

ELECTRONIC



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Kansas City Kansas Community College

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University of Missouri-Kansas City



Electronic Music Midwest

October 30, 2003

Welcome to Electronic Music Midwest! We are truly excited about our opportunity to present this year's festival. We received an unprecedented number of submissions for the festival, from composers from around the world. 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 Mark Wingate this year as our visiting composer. Mark's music will be presented on three of our concerts, and he will be giving a special presentation on Saturday afternoon. We offer our deep appreciation to Mark for joining us this year.

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

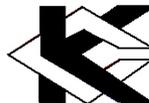


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Festival History

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 Festival of Electronic Music," the festival presented twenty five composers on concerts at Kansas City Kansas Community College in collaboration with the University of Missouri-Kansas City Conservatory of Music. 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." After the spring, 2002, festival, it was decided to change the festival to an autumn event. Therefore in 2002, EMM presented two events. This year marks the fifth presentation of the festival.

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. This year is our largest event, featuring our visiting composer, Mark Wingate, guest composers of the Edison Studio, and special performances by Patricia Strange and Kansas City's contemporary music ensemble, newEar. The music of more than 60 composers will be presented at this year's event.

The festival website is www.electronicmusicmidwest.org. The site is active year-round, with information about past, current, and upcoming events.

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 University of Missouri-Kansas City Conservatory of Music
December, 2002	Elizabeth McNutt, guest artist host school: Lewis University
October, 2003	Mark Wingate, visiting composer host school: University of Missouri-Kansas City Conservatory of Music

Festival Staff

Festival Co-Directors	Mike McFerron Connie Mayfield Paul Rudy
Festival Technical Director	Ian Corbett
Specialist Recording Engineer	Bob Beck
Assistant Recording Operators	Ryan Kleeman Daniel Earnest
Assistant Festival Coordinator	Jay Batzner
EMM Program Cover Design	Gabrielle Bantugan
Face-to-Face Logo Design	Steven McDonald
Program Design and Production	Connie Mayfield

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

Dr. Randall Pembroke, Dean, Conservatory of Music, University of Missouri-Kansas City
 Ms. Glenda Bushnell, Assistant to the Dean, Conservatory of Music, University of Missouri-Kansas City
 Br. James Gaffney, President, Lewis University
 Dr. Angela Durante, Dean of the College of Arts and Sciences, Lewis University
 Dr. Lawrence Sisk, Chair, Music Department, Lewis University
 Dr. Kaye Walter, Vice President for Academic Services, Kansas City Kansas Community College
 Dr. Amy Fugate, Dean, Humanities and Fine Arts, Kansas City Kansas Community College



October 1, 2003

Dear EMM Friends,

On behalf of the faculty, staff and students of the Conservatory of Music at the University of Missouri- Kansas City I would like to welcome you to the 2003 Electronic Music Midwest Festival. I know that you will be nurtured by the activities of the festival and hope you will have a chance to enjoy the culture of Kansas City, as well.

As the Conservatory nears its 100th anniversary, we look to events such as the EMM Festival to challenge our thinking in the areas of music performance, creativity, and expression. Consequently the preparation of our students for engaging careers will be as vibrant in the second century as it has been to date.

In May 2004, we will host the Theory Midwest Conference and will be focusing on the Howard and Patricia Barr Institute for American Composition Studies at the UMKC Conservatory of Music. I would like to take this opportunity to invite you to join us in the celebration of these events as well.

I extend a warm welcome and thanks to the 2003 EMM Festival Directors Michael McFerron at Lewis University, Connie Mayfield at the Kansas City Kansas Community College, and Dr. Paul Rudy, Director of the UMKC iMPact Center. Special thanks are also extended to UMKC Conservatory Composition faculty including Dr. James Mobberley, Dr. Chen Yi, and Dr. Zhou Long for their support.

Enjoy your visit to our campus and our city. I hope to interact with you many times during the festival.

Sincerely,

Randall G. Pembroke, Dean
UMKC Conservatory of Music

UNIVERSITY OF MISSOURI-KANSAS CITY

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Electronic Music Midwest
wishes to express
our appreciation to
the University of Missouri-Kansas City
Conservatory of Music
for sponsoring the reception
that will follow the
Thursday evening concert.



Mark Wingate

Visiting Composer

Mark Wingate is a composer on the faculty of the School of Music at Florida State University and the director of its electroacoustic music studio. He holds a doctorate in composition with special emphasis on electroacoustic music from the University of Texas where his teachers included Russell Pinkston, Karl Korte, Stephen Montague, Morton Subotnick and others. Prior to joining FSU, he was the co-founder and director of the Electronic Arts Studio at Istanbul Technical University in Turkey. Wingate composed electronic music at EMS studios in Stockholm as a Fulbright Scholar to Sweden in 1993-94. He later wrote theater music while on a Travel Grant from the National Endowment for the Arts to Caracas, Venezuela, and was awarded a NEA Composer Fellowship in 1997. From 1999–2000 he lived in Italy as a recipient of the Rome Prize in music composition from the American Academy in Rome.

Wingate's electroacoustic works have received international acclaim at new music festivals such as ISCM (International Society for Contemporary Music) World Music Days, the Festival International de Música y Danza 2000 in Granada, Spain, the "Warsaw Autumn" International Festival of Contemporary Music, "Rien à voir" in Montreal, and many others. His compositions have garnered prizes such as the Stockholm Electronic Arts Award, the "Prix de la Musique Electroacoustique Caractère," Bourges, France, and honors from Prix Ars Electronica in Austria. His music can be heard on Centaur Records, empreintes DIGITALES Records, Fylkingen Records, and Mnémosyne Musique Média Records UNESCO/CIME.

EDISON STUDIO

Edison Studio was founded in 1993 in Rome. In 1997 it was re-founded by Luigi Ceccarelli, Fabio Cifariello Ciardi, Alessandro Cipriani and Mauro Cardi. Edison Studio tries to create sonic spaces together with visual artists, light designers, musicians, software engineers. For the realization of these projects the composers of Edison Studio work in three interconnected areas: production of electroacoustic and intermedia objects and events, research on instruments for human-machine-space interaction, and education related to synthesis and sound processing. The composers of Edison Studio have worked with IRCAM, EMS (Stockholm), Roma and Catania Universities, Simon Fraser University (Vancouver), Institut fuer Neue Medien (Frankfurt), ICMC, IMEB (Bourges), CEMAT (Rome). Edison Studio's soundtrack of *The Last Days of Pompeii* was selected at ICMC2002. Edison Studio has recently produced a video/electroacoustic music concert (with video works by Gulio Latini, Fanny & Alexander and A. Zapruder film makers group, Silvia Di Domenico) performed at "Synthese" Bourges and at CEMI North Texas Univ.

