aviators is for 2-channel recording and live five-string banjo and voice (through a comb filter). It was composed in 2001-2002; a version was presented as a work in progress at the 2001 Cold Alternativa Festival in Moscow, Russia, on December 13, 2001. The original sound sources for the recordings were drawn from a recording of air-to-ground flight transmissions and from samples drawn from the five-string banjo. All manipulation and editing was performed through MAX/MSP and Protools. "O Death," an American folk tune, makes an appearance approximately half-way through the composition.

Sever Tipei - Curses

Curses (1996), for solo male voice, female backup group, and computer-generated tape. The poem, written in 1927 by Tudor Arghezi (1880-1967), is delivered in Romanian, its original language. The chanted recitation is supported by the backup group's surrealist interventions and accompanied by pre-recorded as well as by computer generated-sounds on tape. The intense imagery of the text has few, if any, parallels in Western literature, and here it is both treated metaphorically (a gloomy reflection on a decaying, doomed world) and taken at face value—a perverted prayer capable of triggering dreadful events.

David Taddie - Luminosity

Use of the stereo field produced by electronics to increase the apparent acoustical space of a solo instrument is a process which has interested me for a long time. Luminosity makes extensive use of digitally processed flute samples as well as purely synthesized sounds to aurally "illuminate" the harmonic fields implied by the flute's lines and to expand the flute's apparent acoustical sound space. The piece is in a loosely structured ABA but with new "accompaniment" in the tape part when the flute returns to its earlier material.

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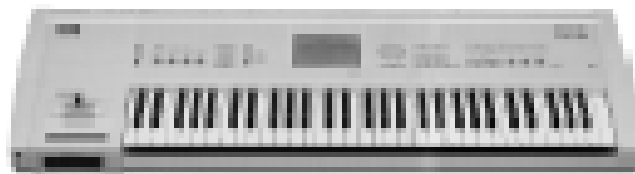
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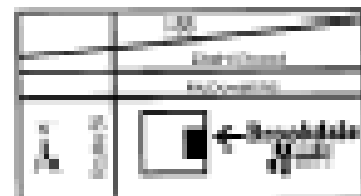


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Composer Biographies

Jesse Allison has written music and received commissions for a wide variety of mediums: from traditional instruments and ensembles (choir, wind symphony, solo instruments) to electronic music and interactive installations. He has won a number of awards including first prize at the International Festival of Choral Music 2000 in Jihlava, Czech Republic. His recent works in interactive sound installations have been exhibited at the Belger Art District, the International Visual and Performing Arts Center in Kansas City, the Kemper Museum of Contemporary Art, and at the International Computer Music Conference in Sweden. He is pursuing a Doctoral degree in Music Composition at the University of Missouri-Kansas City under Paul Rudy, James Mobberley, Zhou Long, and Chen Yi.

Larry Barnes is currently professor of music and Bingham Fellow for excellence in teaching at Transylvania University in Lexington, Kentucky. He holds degrees from the Cleveland Institute of Music and a Doctor of Musical Arts degree in composition from the Eastman School. His compositions have been featured on contemporary music programs in Barcelona, Brussels, Darmstadt, New York City, Los Angeles, Atlanta, Cleveland, Cincinnati, Memphis, San Antonio, San Diego, San Francisco, St. Louis, and numerous other locations. His *Solar Winds* won the Cleveland Orchestra Composition Award. His *Morning Gigue* was recorded by the Slovak Radio Symphony and released on compact disc in 1998. Commissions include music for Bertram Turetzky, Marilyn Mason, the Cincinnati Composers' Guild, Kentucky Music Teachers' Association, and Sine Nomine Singers. Barnes is the recipient of a National Endowment for the Arts Composer Fellowship, two Kentucky Arts Council awards, eighteen ASCAP awards, and the Howard Hanson Prize. His music is published by Southern and SEE-SAW Music Corporations. In 1992 Barnes toured Ireland as an AI Smith Award recipient. In 2001 he participated in a Council for International Educational Exchange tour of China as part of his study of non-Western traditional music. He is currently composing music for a pilot series for Florida Public Television.

Barnes has also maintained a strong performance career. He joined the Eastman Wind Ensemble for a performance of music by Hanson, Schwantner and Copland at Lincoln Center and for a subsequent recording on the Phillips label. He has performed solo recitals in Cleveland, at the Luzerne Music Center in Lake Luzerne, New York, in San Antonio and in Lexington. Barnes has performed his own works at numerous conferences and festivals and has worked extensively with inside-the-piano techniques. He has also performed chamber music with members of the Philadelphia Orchestra, Albany Symphony, San Antonio Symphony, and Lexington Philharmonic.

Ryan Beavers recently received his MM degree in Composi-

tion at the University of Texas at Austin, where he studied with Dan Welcher, Donald Grantham, Russell Pinkston, Kevin Puts, Kevin Beavers, Rick Lawn, and Mark Schultz. His music has been performed by the Solaris Quintet and the Missouri Quintet, and at various festivals and conferences, including Music01 and Music02, the Czech-American Summer Music Institute Workshop (CASMI), the LaTeX Festival of Electro-Acoustic Music, the 3rd Annual SCI Student National Conference, the 2002 New Music Festival in Columbia, Missouri, and the 2002 SCI National Conference. His *Woodwind Quintet No. 2* was the regional winner in the 2002 SCI/ASCAP commission competition, and *Pale December*, his piece for flute and piano, was a finalist in the Sounds New concert series in Kensington, California.

Brian Belet is a composer, performer, and theorist (reclaiming the exploratory definition of the term) living in Campbell, California (four miles from the San Andreas fault line). His interest is in composing music which does not yet exist and which would not exist without his intervention. His compositions, for acoustic and electro-acoustic media, have been performed in the United States, Europe, South America, and Asia. His research activities involve algorithmic composition, real-time software sound synthesis, real-time computer improvisation, and microtonal theories. He performs primarily contemporary music using Kyma, computer controllers, bass, guitar, and viola; and in 1995 he co-founded the contemporary ensemble Janus with San Francisco composer Jim McManus.

Dr. Belet has scores published by the Society of Composers, Inc., Warner Brothers/Belwin-Mills Publishing Corp., and the International Trombone Assoc. Press; and music recorded on the Consortium to Distribute Computer Music, the Society of Composers, Inc., and Frog Peak Music CD labels. He has received composition awards from the National Foundation for Advancement in the Arts, Arts Midwest/Meet the Composer, and the Arizona Composers Forum. His research has been presented at conferences in North America, Asia, and Europe; with publications in *Perspectives of New Music* and the *Proceedings of the International Computer Music Conference*. He teaches on the music faculty at San Jose State University.

Member: the International Computer Music Association, the Society for Electro-Acoustic Music in the United States, the Society of Composers, Inc., and BMI.