Other events include a concert with four pieces for string quartet and tape and an entire electroacoustic concert with Persian percussionist Mahamad Gavhi-helm. Edison Studio's soundtrack of the expressionist silent movie "*Das Cabinet des Dr. Caligari*" was commissioned and recently premiered at International Computer Music Conference 2003, Singapore.

Alessandro Cipriani - Composer
Professor at Scuola di Musica Elettronica
Ist. Mus. "V.Bellini" - Catania

URL: (Edison Studio - Roma)
www.edisonstudio.it

CDs and books publishers and distributors:
www.cnimusic.it/cipriani.htm
www.cdemusic.org/artists/cipriani.html
www.virtual-sound.com



Contemporary music programs promoted by Federazione CEMAT (Sonora) with the support of the Ministry of Foreign Affairs, the Ministry of Cultural Heritage & Performing Arts

The participation of Edison Studio in this year's Electronic Music Midwest festival is made possible in part through a grant from Meet the Composer, Inc. with the support of the National Endowment for the Arts, ASCAP, and the Virgil Thomson Foundation, Mid-America Arts Alliance, and private contributions to M-AAA.

Electronic Music Midwest wishes to express its gratitude for these contributions.



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arts alliance



newEar creates, presents, and most importantly, performs chamber works on the edge of new musical expression for an ever-widening community. By producing high quality and provocative programs emphasizing the diversity of aural experience in new music, newEar provides novel approaches for listening to contemporary works, often emphasizing cultural and artistic issues of the day, and the universal joys of the musical experience. By collaborating with other musical institutions, performing arts groups, presenting organizations, media distributors, artists and musicians, newEar seeks to nurture the creation of new works and further the accessibility of new music for the diverse public it serves. newEar steadfastly remains open to what constitutes new music, where it comes from, and where it may be presented.

Electronic Music Midwest thanks newEar for its participation in this year's festival.

Concert I
Thursday, October 30, 2003
4:30 p.m.
White Recital Hall

Transformations Joseph Dangerfield

Extraneous Encounter ~~Calvin~~ ~~Conan~~

Dark Army Arise Wayne David Tollett

Sonic Landscapes Jeremy Fair

Aesma Daeva Stacy Borden

Yet another electronic piece Michael Collins

Preparations No. 3 (2003)
for amplified prepared piano and stereophonic tape Peter V. Swendsen

Aurie Hsu, piano

PROGRAM NOTES for CONCERT I

Joseph Dangerfield - Transformations

Transformations is a journey from one space (front) to another (back) through a sound field (audience). The work is dedicated to a dear friend that completed her transformation from this life into the next after a long, arduous battle with cancer.

Carly Gorman - Extraneous Encounter

This was my first attempt to compose a piece in electronic media. By utilizing an acoustic work I had written previously, I was able to create a unique sound by juxtaposing and distorting segments of the original acoustic work. This piece strives for a sense of balance and cohesive texture.

Wayne David Tollett - Dark Army Arise

Dark Army Arise is a representation of my daily struggle against myself. It is my explanation of what happens inside my head each time I have to make a decision between right and wrong. A Dark Army of sin and ill intentions lies within all of us; luckily it does not frequently conquer.

Jeremy Fair - Sonic Landscapes

Sonic Landscapes...is about a person that stumbles into the jungle while trying to escape the wrath of a giant pteradactyl. In the midst of his escape into the jungle he discovers an oracle that passes on sacred knowledge to him and sends him on his way. This departure leads to the man's ultimate demise. Programs used to help realize this piece are Sound Hack, Peak, Metasynth, Thank, Digital Performer 3.

Stacy Borden - Aesma Daeva

The title Aesma Daeva comes from Persian mythology. The Daevas were demons of conflict and disease. Aesma Daeva, one of the seven Daevas, is the personification of evil. He is the demon of violence and war. The idea for this piece came from watching the overwhelming amount of news coverage on the war in Iraq. This piece was composed in reaction to that war.

Michael Collins - Yet another electronic piece

All of the samples from this piece come from and around my home in Bonner Springs, Kansas. At first, there was going to be some point to this piece, but in the end I found that, as with most things, it turned out better when I stopped thinking so hard. It was still somewhat of an exercise in predicting what sounds might have a harmonic content that lends itself to manipulation.

Peter V. Swendsen - Preparations No. 3 (2003)

Preparations No. 3 is an exploration of the piano as a sounding object. By excavating the relationships between the sculptural and temporal, real and virtual, improvised and pre-composed, the piece fashions a landscape of sound that questions and seeks to extend the sonic capabilities of the piano.

The tape part is constructed from layers of sound generated primarily through recorded and subtly-processed prepared piano with additional material generated by analog synthesis. The recording of the piano material was the primary focus, as extensive preparations and unusual microphone techniques were employed to play with perspective and spatial placement of the sounds on tape. A structured improvisation by the pianist, Aurie Hsu, and the composer initiated the studio recording process; subsequent layers were crafted in response to the evolving recorded material. The vast majority of this material remains in its original, unprocessed form, though both hardware and software effects were employed for sporadic manipulation. Synthesis was realized on the Buchla at the Oberlin Conservatory, and on the Moog at the Center for Contemporary Music at Mills College, where the initial prepared piano recordings were also made. The composer and Hsu made additional experiments and recordings at the Virginia Center for Computer Music in the winter and spring of 2003.

The development of a physical model of the prepared piano—done in collaboration with Stefania Serafin at the University of Virginia in spring 2003—provided additional creative input to the compositional process of this piece. While not used in the final version, the physical model, which allows for real time control of string tunings, preparation types and locations, and other aspects of performance provided a virtual extension of the already-extended piano, granting powerfully expressive and flexible capabilities for experimentation and future work. The piece premiered in Old Cabell Hall at the University of Virginia on April 28th, 2003. Special thanks go to Stefania Serafin, for her exceptional implementation of the physical model, and to Aurie Hsu for her enthusiastic participation in every stage of this project.

Concert II
Thursday, October 30, 2003
7:30 p.m.
White Recital Hall

Remember Seven

Mark Wingate

Coming Apart

Timothy Crist

Rare Events

Thomas Aber, bass clarinet

Daniel A. Weymouth

Vox Magna

Pete Stollery

SPECIAL PREVIEW PERFORMANCE

Vox Inhumana

James Mobberley

Rebecca Sherburn, soprano
and
MEMBERS OF newEar
Mary Posses, flute
Thomas Aber, clarinet and bass clarinet
Jan Faidley, saxophone
Tomoko Iguchi, violin
Peter Sukonik, cello
Robert Pherigo, piano and keyboard
Mark Lowry, percussion
Tim Hankewich, conductor

PROGRAM NOTES for CONCERT II

Mark Wingate - Remember Seven

Remember Seven (2002) is a work that takes its basic source material from a recording of four improvised vocalizations by the wonderful Florida-based singer Srini Rajagopalan. His inspired improvisations drew from traditional ragas and the recorded voice samples were then treated to a variety of digital signal processing techniques which rendered Srini's original singing voice into a distinct "choir" of different usable parts—higher and lower than his natural pitch, and rhythmically changed as well. The finished piece is structured in three sections, the middle section has a rhythmic pulse while the two outer sections are in a more free metric style. The piece was recorded and mixed entirely using a Digidesign Pro Tools surround-sound editing system. It was composed specifically for the so-called 5.1 format used in most movie theatres, that is, a total of six discrete audio channels—five normal playback speakers with a separate low-frequency subwoofer.

Timothy Crist - Coming Apart

In this piece, two opposing sounds were used to develop a balanced, two part formal structure. The first sound you will hear, suggesting a hammer hitting an anvil, appears only three times in the opening section, but becomes the sole material for use in the second section. The remaining sounds in the piece all originate from a single source developed in the software program Metasynth. In the middle of the work, the thick textures of the first section are reduced to a single pitch. At this point, a seamless transition to the second section, articulated by the presence of the anvil-like sound, occurs. In order to conceal compositional seams, the anvil idea initially takes on many of the characteristics of the work's alternative idea.

Daniel A. Weymouth - Rare Events

Rare Events was written for the superb bass clarinetist Michael Lowenstern and reflects his own energetic and impulsive personality. It certainly reflects his performing persona: all of the sounds on the tape come from Michael's bass clarinet playing, although some have been heavily altered.

Rare Events came about through the collision of three things: 1. my desire to write a piece that was mostly (although not all!) quiet, 2. my interest in the musical uses of raw energy and 3. my ongoing fascination with the formal and aesthetic possibilities of "rare events." Rare Events set their own timetable. They can wake you up, but are not always unwelcome or even shocking. Of course, viewed in a certain way, all of life is made up of a wonderful series of rare events, if we only had the energy to notice them.

Finally, while the piece is neither programmatic nor directly autobiographical, it does celebrate the glorious and remarkable chaos that attended the arrival of a very special Rare Event, Kelsey Ren Weymouth-Little, who was supposed to be have been born the week before the piece was completed, but was actually born almost two weeks after.

Pete Stollery - Vox Magna

In 2001, I was involved in the sound design for a large multimedia visitor attraction in Rotherham, UK called Magna. This permanent exhibition, set in a disused steel manufacturing plant, is a celebration of the steel industry that was at one time prominent in that area of the UK. During the project I collected a number of recordings of machines used in the steel making process and was fascinated by the richness and depth of these sounds, recorded in their different environments. I wanted to create a piece which used these sounds in a more musical manner than I was able to for the sound design and to bring these sounds out of the huge spaces which were their original context—the mills in which they were recorded and the Magna exhibition centre - and to secure them for listening to in much more intimate performance spaces. Thanks to Peter Key for original recordings.

James Mobberley - Vox Inhumana

Vox Inhumana (2003) combines voice, instrumental ensemble, and electronics to portray one important and universal aspect of humanity to be found in Dante's Divine Comedy. In studying this seminal work of the Italian 13th century vernacular, the concept of desire arose frequently in all three sections of the poem: Hell, Purgatory, and Paradise. Though we would expect to find strong references to desire in the Inferno, where it is the desires for earthly things that both condemn and torment the souls of those unlucky enough to be consigned there, Dante tells us that Divine Justice actually goads souls into wanting to arrive there. The damned actually want to be in Hell, and the fear of damnation is turned into desire. Similarly, the more fortunate souls whose sins are less grievous and who arrive in Purgatory also are strongly desirous of the torment they endure, but in this case it is just this torment that is the hallmark of the cleansing process that leads the soul ultimately to Paradise. In many cases, the language used to describe each of these types of desire is strikingly similar. Torment as punishment and torment as cleansing is nevertheless torment, and, in Dante's world-view, is a desirable condition. Though the desire of Paradise is less strongly associated with torment, it shares one element with the desires of the lower two realms: the aim of the desire is a loss of self. In Purgatory, the desire for torment is a desire

for self-negation, for ridding the soul of the past, making it ready for the ascent. Once in Paradise, desire is expressed as an ecstatic longing for the ultimate absorption into the face and ineffable mind of God. Again, the language in which this desire is expressed is remarkably similar to that of the previous sections: ecstatically emotional and profoundly human, it nevertheless attempts to express the inexpressible—the dissolution of all things that make us individual into the undying and constant love of the Creator. In all stages of Dante's journey, the souls are deeply pulled, both from within and from outside of themselves, by the inevitable yearning of desire, whether for the oblivion of Hell or the oblivion of Heaven.

My profoundest thanks to Rebecca Sherburn and newEar, who have joined me in this journey of expression toward the inexpressible. My thanks also to the Koussevitzky and Barlow Foundations for their support of this project, and to the UMKC Conservatory of Music – and all my friends and colleagues there —which has provided me a safe haven for all my compositional journeys for over 20 years.

Vox Inhumana Text
(from Dante Alighieri's The Divine Comedy)

Introduction

PURGATORIO Canto XXXI

A thousand desires
A thousand desires
A thousand desires, more fervent than hot flame...

Mille disiri
Mille disiri
Mille disiri più che fiamma caldi

INFERNO Canto III

For so heaven's justice spurs them forward
That fear is turned into desire

Chè la divina giustizia li sprona
Sì che la tema si volve in disio.

PARADISO Canto I

...approaching so near its desire,
...intellect is so profoundly absorbed
...that memory cannot follow.

...appressando sè al suo desire,
...intelletto si profonda tanto
...dietro la memoria non può ire.

(Thus fear is turned into desire.)

Sì che la tema si volve in disio.

Desires of Hell

INFERNO Canto III

Here such sighs, lamentations and loud moans,
Resounded through the dark, starless air,
That even I began to weep.

Quivi sospiri, pianti e alti guai
Risonavan per l'aere senza stelle,
Per ch'io al cominciar ne lagrimai.

Those who die subject to the wrath of God
All come together from every land
And are eager to cross that river.