Kari Besharse completed her undergraduate studies in composition at the University of Missouri at Kansas City in 1998. While there, she studied with James Mobberley, Robert Cooper, and Gerald Kemner. Kari completed her Masters degree at the University of Texas with Russell Pinkston and Donald Grantham. Her compositional interests include both acoustic and electroacoustic/computer composition. She is

also dedicated to writing new music for the guitar, her main instrument. Recent performances include the premier of her new electro-acoustic work *Small Things* at The Hyde Park Theater in Austin, Texas and a performance of *Four Songs* at the 2001 June in Buffalo Festival. In 1999, her electronic piece, *Something Buried*, was chosen to be choreographed for the EARS and FEET concert series at the University of Texas at Austin. Her flute solo, *Rings*, was chosen as a finalist in the 2000 INMC competition. Kari is currently a doctoral student at the University of Illinois.

Benjamin Broening's compositions have been widely performed across the United States and in Europe and Asia. He has written works for many media, including orchestral, choral, chamber and electroacoustic music. Recent commissions include a new choral/orchestral work for the Connecticut Choral Society and the Grace Choral Society of Brooklyn, a cantata for the Charlotte Symphony and the Oratorio Singers of Charlotte, a clarinet concerto for the Interlochen Arts Academy Wind Ensemble, a multi-media cantata for Hampton-Sydney College, chamber works for Quorum Chamber Arts Collective and *Currents* new music ensemble, three choral works for the Virginia Glee Club, an orchestral piece for the Riccioti Ensemble (Netherlands), music for theater and dance, as well as numerous solo works for performers around the country. A recipient of the Presser Music Award, Broening has also received recognition and awards from the American Composers Forum, from the Norfolk and Bowdoin Chamber music festivals, as well as from Yale, Christ's College, Cambridge, University of Michigan and the University of Richmond. His *Variations/Doubles* for saxophone and computer has been released on the Equilibrium label, and his *Via Negativa: The Cloud of Forgetting* has been released on the Centaur label. His *Scena and Scena/Doubles* will be released on the Centaur label in 2003. Broening is the founder and artistic director of *Third Practice*, an annual festival of computer and electronic music at the University of Richmond, where he is Assistant Professor of Music and Director of the Computer Music Studios.

Zack Browning is an Associate Professor of Music Composition and Theory at the University of Illinois. He has received grants from Meet The Composer, National Endowment for the Arts, ASCAP, and the Georgia, Illinois and North Carolina Arts Councils. His composition *In Time* received first prize in the Arts 96 Midwest Composers Competition and Honorable Mention in the International New Music Composers Competition. In addition, *Quintet for Winds* was a finalist for the Politis Competition Prize and his work *Impact Addition* received Honorable Mention for the 1998 Auros Group for Contemporary Music Composition Competition. Browning has also been awarded an Arnold O. Beckman Research Award from the University of Illinois for his work in computer music composition. Browning recently received a Chamber Music America Commission for a new work for the Bang On

A Can All Stars for 2003 and received an Illinois Arts Council Composers Fellowship for 2001-2002. His music has been performed at such festivals as the Asian Contemporary Music Festival (Korea), Atlanta New Music Festival, Bang On A Can (New York), Composers Choice Festival (Ireland), Imagine 94 (Memphis), SCAN 97 (Small Computers in the Arts Network, Philadelphia), Sonorities Festival (Belfast) and at the 18th Festival of Electro-acoustic Music at Skinneskatteberg, Sweden. Browning is a member of ASCAP and his music is published by Manduca Music Publications and Brixton Publications, and is recorded on Calcante Recordings, Capstone Records, Coronet Records and Veriatza Records.

George Brunner has created and performed electro-acoustic and computer music with John Cage, James Tenney, Morton Subotnick, Pauline Oliveros, Joan La Barbara, Charles Dodge, Iannis Xenakis, Vinko Globakar and others at venues such as Merkin Hall, DIA Art Foundation, Symphony Space, Alternative Museum, Experimental Intermedia, and California Institute of the Arts. "Striking, sonorous music" says John Rockwell of The New York Times describing Brunner's music. His music has been performed all over the United States, in Europe, Asia, and South America. He has provided sound design and underscoring for One Dream Theater in Manhattan, created original scores for Hong Kong video artist Derek W.K. Chang, and composed *Crescent Ridge* for The Brooklyn Dance Theater. He has received commissions from the contemporary music Relache Ensemble from Philadelphia, the PIAP Ensemble for percussion from São Paulo, Brazil, American oboist Libby Van Cleve, and American double bassists Nancy Merriam and Robert Black. *Ear Shot*, his structured improvisational work for 2 – 8 performers, won first place in a DNC International Competition for Notation and was displayed at the Wooster Gallery in SOHO, New York and at galleries in Columbus, Ohio and San Francisco, California. *She Stood Weeping*, a piece for modified B \flat clarinet/live dsp/pre-recorded clarinets (bass, contrabass, contralto, B \flat), based on a text by Pope Innocent III, featured American clarinetist Todd Brunell in a special performance at the festival to celebrate the 25th anniversary of The Society for Electro-Acoustic Music in the United States (SEAMUS).

Brunner has served as composer-in-residence at EMS (electro-acoustic music studios) in Stockholm, Sweden and Kungliga Musikhögskolan in Stockholm (Royal College of Music in Stockholm), Sweden. A recent recipient of a research grant from the Svenska Institutet of Sweden, he is at present writing a book on Text Sound Composition and is considered an authority on the subject.

Brunner currently serves as Director of Music Technology for the Brooklyn College Conservatory of Music and is the founder of the Brooklyn College Electroacoustic Music Ensemble, which under his direction produces an annual CD. He also founded and coordinates the biannual International Festival of Electro-Acoustic Music at Brooklyn College, New York City.

Nicole Carroll is a senior composition major at Arkansas State University who will graduate in May 2003. She is active as a bassoonist and a composer of acoustic and electronic music. She has studied composition with Jared Spears, Don Freund, David Cutlter, and currently studies with Tim Crist. Her works are performed regularly at ASU. Her pieces have also been performed at the Delta Composer's Forum in 2001 and 2002, at the Brevard Music Festival in North Carolina in 2001, and at Electronic Music Midwest in 2002. Carroll has helped establish the electronic music program at ASU and has developed the multimedia program with artist Chris Cheadle. In the spring of 2003 she will be attending Music Academy in Krakow, in Krakow, Poland, where she will study with Krzysztof Penderecki, among other composers.