Quelli che muoion ne l'ira di Dio
Tutti convegnon qui d'ogni paese;
E pronti sono a trapassar lo rio,

Meanwhile those spirits, cowed and naked,
Became willful, and gnashed their teeth,
Once they came to understand the cruel words.

Ma quell'anime, ch'eran lasse e nude,
Cangiar colore e dibattieno i denti,
Ratto che 'nteser le parole crude.

God and their ancestors they blasphemed,
The humanity, the place, the time, and seed,
That gave them birth,

Bestemmavano Dio e lor parenti,
L'umana spezie e 'l luogo, 'l tempo e 'l seme
Di lor semenza e di lor nascimenti.

Then, wailing, they all together came
To the cursed shore, that all must cross
Who do not fear God.

Poi si raccolser tutte quante insieme,
Forte piangendo, a la riva malvagia
C'attende ciascun uom che Dio non teme.

Various tongues, horrible languages, outcries
Of woe, accents of anger, voices deep and hoarse,
They clashed their hands together with furious sound.

Diverse lingue, orribili favelle,
Parole di dolore, accente d'ira,
Voci alte e fioche, e suon di man con elle,

INFERNO Canto XXXIV

Though now a beast, though once so beautiful
And yet he dared to scowl upon his Maker;
Justly from him flows our every misery.

S'el fu sì bello com'elli è or brutto,
E contra 'l suo Fattore alzò le ciglia,
Ben dee da lui proceder ogni lutto.

Desires of Purgatory

PURGATORY Canto XXI

Though our original nature is desire, through
Heaven's intervention are we now as eager
for cleansing torment, as once we were for sin.

Prima vuol ben; ma non lascia il talento,
Che divina giustizia, contra voglia
(Come fu al peccar), pone al tormento.

PURGATORY Canto XI

Ah!, so may mercy-tempered justice quickly
Rid us of these burdens; and give us power
To lift us to our true desire

Deh! Se giustizia e pietà vi disgrievi
Tosto, sì che possiate muover l'ala
Che secondo il disio vostro vi lievi,

PURGATORY Canto XXXI

Sudden remorse shot through me,
As each earthly thing that once had been my desire,
Now revealed its loathsomeness.

Di penter sì mi punse ivi l'ortica
Che di tutte altre cose, qual mi torse
Più nel suo amor, più mi si fe' nimica.

PURGATORY Canto XVIII

Then, as with a flame mounting skyward,
Seeking its birth-place and the eternal form,
When freed from its attachments
Thus enters the once-captive soul into desire,

Poi come 'l foco movesi in altura, --
Per la sua forma, ch'è nata a salire
Là dove più in sua matera dura, --
Così l' animo preso entra in disire,

PURGATORY Canto XIII

May Heaven's grace wash clean any defilements
That linger on the conscience, that the mind
Can flow freely from its source;

Se tosto grazia risolva le schiume
Di vostra coscienza, sì che chiaro
Per essa scenda de la mente il fiume,

PURGATORY Canto XXXIII

I returned from the highest wave, regenerate
As flowers replete with fresh new foliage --
Pure and made ready for mounting to the stars.

Io ritornai da la santissima onda
Rifatto sì come piante novella
Rinovellate di novella fronda,
Puro e disposto a salire a le stelle.

Desires of Paradise

PARADISO Canto I

...approaching so near its desire,
...intellect is so profoundly absorbed
...that memory cannot follow.

...appressando sè al suo desire,
...intelletto sì profonda tanto
...dietro la memoria non può ire.

PARADISE Canto XXX

Thus fulminating streams of living radiance
Played round about me, and left me veiled
As though I had become nothingness itself.

Così mi circunfulse luce viva,
E lasciommi fasciato di tal velo
Del suo fulgor che nulla m' appariva.

PARADISE Canto VII

The celestial bounty, lacking nothing
Blazed with such effulgence, as to
Send forth all beautiful things into eternity.

La divina bontà, che da sè sperne
Ogni livore, ardendo in sè, sfavilla
Sì che dispiega le bellezze etterne.

PURGATORY Canto XXX

The ice that had constrained me, turned itself
To spirit and to water; and with anguish gushed
Forth through the lips and eyelids, from the heart.

Lo gel che m'era intorno al cor ristretto
Spirito ed acqua fessi, a con angoscia
De la bocca e de li occhi uscì del petto.

PARADISE Canto XX

Then appeared to me the image itself, imprinted
With everlasting joy, which lies at the heart,
As they are, of all things that be.

Tal mi sembiò l' imago, de la mprenta
De l' eterno piacere, al cui disio
Ciascuna cosa, qual ella è, diventa.

PARADISE Canto XXXIII

With the self suspended, all motion stilled,
All attention fixed, constant admiration
Burned brightly in my gaze.

Così la mente mia, tutta sospesa,
Mirava fissa, immobile e attenta,
E sempre di mirar faciesi accesa.

For all the good that the will may seek
Is here encompassed, and all that may elsewhere
Be found defective, is here complete.

Però che 'l ben, ch'è del volere obietto,
Tutto s' accoglie in lei, e fuor di quella
È difettivo ciò ch'è lì perfetto.

Concert III
Friday, October 31, 2003
10:00 a.m.
White Recital Hall

Final Approach, Part One

Virgil Moorefield

Foil

Tohm Judson, music
Owen Robertson, video

Celluloid (2003)

Brian Bice

the great e-scape

JohnVilleg

Saturations III-A

J. Anthony Allen

Five Arabesques for clarinet & electronics

Ian Corbett, clarinet

Barry Schrader

PROGRAM NOTES for CONCERT III

Virgil Moorefield - Final Approach

Final Approach integrates my acoustic and electronic work. In live performance, the musicians interact with electronic sounds, which are composites of both live and recorded elements. For this recorded version, a live surround-sound performance was captured and remixed. The piece consists of four sections, of which the first is being presented. Performers: (as heard on surround recording) Virgil Moorefield, electronics; Dan Trueman, electronic violin; David First, electric guitar; David Eggar, cello; Michael Floyd, spatialization.

Brian Bice - Celluloid

The sounds in this piece and their organization were created entirely on the Kyma Sound Design Environment. All of the sound material is derived from a single sound source: cellophane. This piece is simply a process of transforming dry, short sounds into reverberant, longer sounds.

John Villec - the great e-scape

the great e-scape (2002) is a media composition for video and electronic sound. The work is a collaboration between visual artist Brian Clark and sonic artist John Villec. Beginning with satellite photographs of unique terrestrial features, Clark transforms the familiar into a fantasy of abstract color that systematically coalesces into the absolute reality that is the landscape of our planet. The sonic program follows the visual formal development by transforming actual orchestral recordings into soundscapes that mirror the focus of the imagery. The work comes to a close with images spinning kaleidoscopically as the music melodically reflects a sentimental affection for planet Earth.

J. Anthony Allen - Saturations III-A

Saturations III-A is a study in mono-thematic material for computer. Its material is primarily rhythmic and the piece consists of variations and explorations of this material. The piece was composed in 2002 at the Peabody Institute Electronic Music Studios.

Barry Schrader - Five Arabesques

ar-a-besque (ar'e-besk"), n. [Fr.; It. arabesco <Arabo, Arab: with reference to the designs in Moorish architecture], 1. a complex and elaborate design of intertwined flowers, foliage, geometrical patterns, etc. painted or carved in low relief. 2. in ballet dancing a position in which one leg is extended straight backward and the arms are extended, one forward and one backward. 3. in music, a short, brilliant composition in rondo form. 4. the name given to five curious pieces by Barry Schrader for clarinet and electronic sounds.

PAPER PRESENTATION I
Friday, October 31, 2003
11:30 a.m.
PAC Room 521

Jeff Morris

Toward a Dynamic Application of
Rhythm in Electroacoustic Music

Abstract

The possibilities offered by electronic composition media, while liberating, seem to have distracted composers from the dynamic use of pulsed rhythm in electroacoustic music. Audio editors that offer free temporal arrangement, as well as those capable of temporal quantization, have made it difficult for interested composers to use the element of rhythm in such a way that it can be transformed and developed to the same degree as other aspects of sound. Without regretting modern developments, the current presentation originates from interactive electroacoustic work by the author that adapts aspects of the hocketed and disjunct rhythmic textures of funk musical styles for use as a developmental musical parameter. This ongoing work has brought about methods for representing aspects of rhythm that facilitate transformation in ways more naturally manipulated by computer-based tools. These methods for generating and manipulating rhythmic parameters are demonstrated, in theory as well as in practice using the Max/MSP programming environment.

Concert IV
Friday, October 31, 2003
2:00 p.m.
White Recital Hall

Essential Torque
for piano and electronic sounds

Rob Smith

HyeKyung Lee, piano

Mbira Prism

Tom Williams

Thich Quang Duc

Jonathon Kirk

Jonathon Kirk, tamboura

Talking to the Mirror

Philip Miller

Dominika Dancewicz, violin

A Golden Leaf Drifts Downstream
for two tingklis (Indonesian xylophones) and computer

Hsiao-Lan Wang

Hsiao-Lan Wang and Daniel Zajicek, performers

Soft and Sky Melting

Douglas Geers

PROGRAM NOTES for CONCERT IV

Rob Smith - Essential Torque

Essential Torque was written for the Montague/Mead Piano Plus, a piano and electronics duo based in London, and is frequently featured in their programs. It is an extremely virtuosic and requires the pianist to be exactly synchronized with the tape part for the majority of the work. The sounds found in the tape have been created from samples of various piano sounds and of a metal ruler being struck against a tabletop. This work received Jury Mention in the 1995 Luigi Russolo International Electronic Music Competition, Honorable Mention in the 1995 NACUSA Young Composer's Competition, and was a Regional Winner in the 1998 SCI/ASCAP Student Composition Competition.

Tom Williams - Mbira Prism

A short musical phrase played on the mbira—an African thumb piano is refracted through a “musical prism” where the sound object is splintered and scattered to produce a kaleidoscope of colours and lines that resound through the piece. From the tumbling opening, and the rhythmically shaped middle section, to the melodic “plucking” descent and final droning calmness, the piece explores prismatically the qualities of the mbira. Mbira Prism was completed in April 2002 using Pro Tools LE, Audiosculpt, SoundHack and Cecilia.

Philip Miller - Talking to the Mirror

Talking to the Mirror was composed in the spring of 2003. The work was realized at the Rice Electronic Music Studio at the Shepherd School of Music, Rice University. The violin sounds were pre-recorded with a DAT, and were subsequently processed in Pro Tools. This layering is then played simultaneously with the performer, who performs a part written specifically for the live performance.

Hsiao-Lan Wang - A Golden Leaf Drifts Downstream

A golden leaf just left its branch beginning a journey alone. As the warm air brushes the surface of the cold placid water, the leaf winds its way past the many wonders of nature. A Golden Leaf Drifts Downstream draws associations between the peaceful sounds of the tingklis and various natural settings.

The performers on the tingklis are to sit on the floor, face to face, allowing intimate interactions while playing. The goal is to act as two complementary parts of one unit, though slight deviations are expected.

Douglas Geers - Soft and Sky Melting

Soft and Sky Melting is a meditation upon the beauties and sorrows of modern urban living. Several of the sounds in the piece are derived from samples of instruments playing material that I had written, and a few are taken from an old recording of my grandfather which I made in high school. The initial samples were analyzed and processed to create families of related sounds, and these new sound families were then recombined to form the textures and gestures of the piece. The music of Soft and Sky Melting was written in Autumn, 1996 and the video was created by the myself and composer/video artist Luke DuBois in 1998.

PAPER PRESENTATION II
Friday, October 31, 2003
3:30 p.m.
PAC Room 521

Tom Williams

Shelter Project
A creative dialogue between designer
and composer, a report

Abstract

Throughout the ages, composers have been using and manipulating ideas, images and narratives in their composition; while artists and writers have apprehended musical forms, processes and its grammar to use as constructs or stimuli in their own work. One of the most significant post-war composers' Iannis Xenakis, who began his career as an architect working with Le Corbusier, embodies the notion of 'architect of music' with his interest in space-time, masses and symmetries. Reversely, Daniel Libeskind the architect who has recently had his design selected to replace the WTC in New York, began as a professional pianist. Libeskind has spoken about his design work as frozen music, seeing parallels between rhythm, counterpoint and form; and sees both artforms making public performances; with music being an ephemeral one. These interchanges are symbiotic in nature and can be seen as a regenerative, cross-fertilisation.

The Shelter Project is a cross-collaborative dialogue between designer and composer. Its origins are in a research project of Attenburrow's, which investigated the myth of home and the domestic with a series of photographs and drawings illuminating the territory of shelter. Many of the drawings were generated using music as a means to detach oneself from the design work. Attenburrow saw the quality of the music as a creative guide in the fast 'real time' free-drawing process. Out of this process Attenburrow's, Indeco Furniture design-work was realised. It was a natural next step then to work with a composer in a correspondence of design/music. This paper will discuss and demonstrate how this collaborative project is developing from the composer's viewpoint, and what are some of the creative ramifications and outcomes from such a project.