Ricardo Climent was born in Valencia, Spain, in 1965, and completed a PhD in composition at the Queen's University of Belfast and a Master in Music Technology. His musical output ranges from acousmatic composition to large scale instrumental works involving the use of live electronics and also collaborations with visual artists. His performances have taken place in Europe and America in specialised music festivals such as: ICMC-Cuba, Brazilian symposium on computer music, Rencontre de la creation musicale-Bordeaux, Sonorities-Belfast, Punto de Encuentro-Spain, Sonic Arts Network conferences-UK, Club Diario Levante, Spring in Havana, Ruidos-Mexico, Northern Ireland Now-Munich, Ciber@rt-Spain, Music at Night-Boston, CDMC-Madrid, RMA conference-Huddersfield, Musica Musikaren-Vitoria, Sounds Electric-Ireland to mention a few. His research interests focus on the use of live electronics for human interaction in the compositional and performance environment. In 2001 and 2002 commissions arise from the Spanish "Instituto Valenciano de la Musica." Ricardo is Lecturer in Music Technology at the Queen's University of Belfast. He also holds degrees in Economics at the University of Valencia and Fufap-Alcala de Henares, Madrid.

"As a composer, or in my case as a sonic artist, one needs to perceive the environment and our sound world in a unique way to make the music being distinctive." R. Climent

Christopher Coleman (b. 1958, Atlanta, GA) composer, conductor, trombonist, is currently Composition Coordinator of the Hong Kong Baptist University Department of Music and Fine Arts. He has also taught at the University of Chicago, DePaul University, Columbia College, and in the Interlochen Center for the Arts summer program. He earned his Ph. D. from the University of Chicago where he studied composition with Ralph Shapey and Shulamit Ran. While at the University of Pennsylvania, where he earned the M.A. in composition, he studied with George Crumb, George Rochberg, and Richard Wernick, among others. He has received commissions from the Hong Kong Bach Choir and Orchestra, the Hong Kong Composers' Guild, the DuPage Symphony Orchestra, the Chicago-area chapter of the American String Teachers'

Association, and the University of Georgia Trombone Choir, among others. He has been awarded first place in the Percussive Arts Society Percussion Ensemble Composition Contest and the ASUC/SESAC Composition Contest. His music is published by Theodore Presser, Ensemble Publications, C. Alan Publications and Crown Music Press.

Michael Collins was born on November 10, 1984. He has lived in Basehor, Kansas, his whole life. Michael is a recent graduate as valedictorian at Basehor High School, in May 2002. He is currently a sophomore, majoring in music technology and audio engineering at Kansas City Kansas Community College. This is Michael's debut as an electronic composer. Michael also owns and operates Crawl In Studio based in Bonner Springs, Kansas, where he records and produces local talent.

Ian Corbett see Festival Staff Biographies

Paul Elwood's music has been performed at the Darmstadt International Summer Courses for New Music, June In Buffalo, the North American New Music Festival, and at the American Academy in Rome, where Elwood was the Southern Regional Visiting Composer. Ensembles that have given voice to his music include the Charleston Symphony Orchestra, Tambuco (the Mexican Percussion Quartet, Mexico City), the Scottish Chamber Orchestra String Quartet, the Dehler String Quartet (Weimar, Germany), and the Wichita Symphony Orchestra.

Elwood is the recipient of a 2001-2002 North Carolina Arts Council Fellowship; third place winner in the 2002 Third Edition Computer Music Competition "Pierre Schaeffer;" a 2001 recipient of a North Carolina Regional Artist Project Grant; the winner of the 2000 Sigma Alpha Iota Inter-American Music Awards for a solo piano work, Vigils; and a 2000 Herb and Hannah S. Cohn Fellowship recipient and returning 2003 fellow at the Djerassi Artist Residence Program, Woodside, California.

In addition to composing, Elwood is an active performer on the five-string bluegrass banjo. The 1986 first place winner in the Kansas State Bluegrass Banjo Championship, he performs regularly in the realms of bluegrass, free improvisation, and new music. "Elwood is a wonderfully discreet banjo player," stated the Buffalo News. "He played restricted scalar lines and disjunct lines with a feeling for exactness." And the Ann Arbor News described "the astounding Paul Elwood, who turned his banjo every which way and loose. Elwood really turned people upside-down with his no-holds barred approach, pickin' like mad or soulfully strumming."

Lawrence Fritts received his Ph.D in Composition from the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is Associate Professor of Composition and Theory at the University of Iowa, where he directs the Electronic Music Studios. He has received awards

from the Bourges International Electroacoustic Music Competition, the International New Music Consortium Competition, the International Institute for Advanced Studies in Systems Research and Cybernetics, and the University of Iowa Arts and Humanities Initiative. His music is recorded on the Innova, Frog Peak, Riax, Tempo Primo, and Southport Composers labels.

Jonathan Hallstrom (b. 1954) teaches music theory and composition at Colby College, Waterville, Maine, where he also conducts the Colby Symphony Orchestra and directs the electronic music studio. He has served as Consulting Director for the Juilliard Music Technology Center, and has been the recipient of grants and fellowships from the Rockefeller, Exxon, and Sloan Foundations. Mr. Hallstrom is widely known as a conductor, composer, and for his work in computer-aided composition systems design and real-time interactive music systems.

Mara Helmuth composes for computer and acoustic instruments and creates software for music composition. She is Associate Professor in Composition and the director of (ccm)², the College-Conservatory of Music Center for Computer Music at the University of Cincinnati. She has had numerous performances in within the United States and internationally, including conferences of the International Computer Music Association and Society of Electroacoustic Music in the United States. Her tape music includes *Abandoned Lake in Maine* (1997), based on loon sounds, *Mellipse* (1989, 1995), which won third prize in the 1990 NEWCOMP computer music competition and the new bugs and ice: *A Question of Focus* (2002) based on natural sounds. Collaborations for percussion and computer with Allen Otte are heard on the Electronic Music Foundation compact disk *Implements of Actuation (EMF 023)* and in the monodrama *Clotho: the Life of Camille Claudel*. Her writings have appeared in the monograph *Audible Traces*, and in the *Journal of New Music Research, Computers and Mathematics with Applications and Perspectives of New Music*. Collaborations in sound and animation with Mary Beth Haggerty produced the video "(e)," and with Aladin Ibrahim produced an application for creating systematically coordinated granular synthesis sound and animation. Her software for UNIX platforms includes *Stoch-Gran* (1991 NeXTstep, IRIX, Mac OSX) for granular synthesis, *Patchmix* (1989, X, NeXTstep and IRIX), an instrument builder interface to the Cmix music programming language and *Collage* (1995) for the Sound Colors installation. The most recent programming project is *Internet Sound Exchange*, for high bandwidth computer music improvisation between remote hosts on Internet 2. She currently lives in Cincinnati with her two year old dog, Sasha.

Born in Chicago, IL in 1957, she enjoyed playing the piano and guitar, collecting and polishing rocks, read avidly and wrote poetry as a child. At the University of Illinois at Urbana-Champaign she studied piano and music theory as

well as Chinese philosophy, botany and psychology. Graduating with a B.A. in Music in 1979, she played in a rock band called Heat Treatment and a Balkan folk music group, studied Tai Chi Ch'uan and announced a new music program "New World Music" on community radio station WEFT, Champaign, IL. Continuing to study composition and electronic music, she received the Master of Music in composition from UI in 1986. Her primary teachers were Scott Wyatt, Herbert Brun, Sal Martirano, Ben Johnston and Morgan Powell. At Columbia University in the D.M.A. program, she worked with Brad Garton in computer music, and George Edwards, Chou Wen Tsung and Martin Boykin. She taught a MIDI course at New York University and then taught at Texas A&M University 1993-1995, until she came to the University of Cincinnati. More information can be found at <http://meowing.memh.uc.edu/~mara>.