Derek Attenburrow is Senior Lecturer in Product Design at University College Northampton

Tom Williams is Senior Lecturer in Music at University College Northampton

Concert V
Friday, October 31, 2003
4:30 p.m.
White Recital Hall

featuring special guest artist, Patricia Strange

Lyra

Patricia Strange, violin

Brian Belet

The Castle of Otranto

William Bootz, trombone

Christopher Cook

Jabberwocky – a timbre poem (1999)

Jeff Morris

Iridescent

Hubert Howe

Symbiont

Mathew Adkins, sound
Miles Chalcraft, image

Goddess (2002)
for amplified violin and digital media

Allen Strange

Patricia Strange, violin

- I. Bast
- II. Demeter
- III. Persephone
- IV. Hecate
- V. Gaia
- VI. India Rosa

PROGRAM NOTES for CONCERT V

Brian Belet – Lyra

Lyra was composed in 2002 for violinist Patricia Strange, and the work is dedicated to her. The violin environment contains several groups of isolated gestures. The score includes set first and last gestures, with interior groups each containing several related gestures. Large arrows indicate performance order for the gestural groups. The gestures within a group can be performed in any order, including repetition and omission. The violinist may modify or improvise within any gesture, and can also react and respond to the computer music layers during the performance. The Kyma environment includes real-time modification and resynthesis of the violin music. Both environments relate to, are affected by, and respond to each other, resulting in a unique realization for each performance.

For performance the Kyma TimeLine is compiled and the processing engaged. The processing waits until the violin begins the first gesture, at which time the computer music proceeds in real time. The violinist needs to keep a casual eye on performance time, and should initiate the final gesture no later than the 10.00 time mark, concluding this gesture no later than 10.30. The Kyma processing ceases at 10.45.

Lyra is the name of an ancient Greek stringed instrument, which was similar to the kithara. Similar instruments were used in Egypt 3500 years ago. One form of 16th-century Italian violin was called a lira. Lyra rustica refers to a hurdy gurdy (used by Haydn, among others), and lyra mendicorum refers to a beggar's lyra. In each case the label refers to a stringed instrument that is unlike the contemporary violin in some manner. In the early 21st century I view all of our instruments as new instruments, with varying degrees of separation from their established pasts. I also like the sound of the title, which alone is a good enough reason to use it!

Christopher Cook - The Castle of Otranto

Horace Walpole's *The Castle of Otranto*, published as a Christmas book in 1764, is the first and one of the greatest members of the Gothic novel genre. This work is credited with motivating the Gothic revival in the arts and served as the model in plot, characterizations, setting and tone for hundreds, perhaps thousands of successors. Editor E. F. Bleiler states, "The Castle of Otranto is not, of course, a great novel, and it would be absurd to claim greatness for it. But Walpole was an intelligent man and a lively personality, and his individual charm can be perceived in his novel. The question whether his horrors are truly frightening or simply ludicrous is a matter for the individual reader to decide." The novel is full of sentimentalism and cheap emotion, hair-raising incident (often with supernatural overtones, e.g. a sighing portrait and floating giant helmet that crushes its victim), and a relentless pace.

William Bootz commissioned a work for trombone and electronics inspired by this wealth of imagery. Among the arsenal of sounds on the tape are processed trombone, vocal, and bell (inspired by the novel's church bells) sounds. A sense of the castle's vast interior is achieved through echoing techniques.

Jeff Morris – Jabberwocky

Based on the poem "Jabberwocky" by Lewis Carroll, this story in timbre was created almost entirely from sounds of readings of the original poem, and transliterations of it in other languages. The story of the poem is painted in the setting of these manipulated sounds in time

Hubert Howe - Iridescent

Iridescence (2003) is based on sounds that employ both fixed and variable filters that produce many different kinds of colorful "shimmering" effects, which suggested the title to me. It begins slowly in a single octave and expands outward in stages, ultimately building to a climax that spans a 7-octave range (the entire range of the piano keyboard). After this, a series of shorter passages emerge, and the piece progresses in a quasi-palindromic fashion to the ending. Many sections of the piece repeat literally some of the music from the preceding section, integrating that material into a new context. Whenever this occurs, the repeated material is reverberated. The tempo of the piece starts slowly and accelerates to four times the original tempo, and ends in a faster tempo than it began. All tones in the piece employ filters that are in the range of three octaves above the fundamental (except for tones in the highest octave, where they are up to two octaves above). These resonances articulate a different set of pitches from the fundamental, but a series that is related to the overall context. One group of instruments employs variable filtering (this is part of the "iridescence"), while another uses fixed filters and variable amplitude modulation. Detuning among components produces a chorus effect, and there is also a slight variable vibrato. All speeds of these variable qualities occur at subsonic frequencies in ranges of eight to ten octaves below the fundamental. The piece was synthesized by the csound program.

Mathew Adkins - Symbiont

Symbiont was commissioned by the Huddersfield Contemporary Music Festival, INA-GRM and the Sonic Arts Network of Great Britain.

Symbiont is a work that plays with the notion of balancing opposites. The most obvious is the balance between a more acousmatic way of thinking and the sound world of drum'n'bass. There are also other oppositions taking place within the work between speed, dynamics, and the 'real' and the 'virtual'. The work is very much inspired by the novels of William Gibson and the art works of H.G. Giger.

Allen Strange - Goddess

For many years I have been admiring the visual works of American artist Susan Seddon. I was immediately taken by their visual rhythms and striking colors and knew at some point I would use them as a source of inspiration. My esthetic affair with her work has led to a trilogy based, to various degrees, on her images which I have revisited and composed somewhat sporadically over the last 13 years. Goddess is the last in this series of works for violin and digital media. The first in the set, Sleeping Beauty, dates from 1989; the second, Shaman: Sister of Dreamtime was composed in 1994. Both works are available on Centaur Records CDCM Series. All three compositions involve various impressions of mystical feminine personae and images from various times and cultures. Goddess is the most direct set of references, each movement serving as a small programmatic vignette. "Bast" is an image of the fierce Egyptian Cat Goddess, also known as the incarnation of Isis. The Greek world was divided into three parts, in honor of the three goddesses, "Demeter", the daughter of Earth, "Persephone", the pale queen of the underworld, and "Hecate", titan queen of the night. "Gaia" was the mother of time and giver of dreams. "India Rosa" is a form of Kuma, great goddess of the Yaruros people of Venezuela, who gave birth to the sun, the moon, the snake, and the jaguar. I must emphasize that the music in no way represents ritual or religious representations on my part- I was simply impressed by various visual and poetic imagery and used those inspirations to create what can be described as a "tone-poem" for violin and computer-generated sounds.