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 became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years, from 1974-1994. While much of his music is electronic and computer-generated, he has also composed music for orchestra, ensembles, soloists, and electronic instruments in live performance. His computer music, especially his *Timbre Studies and Improvisations*, has concentrated on developing unusual, creative, and non-instrumental qualities of sounds. He has been a member of the American Composers Alliance since 1974 and served as Secretary-Treasurer of the Board of Governors from 1996 to 2002. In 2002, he was elected President. He also served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days ever held outside of Europe. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998 and 2001 to 2002 he was Director of the Aaron Copland School of Music at Queens College of the City University of New York.

Gregory J. Hutter studied at Western Michigan University (BM), the University of Michigan (MM) and Northwestern University (DM, ABD). He has served on the music faculties of Northwestern University and Concordia University at River Forest (IL) and has recently joined the music faculty at DePaul University in Chicago. His extensive catalog of compositions includes orchestral, solo and chamber works, music written for theater and modern dance, and works for electronic and computer media. His music has been presented at various venues, conferences and academic settings throughout North America and Europe. Recent performances have taken place at the Festival Musica Moderna (Lodz, Poland), the Society of

Composers, Inc. national and regional conferences, the Syracuse Society for New Music, the Midwest Graduate Music Consortium's Fifth Annual Meeting at the University of Chicago, June in Buffalo, Music 2001 (Cincinnati College-Conservatory), the American New Arts Festival (Akron), and the North American Music Festival (Boca Raton). Mr. Hutter was the First Prize recipient in the Fourteenth Annual Young Composers' Competition for 2000, given by the Center for Creative Arts at Austin Peay State University. In 2001, he won the Second Prize in the Chicago Union League Civic and Arts Foundation competition for original piano music. Mr. Hutter has also received awards and honors from the Britten-on-the-Bay International Competition Series IX, Brazilmusikanta Publications, the Society of Composers, Inc., Northwestern University, the American Composers Orchestra, and the American Society of Composers Authors and Publishers (ASCAP). His many distinguished teachers include Ramon Zupko, C. Curtis-Smith, Michael Daugherty, William Bolcom, Evan Chambers, M. William Karlins, Alan Stout, and Marta Ptaszynska.

James Ieraci (b. 1973) has been hailed as a "creative and evocative new voice" by the Santa Barbara Independent. He received a Master's degree in Music Composition from the University of California at Santa Barbara, and undergraduate degrees in Music Composition and Music Education from Rowan University in Glassboro, New Jersey. He has studied composition with Harold Oliver, William Kraft, Curtis Roads and Karen Tanaka; and drums and percussion with Dean Witten, William Kraft and Jon Nathan. Mr. Ieraci's compositions, which are published by Penn Oak Press, have been performed by numerous percussion ensembles in the USA and Mexico (including the Eastman School of Music and Ithaca College groups), mezzo-soprano Jody Kidwell, the Philadelphia Settlement Players, violinist Sarn Oliver of the San Francisco Symphony, and Members of the Ensemble Green. Mr. Ieraci has received awards from the Santa Barbara Music Club, Léni Fé Bland Foundation, nine Corwin Composition Awards and the W. Clark Pfleeger Medallion Award. He has recorded with the Rowan University Percussion Ensemble on Encounter Records, and his commissioned work *Circles* will be recorded by percussionist Randy Rudolph in 2003. In addition, Mr. Ieraci has recently been commissioned by the Le Bow Trio. Currently, he is pursuing a Ph.D. in Music Composition at the University of California Santa Barbara.

Mikel Kuehn received degrees in composition from the Eastman School of Music (Ph.D., M.A.) and the University of North Texas (B.M.). Kuehn's music has received awards and honorable recognition from ASCAP, BMI, the Chicago Symphony Orchestra (2000 and 2002 First Hearing Contests), Eastman (Hanson and McCurdy Prizes), the League of Composers/ISCM, the University of Illinois Salvatore Martirano Memorial Composition Contest, and the Luigi Rusolo Competition (Italy). His music has twice been selected to

represent the United States abroad (by ISCM and SEAMUS), in both the acoustic and electro-acoustic mediums, and has been programmed on concerts and conferences by the Birmingham Art Music Alliance, the Bonk Festival, Cycle de concerts de musique par ordinateur (Université Paris 8), the Civic Orchestra of Chicago (Cliff Colnot, cond.), pianist David Burge, Ensemble 21, Festival Elektrokomplex (Vienna), the Florida ElectroAcoustic Music Festival, Harvey Sollberger and the New York New Music Ensemble, the International Computer Music Association, the June in Buffalo Festival, the League of Composers/ISCM, members of the New Millennium Ensemble, the Orpheus Chamber Music Series, the Society of Composers, Inc., Sonic Residues 02 (Australia), et al. Kuehn's *Between the Lynes* has been described as having "sensuous phrases ... produc[ing] an effect of high abstraction turning into decadence" by author and New York Times critic Paul Griffiths. He has delivered papers at national conferences of the Society of Music Theory and the Society of Composers, Inc. and is the author of nGen, a free multi-platform computer music application. Currently Assistant Professor of Composition at Bowling Green State University, he is Coordinator of the Composition Area and directs the New Music Ensemble.

Stan Link is currently the Assistant Professor of the Philosophy and Analysis of Music in the Composition-Theory Department at Vanderbilt University's Blair School of Music, where he teaches composition, theory, interdisciplinary arts courses, and theory of film soundtracks. He holds a Bachelor of Music in Composition and Music History from the Oberlin Conservatory. He received his M.F.A. and Ph.D. in Composition from Princeton University where he studied computer music with Paul Lansky. He has also studied with Roman Haubenstock-Ramati at the Institute for Experimental and Electro-Acoustic Music at the Vienna Hochschule für Musik, with Mario Davidovsky at the Wellesley Composers Conference, and with Louis Andriessen at the Atlantic Center for the Arts. Additionally he has worked in Vienna at the Austrian National Library in its Alban Berg Collection, and at Universal Edition publishing. Prior to Vanderbilt, his academic posts were at La Trobe University in Melbourne, Australia, and at the University of Illinois, Urbana-Champaign. Stan Link has been honored as one of Vanderbilt University's top five professors by its Student Government Association Arts and Science Council and its Mortar Board Honor Society. He has presented papers at national and international conferences on computer music, popular music, film soundtracks, and noise. His written publications include articles in *Perspectives of New Music*, *Mikropolyphonie*, *Computer Music Journal*, *Music Theory Spectrum* (forthcoming), and *American Music* (forthcoming), and the proceedings of the Connecticut College Biennial Symposium on Technology and the Arts. His musical works are performed in Europe, Australia, and the U.S. In March of 2003 his most recent work, *LAPseDANCE* will be premiered by the Nashville Ballet.

Cort Lippe studied with Larry Austin, USA; G.M. Koenig, Paul Berg, Institute of Sonology, Netherlands; Iannis Xenakis, CEMAMu, University of Paris. He has been employed eight years at IRCAM developing real-time applications and giving courses on new technology in composition. His composition prizes include: Irino Prize, Japan; Bourges Prize, France; El Callejon Del Ruido Algorithmic Music Competition, Mexico; USA League-ISCAM Competition, USA; Leonie Rothschild Competition, USA; Music Today Competition, Japan, New-comp Competition, USA. Honorable mentions include: Prix Ars Electronica 1993, 1995, Austria; Kennedy Center Friedheim Awards, USA; Sonavera International Tape Music Competition, USA; Luigi Russolo Competition, Italy. Recordings: ALM, ADDA, Apollon, CBS-Sony, Centaur, Classico, SEAMUS, MIT Press, Hungaroton Classic, Harmonia Mundi, EMF, ICMC, and Neuma. He is presently associate professor of composition and director of the Hiller Computer Music Studios, the University at Buffalo, New York.

Tom Lopez began composing at Oberlin College while taking courses in electronic music, continuing his studies with Morton Subotnick at CalArts and completing his doctoral degree at the University of Texas at Austin. He was awarded a Fulbright Fellowship as a composer-in-residence at the Centre International de Recherche Musical in Nice, France. For his work, *Vocal Sketch #2*, he was awarded a Grant for Young Composers by ASCAP. His work, *Hollow Ground II*, was released on a SEAMUS CD in 1997. The recipient of several ASCAP Standard Awards, his music has been performed in France, England, Germany, Netherlands, Portugal, Australia, Argentina, Brazil and throughout the United States including The Kennedy Center. His compositional endeavors have been supported by Meet the Composer, the NEA, the Betty Freeman Foundation, the Knight Foundation, and include artist residencies at the Atlantic Center for the Arts, Villa Montalvo, and Djerassi. Tom is currently teaching at the Oberlin Conservatory.

Eric Lyon composes in digital, acoustic and hybrid media. He is a founding member of the annual Bonk Festival of New Music. His compositional aesthetic is dedicated to non-linearity and extra-terrestrial reference. Lyon has taught computer music at Keio University, the Academy for Media Arts and Sciences (Gifu, Japan), and currently teaches in the Dartmouth Music Department. His song cycle *White House 1980* was recently performed at UMass Dartmouth in an arrangement by James Bohn, and his latest contribution to music theory is a paper on the electronic counterpoint of Aphex Twin, delivered to the Experience Pop Music Conference in Seattle. Some of Lyon's music and sound manipulation programs are available from <http://arcana.dartmouth.edu/~eric>.

Andrew May is Assistant Professor of Music and Director of Music Technology at the University of Colorado, Boulder. He previously taught theory, composition, and technology

at Mississippi State and UW La Crosse. May studied at UC San Diego (Ph.D. 2000, composition), Cal Arts (MFA 1994, composition and violin), Yale (BA 1990), and IRCAM (Stage 1998). His primary teachers were Roger Reynolds, Mel Powell, and Jonathan Berger (composition) and Miller Puckette (computer music). May's music has been performed in Germany, Japan, Greece, Switzerland, and US cities including Chicago, Philadelphia, St. Louis, and Los Angeles. May's *Retake* (flute and computer, 2001) was presented at the 2002 SEAMUS National Conference;

Shimmer (piano and tape, 2002) has already received several performances. In September 2002 he will present research on Charles Ives' music at the CMS National Conference. SEAMUS and EMF Media have released recordings of May's work as a composer, and as a violinist he can be heard on CRI.

Mike McFerron see Festival Staff Biographies

Larisa Montanaro (b. 1972) is currently completing her doctorate at the University of Texas at Austin. She has studied electronic composition with Paul Steinberg, Russell Pinkston, and Stephen Montague. Awards include first prize in the 24th International Competition of Electroacoustic Music Russolo 2002, and an honorable mention in the 27th International Electroacoustic Music and Sonic Art Competition at Bourges. In addition to being a composer, Larisa is a singer specializing in modern music, while also performing song/vocal literature from the 12th through the 20th centuries. She is currently collecting works for inclusion in her dissertation, "A Singer's Guide to Performing Works for Voice and Electronics."

Paul A. Oehlers is currently Visiting Lecturer of Composition-Theory at the University of Illinois at Urbana-Champaign where he is also completing his doctorate. He holds a Bachelor of Music degree in composition and a Master of Arts degree in music education from the University of the Arts, as well as a Master of Music in composition from the University of Illinois.

His compositions have been performed in the United States, Canada, Latin America, South America, Europe, and Asia including performances at the Society for Electro-acoustic Music in the United States national conferences, the International Computer Music Conference, the Gamper New Music Festival, the College Music Society National Conference, the Seoul International Electro-acoustic Music Festival, the Institut für Neue Musik und Musikerziehung—Darmstadt, Germany, the Studio PANorama in São Paulo, Brazil, and the VII Annual Brazilian Electronic Music Festival, as well as a 1987 command performance for former United States President Ronald Reagan.

Also active as a film producer and composer, his works have been shown at the Berlin International Film Festival, the Philadelphia Festival of World Cinema, ESPN's EXPN Tube 2000 Film Festival, the Light Plays Tricks Festival, the

Angelciti Film Festival, the ShortTV.com Film Festival, and the WHYY-TV (PBS) Independent Images Film Festival, as well as on iFilm.com, zeroonefilms.com, beigenet.com, movieflix.com, infopost.com, and atom-bomb.com.

Ronald Keith Parks has been an active composer of acoustic and electronic music for over twenty years. His diverse output includes large orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music.

His compositions and papers have been selected for inclusion at numerous national and international festivals and conferences including the Florida Electroacoustic Music Festival, the Society for Electroacoustic Music in the United States conference, the International Computer Music Conference, the Electronic Music Midwest Festival, the National Flute Association's annual conference, The Australian Flute Festival, Society of Composers' conferences, The Two-Sided Triangle concert series in Essen Germany, the NextWave~ festival in Melbourne Australia, the Earfest and Computer Music at SUNY Stony Brook series, the Unbalanced Connection concerts at the University of Florida, the Timara Faculty and Guests Concert series at Oberlin College, the Hyperdrome arts festival at the University at Florida, Southeastern Composers' League concerts, the College Music Society composers' concerts and numerous performers' and composers' concert recitals. Dr. Parks' research into granular sampling and granular synthesis method has been presented in the Amsterdam Catalogue of Csound Computer Instruments and the Csound Catalog.