Concert VI
Friday, October 31, 2003
9:00 p.m.
White Recital Hall

La Nuit Sauvage

Mark Wingate

In the Dark of Night

Ryan Beavers

The Last Days of Pompeii

Edison Studio

PROGRAM NOTES for CONCERT VI

Mark Wingate – La Nuit Sauvage

La Nuit Sauvage (1994) was composed while I was working at the National Electronic Music Studios (EMS) in Stockholm, Sweden. It makes extensive use of processed acoustic instruments, voices, and pure electronic sounds. Perhaps in reaction to the harsh and interminable Swedish winters, this work was inspired by a documentary film I saw at that time about lions in the sun-baked savannas of Africa and their natural enemies, the hyenas. It depicts a night in the life of a pride of lions. Recent research into the habits of African lions reveals that they are much more nocturnal creatures than previously thought and perform the majority of their hunting under the darkness of night. Technically, it may (or may not) be of interest that the piece was done entirely in a four-track environment mixed to stereo.

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, retitled "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.

Edison Studio – The Last Days of Pompeii

The Last Days Of Pompeii (1913) is among the last of the great tableaux films. In this rendition of Bulwer's classic novel, set in 79 A.D., the lives of a prominent statesman, a beautiful woman, a pagan priest, a spiteful witch and a blind beggar are carefully interwoven and brought to a climax at the moment the sleeping volcano unleashes its fury.

Edison Studio (Mauro Cardi, Luigi Ceccarelli, Fabio Cifariello Ciardi and Alessandro Cipriani) has composed a computer soundtrack on several layers: symbolic sonic backgrounds and foregrounds, dialogs in "improbable" languages, (un)naturalistic references. In the spirit of silent movie tradition soundtrack is performed live. The work has been selected for performance at ICMC2002 (Gothenburg, Sweden) and received third prize at HK.5 Rimusicazioni Film Festival, (Bolzano, Italy).

Concert VII
Saturday, November 1, 2003
10:00 a.m.
White Recital Hall

Voyager	Richard McCandless, percussion	Richard McCandless
Violelation	Cynthia Fogg, viola	Tom Flaherty
Tanzhaus		Mark Horrocks
Seeking Reconstruction		Nicole Carroll
Fleeting		Jesse Allison
Nocturne	Robert Mueller, piano	James Greeson
Mistrals		Peter McCullough
The Unity of Energy III. Limpid Reflection VII. Going Against One	John Boulton, flute	Kip Haaheim

PROGRAM NOTES for CONCERT VII

Richard McCandless - Voyager

The title of this work takes its name from the two spacecraft (Voyager 1 and Voyager 2) launched by NASA in the mid-1970s. Voyager 1's mission has included travel past Jupiter and Saturn. As it flew past Saturn, it used that planet's gravitational field to propel itself into deep space, making Voyager the first human-made object to leave our solar system. As well as recognizing its strong scientific purpose, this endeavor elicits in me a somewhat romantic response. I think of several things: Voyager's frictionless motion through our solar system, with occasional bursts from navigational guidance thrusters; the way Voyager used gravitational force to pass a planet and gain tremendous speed; and the idea of being flung into an endless, silent journey through the vastness of deep space. I also see this flight as a representation of the individual's journey through the paths of the mind and spirit. Voyager's journey is immense. Traveling about 1,000,000 miles a day, it will take 20,000 years for it to reach the Oort Cloud, where it will leave the gravitational field of our Sun, enter deep space and travel for millions of years. At some point during this journey, human beings will no longer exist on Earth, and our Sun's evolution will have reduced it to a charred cinder. But Voyager will be traveling on.

Tom Flaherty - Violenation

Violenation is based on the musical notes found in the dedicatee's name: CinDy FoGG. In the opening of the piece C, D, F, and G are recorded into MAX/MSP, which instantly slices the sound into tiny granules. These granules are rearranged throughout the rest of the piece in response to pitches played. In acknowledgement of Cindy's longstanding love of Balkan folk music, the resulting sounds range from drones to imitations of tamburitsas and cembaloms, in a modal context not unlike what one might have found in a Yugoslavian village only decades ago.

Mark Horrocks - Tanzhaus

Tanzhaus is an electroacoustic soundscape composition which traces the form of an "emotional wave," as taught by American choreographer/performance artist Gabrielle Roth, following five sequential stages: slow-flowing (fear); staccato (anger); chaos (sadness); lyrical (joy); and stillness (compassion). The piece developed from the time-stretched timbres of a piano, recorded at the "Tanzhaus" dance studios in Zurich, where I was performing a site-specific work with London-based performance art group "The Five Andrews." The soundscape recordings originate from Zurich, London and the Peak District of South Yorkshire. The piece explores the boundaries of imagination and reality, merging polarities, and (e)motional catharsis. It was realised at the University of Sheffield Sound Studios (USSS) between November 2003 and January 2003.

Nicole Carroll - Seeking Reconstruction

The impetus for this piece was Seeking: for flute and clarinet, an acoustic piece I composed in the spring of 2001. The sound source used in Seeking Reconstruction was a recording of the opening phrase of Seeking. This sound is manipulated by various delays, feedback, reverb, transposition, and splicing. The original Seeking was inspired by Tim Burton's film, Sleepy Hollow, and Danny Elfman's score to the film. In Seeking, my goal was to create an eerie, mysterious atmosphere through movement and intensity. I tried to convey the same mood and atmosphere in Seeking Reconstruction through a static, somewhat minimalistic sound environment.

Jesse Allison - Fleeting

Moving or passing by very swiftly; Lasting for a markedly brief time; Moving swiftly; Rapid or nimble; Evanescent; To fade out, vanish; To cause (time) to pass quickly; Passing quickly; Ephemeral; To fly swiftly; To pass over quickly; to hasten; To flit as a light substance; Passing swiftly away; Not durable; Transient; Transitory; as the fleeting hours or moments.

James Greeson - Nocturne

Nocturne is a "mood" piece featuring a piano solo consisting of many untraditional "inside the piano" effects as well as notes played normally on the keys. The electronic part is a sustained, slowly evolving harmonic background that was created on an older Roland synthesizer by manipulating various parameters of a factory preset while the various chord clusters and such were being performed.