His honors and awards include two Giannini Scholarships for Music Composition plus the Chancellor's Award for Excellence at the North Carolina School of the Arts, three Graeffe Memorial Scholarships for Composition, and the Presidential Recognition Award at the University of Florida. His flute quartet Counterparts was selected as the set piece for the 2002 Australian Flute Festival quartet competition. He was commissioned by the North Carolina School of the Arts' International Music Program to write a work for their 1988 European tour and was awarded a grant from the Semans Creative Arts Foundation for the

Timothy Place is currently a doctoral fellow at the University of Missouri-Kansas City, under the direction of Jim Moberley, Paul Rudy, and Chen Yi. His primary interest is in using digital media to expand the possibilities of instruments and composition. He serves on staff for the Impact Center at UMKC as well as being composer-in-residence for Kansas City Public Schools. Mr. Place's music has been performed in Asia, Europe, Latin America, and throughout the United States. Performances include the 2000 Seoul International Computer Music Festival, Spring in Havana 2000, the 2000 Florida Electronic Music Festival, the 1999 International Trombone Festival, the 2000 Santa Fe International Electroacoustic Music Festival, the 1999 SEAMUS National Confer-

ence, the 2000 Kansas City Festival of Electronic Music, and the 2001 Music Without Walls? Conference in Leicester, UK.

William Jason Raynovich is currently Visiting Assistant Professor of Music Theory and Composition at Chicago State University. His works have been performed at June in Buffalo, Electronic Music Midwest, Crane New Music Festival, and the Millennium Music Festival in Macon, Georgia. Also an accomplished cellist, Raynovich has premiered works by Christian Wolff, Paul Oehlers, himself, and several other emerging composers. He has performed works by Feldman, Cage, Wolff, Crumb, Lutoslawski, Webern, and Berio. Raynovich is currently the Artistic Director for the MAVERICK Ensemble, which specializes in the music of living composers. He is also Artistic Director of the MAVERICK Festival which featured eighty different works in eight concerts throughout Chicago and Urbana, Illinois.

Patricia Ann Repar, composer and performer, was born in the Niagara Region of Ontario, Canada. She earned her B.F.A. in composition and ethnomusicology from York University in Toronto. The pursuit of this degree was frequently interrupted with performance tours as a professional musician—rock 'n roll, piano bars, musical theatre and jazz. Returning to academia, she earned an M.A. in composition from Brown University, where she also continued studies in ethnomusicology, and then a D.M.A. in composition/theory from the University of Illinois at Champaign-Urbana. Her teachers include William Brooks, Herbert Brün, Morgan Powell, Ron Nelson, Gerald Shapiro, David Mott, and Martin Bresnick.

Alongside her study of music Repar has gained substantial experience in contemporary theatre, dance, and video production. Having taught in Ecuador for two years and traveled in northern, eastern and western Europe, Cuba, the Middle East, Central and South-East Asia, her pieces reflect not only an interest in multimedia but in multiculturalism. They encompass a wide range of instrumentation and technical concerns and have been performed throughout the United States and Canada and in various parts of Australia and South America. Repar is currently working on a piece for trombone and tape commissioned by Debra Taylor of the New Mexico Symphony Orchestra.

At the University of New Mexico Dr. Repar supervises the computer music lab and teaches Composition, Computing for Musicians I and II, and Enhancing Health Through Creative Encounters. For the past four years she has been working as an artist-in-medicine and recently designed and implemented a new Arts-in-Medicine program for the University of New Mexico Hospital. Repar is also a consultant and music examiner for the International Baccalaureate Organisation based in Wales.

Paul Rudy see Festival Staff Biographies

James Paul Sain (b. 1959) is an Associate Professor at the

University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He is the founder and director of the internationally acclaimed annual Florida Electroacoustic Music Festival. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at national and international societal events including the Society of Composers, Inc., Society for Electro-Acoustic Music in the United States, College Music Society, American Guild of Organists, T.U.B.A., International Clarinet Association, World Saxophone Congress, North American Saxophone Alliance, Southeastern Composer's League, Southeast Horn Workshop, and on the Computer Music at Clark [U.S.A.], Arts Now [U.S.A.], Discoveries [U.K.], and Sonoimágenes [ARGENTINA] concert series. International residencies include those at the Swedish Royal Academy, University of Lanús (Buenos Aires), Folkwang-Hochschule Essen, and EMS (Stockholm). Dr. Sain is currently an Executive Committee Member of SCI and an elected member of the American Composers Alliance. His music is available in print from Brazinmusikanta and on CD on the Capstone label.

David Taddie, a native of Cleveland, Ohio, holds undergraduate and graduate degrees in composition from Cleveland State University and the Ph.D in composition from Harvard University. His principal teachers were Bain Murray, Rudolph Bubalo, Edwin London, Donald Martino, Bernard Rands, and Mario Davidovsky. He is currently Assistant Professor of Music at West Virginia University where he heads the Electronic Music Studio. His works have been performed throughout the United States by ensembles such as the Cleveland Orchestra (educational series) Alea III, the New Millennium Ensemble, The Cleveland Chamber Symphony, the California Ear Unit, the Core Ensemble, the Cabrini Duo, the Gregg Smith Singers, and other contemporary music ensembles. He has received a Charles Ives Scholarship from the American Academy of Arts and Letters, the Adelbert Sprague, Francis Boot and Bohemians prizes from Harvard University, the Kaske Fellowship to the Wellesley Composers Conference, and in 1995 was named the Music Teachers National Association-Shepherd Distinguished Composer of the Year.

Peter Terry has been described by The Los Angeles Times as a composer with a "prodigious ability to write virtuosic melodic lines and ostinatos." Journal SEAMUS writes, "Terry has developed an individual style, both as a composer and a performer, for the electronic wind instrument. He is a master in creating and performing in this medium." Audiences throughout the United States have confirmed these opinions. The recipient of numerous honors and awards, Peter Terry's music has been performed on prestigious festivals, concert series, and in alternative galleries and concert halls throughout the United States and Europe. He is recorded on the Cambria CD SIMPLE REQUESTS (CD-1088) and

has a solo CD of his electronic and acoustic works on Cambria (CD-1103), A HALO of DARK STARS. As JOURNAL SEAMUS states, "Terry has clearly integrated technology into his creative life, expanding concepts of performance, composition, and system design and blurring the lines between them." In 1999 he received an Individual Artists Fellowship from the Ohio Arts Council for the works "Iron Pathways" and "Intrusions".

Robert Scott Thompson trained as a composer of instrumental and electroacoustic music earning the B.Mus. degree from the University of Oregon and M.A. and Ph.D. degrees from the University of California at San Diego. His primary teachers have included F. Richard Moore, Bernard Rands, Roger Reynolds and Joji Yuasa. He has created work in a wide variety of forms ranging from chamber and orchestral music to works for the virtuoso soloist, computer music, and video and performance art. He is the recipient of many prizes and distinctions for his music including the First Prize in the 2001 Pierre Schaeffer Competition (Italy) and awards in the XVI Concorso Internazionale "Luigi Russolo" (Italy), Irino Prize Foundation Competition for Chamber Music (Japan), and Concours International de Musique Electroacoustique de Bourges (France), among others. He was a Research Assistant of the Center for Music Experiment (CME) Computer Audio Research Lab (CARL) throughout the 1980's, assisting significant composers in the realization of advanced computer music works. In 1991, he was named a Fulbright Research Scholar and was Composer in Residence at the Danish Institute of Electroacoustic Music (DIEM) where he collaborated on fundamental research and composed the long-form computer music work The Strong Eye. His music is published on recordings by EMF-Media, Neuma, Drimala, Capstone, Hypnos, Oasis/Mirage, Groove, Lens, Space for Music, Zero Music and Aucourant record labels.

Sever Tipei was born in Bucharest, Romania, and immigrated to the United States in 1972. He holds degrees in composition and piano performance from the University of Michigan and Bucharest Conservatory. Tipei has been teaching since 1978 at the University of Illinois at Urbana-Champaign School of Music where he also manages the Computer Music Project of the UIUC Experimental Music Studios.

Most of his compositions were produced with software he designed: MP1—a computer-assisted composition program first used in 1973, DIASS and DISCO—programs for sound synthesis, and M4CAVE—software for the visualization of music in an immersive virtual environment. Tipei is also a visiting scientist at Argonne National Laboratory where he works on the sonification of complex scientific data.

Tipei regards the computer as a collaborator whose skills and abilities complement those of the human artist. He sees the composition of music both as an experimental and a speculative endeavor that delivers a particular world view.

Performer Biographies

Cathie Apple (Crack, Concert V) is currently working towards her DMA in flute performance at the University of Michigan where she studies with Amy Porter and plays regularly with the Contemporary Directions Ensemble. She received her Master's degree from the University of Nevada, Las Vegas, where she studied with Rick Soule. She was the second flutist with the Las Vegas Philharmonic and founded the Las Vegas new music ensemble, NEXTET, which performed at the 2001 Edinburgh Fringe Festival.

Christopher Blossom, (Crack, Concert V) a native of Canton, Michigan, recently completed study under Dr. John Sampen at Ohio's Bowling Green State University. His accomplishments include winning a Gold Medal with the Lithium Saxophone quartet in the 2000 Fischhoff National Chamber Music Competition, winning the Ohio MTNA Chamber Music Competition, and competing in the Second International Competition of Adolph Sax in Dinant, Belgium. Most recently, Mr. Blossom completed an extensive nine-month residency with saxophone duo, Bicinia, as Artist-in-residence in Selma, Alabama under the auspices of Chamber Music America's Rural Residency Program. Mr. Blossom is currently attending the University of Michigan, studying saxophone with Donald Sinta and bassoon under Richard Beene.

Amy Noel Hall, (Curses, Concert IX) mezzo-soprano, a native of Rockford, Illinois, began her musical studies at the University of Illinois at Urbana-Champaign, where she received a Bachelor of Music degree in Vocal Performance. Highlights of her career include the roles of Sally in *A Hand of Bridge*, the title role in *Gypsy*, Helena Landless in *The Mystery of Edwin Drood*, Rosie in *Bye Bye Birdie*, and comprimario roles in *La Perichole* and *The Merry Widow*. Ms. Hall is also an accomplished recitalist, performing various programs throughout Illinois featuring art song, cabaret, oratorio, and operatic arias.

The stunning young artist's operatic repertoire ranges from Mozart to works by today's leading composers. Some of her favorite roles and repertoire include: Stephano from *Romeo et Juliette*, Madalena from *Rigoletto*, Prince Orlofsky from *Die Fledermaus*, Maffio Orsini from *Lucrezia Borgia*, Wowkle from *La Fanciulla del West*, and Cherubino from *Le nozze di Figaro*; and mezzo solos in *Handel's Messiah*, *Bach's St. John Passion* and *St. Matthew Passion*, *Schubert's Mass* in G, and *Rutter's Requiem*.

In addition to her performing career, Ms. Hall is also an active teacher. She presently maintains a private voice studio with students of all ages from throughout the Chicagoland area.

Ms. Hall currently resides with her husband in Chicago,

Illinois, where she continues her studies under the direction of vocal pedagogue Diane Sotola and coach Tim Shaindlin of the Lyric Opera of Chicago.

Sarah Kelder, Psy. D. (Curses, Concert IX) is a licensed clinical psychologist with a publicly funded substance abuse treatment agency in Chicago. She lectures in the areas of dual diagnosis, case management, childhood sexual abuse, and homelessness. In a previous life, she graduated from Indiana University with a Bachelor's in Opera Performance and Theatre. She continues to study voice with Diane Sotola and Romanian with the "Pimsleur's Speak and Read Essential Romanian" series.

Dorothy Martirano (SAT Behind Demo, *Dos Paisajes*, Concert VIII) is concertmaster of the Champaign-Urbana Symphony. She is violinist, arranger and co-director of "String Society", and violinist for "Bass Case" and "Maria & Company". She is a frequent guest soloist with the Tone Road Ramblers and the University of Illinois Contemporary Chamber Players.

She has toured extensively in the United States and in Europe, Asia, and South America, and during the 1980s and early 1990s, with Salvatore Martirano. She is a frequent guest artist at new music festivals around the United States, and performs and records with jazz groups and blues bands in Central Illinois and in Phoenix, Arizona.

She has recorded for Centaur, Polydor, New World Records, Hal Leonard, Paramount Pictures, Einstein Records, the Korean Broadcasting Corp, CUCD, and Pogo Studios, among others.

Brent Miller (*Chinese Food II*, Concert III) is both an active composer and performer. At the age of 12, Brent began formal study of his principle instrument, the saxophone. Brent's love for the saxophone led him to the University of Arkansas where he studied saxophone with Stan Morris while working towards a degree in music education. While at Arkansas Brent performed in every major ensemble, and helped form the Arkansas Saxophone Quartet. In addition to his saxophone studies, Brent began composing under the guidance of Robert Mueller. Brent is now at the University of Missouri-Kansas City where he studies composing with Paul Rudy and Jim Mobberley and performs with the UMKC saxophone quartet.

Heidi Schlesinger (Curses, Concert IX) is a native of the Chicagoland area. She earned her Bachelor's Degree in vocal performance from University of Illinois at Urbana-Champaign. She has performed in numerous productions with L'Opera Piccola and Da Corneto Opera Company. Also, she is cur-

rently performing in three children shows, "Sophies's Stories," "Aesop's Fables," and "The Duck, the Bird, and the Pea" with Raven Theater. She recently played the role of Phyllis in Iolanthe with PaRiGaSS. Other roles include Peep-bo in The Mikado, the Spirit in Dido and Aeneas, and Prima Cercatrice in Suor Angelica. Heidi has a cantoring position at St Peter's Catholic Church in Skokie. She currently resides in the northern Suburbs and has a piano studio of thirty students on the Northshore. She studies with Diane Sotola.

Mark Sudeith, (MFL, Concert VIII) Associate Professor of Music and Piano/Organ at Chicago State University, has performed in numerous locations throughout Germany, Costa Rica, and the United States. He studied piano with Bernhard Weiser at the University of Minnesota as well as with Alfonso Montecino and Karen Shaw at the Indiana University School of Music. He captured third place in the Society of American Musicians Young Artist Competition. Studying organ with Heinrich Fleischer at the University of Minnesota, he was awarded first prize in the American Guild of Organists Competition, Twin Cities Chapter.

Festival Staff Biographies

Ian Corbett is an Instructor of Music Technology at Kansas City Kansas Community College. He is completing a D.M.A. in composition at the University of Missouri-Kansas City. Ian's other composition credentials include a Fellowship Diploma from the London College of Music, and an M.M. degree from Emporia State University, KS.

His published works include *Sporady* and *Caccia* for small percussion ensemble, and *Three Movements for Timpani* (HoneyRock Publishing), *Ouverture Diabolique* for symphonic band (Penfield Music Commission), *Something Serious* for solo baritone saxophone (Emerson Edition), and song lyrics (Watermark Press). His music appears in *Theory Essentials*, a new text book by Dr. Connie Mayfield (Schirmer). His competition successes include an Honorable Mention in the 2002 ASCAP Morton Gould Competition, First Prize in the 2002 Musica Viva Electroacoustic Music Competition (Lisbon, Portugal), First Prize in the 1999 Penfield Music Commission Project Composition Contest, and First Prize in the 1998 Hastings College Jazz Ensemble Composition Competition. In 1994 Ian was awarded a Fulbright Scholarship to study Jazz at Indiana University.

A saxophonist and clarinetist, Ian has performed in venues such as Sydney Opera House (Australia), Valencia's Palau de Musica (Spain), and London's Royal Festival Hall, and for many radio broadcasts in the United Kingdom. An experienced studio musician, his saxophone playing (and horn arrangements) will be featured on several deep-house tracks, scheduled for release in 2002 on the Viva and Hed Kandi labels.

Ian has been awarded the Licentiate ship Teaching Diploma (clarinet) and Associateship Performance Diploma (alto saxophone) from the London College of Music. He also plays an electronic wind instrument, integrating technology into many of his live performances. In 1994, he produced and staged a multi-media concert of studio/technology based compositions in the Mumford Theater, Cambridge, UK.

As an audio engineer, Ian's credits include releases on Innova, ICA, and many non-commercial releases. Ian spent several summers as the Assistant Manager of the Presentations (Audio) Department at Interlochen Center for the Arts, where in addition to concert recording he provided sound reinforcement for many headline artists including Bill Cosby, Buddy Guy, B.B. King, The Kings Singers, Jane Monheit, Randy Newman, The Count Basie Orchestra and Nancy Wilson.

Connie Mayfield is Professor of Music at Kansas City Kansas Community College and serves as Coordinator of the Music Department. She has been on the faculty of Kansas City Kansas Community College since 1992. She holds Bachelor of Music and Master of Music degrees in piano performance.

She was a Fulbright scholar to London, England, in 1984-85 and stayed in London for two additional years to begin work on her Ph.D. in music theory at King's College, University of London, where she studied with Arnold Whithall and Kofi Agawu. While at King's, she was the recipient of the Overseas Research Student award. She returned to the United States in 1987 and finished her Ph.D. in music theory at the University of Kansas in 1993. At KU, she was awarded the Honors Fellowship, the highest university-wide award offered to graduate students.

She has been a leader in the field of music technology, starting one of the first associates degree programs in the nation in that field at KCKCC in 1994. She has spoken at a variety of technology conferences around the country, including featured presentations at CMENC, the League for Innovation in the Community College Technology Conference, and the first annual California Community Colleges Conference on Information Technology.

Since 1998, she has been writing a freshman/sophomore music theory textbook. This two-volume work, titled *Theory Essentials*, integrates the study of harmony, ear training, and keyboard applications of music theory under a single cover. Volume 1 was published in July, 2002, and Vol. 2 will appear in January, 2003. The textbook is published by Thomson/Schirmer.

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

Paul Rudy (1962) was born in South Bend, Indiana, USA. He is Assistant Professor of Composition and Director of the Inter-media/Music Production and Computer Technology Center at the Conservatory of Music, University of Missouri, Kansas City. From 1995-2001 he was the composition technologist at the Aspen Music Festival and School where he directed the Amplified Music Performance Series (AMPS) and created "The Virtual Concert Hall" a radio program of electroacoustic music for public radio currently broadcasting on Resonance FM (104.4) in London, England. He received awards and honors from the Bourges Electroacoustic Music

Competition, the Fulbright Foundation, Meet the Composer, the National Music Teachers Association, and the Missouri Music Teachers Association. Commissions include Meet the Composer USA, Music From China, Kansas City Chorale, newEar, the UMKC Accordion Orchestra, and the Missouri Music Teachers Association. His electroacoustic and acoustic works, published by Twisted Trail Music, have been broadcast and performed worldwide (England, Scotland, France, Spain, Germany, Finland, Croatia, Canada, Korea, China, New Zealand, Australia, Cuba, and New York) and can be found on Living Artist, SCI (Capstone), and Centaur recordings.

In addition to composing he has an avid interest in bicycling, hiking, camping, and mountaineering. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks.

Festival At-A-Glance

Thursday	Friday	Saturday
	<p>10:00 a.m. Concert II Philip Lynch Theatre Hutter, Beavers, Ieraci</p>	<p>10:00 a.m. Concert VI Philip Lynch Theatre Lyon, Climent, Coleman, Rudy</p>
	<p>11:00 a.m. Paper Presentation I Ives Hall Brunner</p>	<p>11:00 a.m. Paper Presentation II Ives Hall Parks</p>
	<p>1:00 p.m. Concert III Philip Lynch Theatre Place, Barnes, Carroll, Corbett, Terry</p>	<p>1:00 p.m. Concert VII Philip Lynch Theatre Link, Besharse, Sain</p>
		<p>2:00 p.m. Paper Presentation III Ives Hall Allison and Place</p>
	<p>3:30 p.m. Concert IV Philip Lynch Theatre Helmuth, Repar, Fritts</p>	<p>3:30 p.m. Concert VIII Philip Lynch Theatre Martirano, Raynovich, McFerron, Oehlers</p>
<p>8:00 p.m. Concert I Philip Lynch Theatre Lippe, Brunner, Collins, Allison</p>	<p>6:00 p.m. Concert V Philip Lynch Theatre Lopez, Howe, Thompson, Kuehn, Browning</p>	<p>8:00 p.m. Concert IX Philip Lynch Theatre Hallstrom, Belet, Montanaro, Broening, Elwood, Tipei, Taddie</p>