Peter McCullough - Mistral

Conceived for a short deadline, this piece is the result of many fortunate accidents. Work on the piece had ground to a dead halt with less than a week remaining, and I was quite frustrated with the lack of unity in my sounds. I culled my sound files, and chose one, and decided that that would be the source for my piece; I resumed working, now in long phrases to maximize my effort. The title postdates composition, and refers to a harsh, dry wind in the Provençal region of France that is rumored to have the ability to induce madness.

Kip Haaheim - The Unity of Energy

These pieces are excerpts from a larger multi-media work. Both the sound design of the computer music and the rhythms of the flute solo are based entirely on Haiku written by Christine McNeill-Matteson. The poems were read aloud and recorded. Digital manipulation ensued.

Limpid reflection
mirroring gives perspective...
likeness; truisms.

Going against one...
turned; opposite direction.
Bold colors cut through.

PAPER PRESENTATION III
Saturday, November 1, 2003
11:30 a.m.
PAC Room 521

Douglas Geers and Michael Berdowski

Computer Composition: Shared Tools,
Diverse Musics

Abstract

Computers play an increasingly great part in the composition, production, and performance of a number of different types of music. We will examine the roles played by available software and hardware tools in shaping the various genres of music composed with computers. In particular, we shall explore the widely diverse ways in which different musicians make use of a particular tool and how that tool's design affects its usage. How is a new technology disseminated in the form of a composer's tool? What tools fulfill the needs of many different musical genres, and what tools are designed to meet the specific needs of only one genre? Do preprogrammed, or "out-of-box" features affect a musician's creativity? Is it possible for one specific tool or group of similar tools to influence an entire musical genre? In addition to addressing these topics, we plan to invite interjections and questions from the audience.

Concert VIII
Saturday, November 1, 2003
2:00 p.m.
White Recital Hall

Bass X Sung	Tae Hong Park, bass	Tae Hong Park
Collateral Damage (2003)		David Taddie
Train	Beth Wiemann, bass clarinet	Beth Wiemann
Thrum (1998)		John Gibson
Abadja Lutes	Robert Nairn, contrabass	Paul Barsom
lean backwards inside		John Ritz
Forgotten Dreams (2003) for double bass, 8-channel digital audio, and MAX/MSP	Nicolai Jacobsen, double bass	Jason L. Bolte

PROGRAM NOTES for CONCERT VIII

Tae Hong Park - Bass X

Bass X Sung is a live piece for electric bass and signal processing. Various rhythmic and timbral characteristics of the electric bass are investigated that occur when simple signal processing techniques are combined with electric bass playing techniques.

David Taddie - Collateral Damage

Collateral Damage was written in February and March of this year when the present administration seemed absolutely determined to go to war, then did follow that path. It is dedicated to the men and women of our armed forces whose psyches will be forever changed by the traumatic and dehumanizing effects of war.

Beth Wiemann - Train

Train was written at the Virginia Center for the Arts, and premiered by the composer last year. The tape part of the work uses samples from some of Wiemann's acoustic compositions as layers within a "rhythm section" under the soloist. Many of the samples have been convolved with one another in the process.

John Gibson - Thrum

I began work on Thrum by recording a wide range of sounds played on my acoustic guitars. As I worked with this material, I started to explore a continuum between natural plucks and their radical transformations and synthetic counterparts. I shaped these sounds into contrasting, but interconnected, scenes. The first establishes a quick pulse that forges ahead until it suddenly collapses. The focus shifts to a sustained, raspy bass—a magnified image of the lowest guitar string. A dreamy, swirling texture eventually washes over this. The initial pulse then returns with a percussive twist, and the piece ends with memories of the opening, drowned out by a relentless low roar.

Many of the guitar textures were created by a "virtual player" implemented in RTcmix, a scriptable package of programs for processing and synthesizing audio in real time. The virtual player reads short guitar samples and sprays them across the stereo field to create a pulsed repetitive texture. The player program incorporates probabilities that govern sample selection, attack timing, pitch bending and mixing. The result sounds almost like a real guitar player, but certain compositional decisions intentionally work against this impression. My aim is to create a music that balances human qualities against the regularity of machines. Thrum won a Finalist Prize in the Bourges 26th International Electroacoustic Music Competition. It appears on a recent CD of music from the Virginia Center for Computer Music, released on the Centaur label as Volume 29 in the CDCM series.

Paul Barsom - Abadja Lutes

Abadja Lutes was commissioned by Robert Nairn. The abadja is an indigenous rhythm of the Ewe people of Ghana whose drum music makes use of complex rhythmic cycles that result in constantly shifting pulse and terse, irregular phrases. There is, in fact, no actual abadja material used in this piece but the use of displaced rhythmic cycling played on drums is central to its design and affect. The title is an acknowledgement of one of the musical cultures that are the sources of this device. The title forms an oxymoron in the sense that while lutes are prominent in Abadja Lutes (guitar and contrabass), abadja music itself uses no lutes, only drums, rattles and bells. Thus the piece is a union of two typically unrelated ideas, drum cycles and western string instruments. The bass is amplified in order to acoustically match the dense percussion and guitar texture and the piece may be performed at a fairly high volume. As the Ewe say: "La kuku dea gbewu la gbagbe." ("A dead animal cries louder than a live one.")

John Ritz - lean backwards inside

lean backwards inside is a piece about energy, more specifically creative energy. Often times we find obstacles or barriers in our lives that seem to cloud, distort or even deny a clear path to inspiration. Some might call this a "writer's block" or a "dry spell." This piece is about breaking through to the creative energy that motivates artistic work. And realizing that inspiration is always there, if we desire to clear our minds and see the spark.

Jason Bolte - Forgotten Dreams

Forgotten Dreams is an electro-acoustic composition that integrates live acoustical performance with eight-channel digital audio and live computer processing. The inspiration for the work came from the feeling of abruptly waking from a dream (or in my case usually a nightmare), and not knowing what exactly had transpired to force conciseness. This composition explores the possibilities of these dreams, elaborating on snippets of information that can be recalled. Forgotten Dreams was realized at the Music Engineering Technology Studios at Ball State University.

PAPER PRESENTATION IV
Saturday, November 1, 2003
3:30 p.m.
PAC Room 521

Mark Wingate:
Special Presentation

Concert IX
Saturday, November 1, 2003
4:30 p.m.
White Recital Hall

Revelation of the Seven Trumpets

Keith Benjamin, trumpet

Peter Hamlin

Scrap Metal

Kenneth Froelich

The Great Octopus

Steve Figoni, guitar

Paul Richards

Snow of Ages

Chin-Chin Chen

...into all crevices of my world

~~Chin-Chin~~
Gj/etm

Curvatures

Chia-fei Lin, violin
Janie Lawmaster, violin
David Kovac, viola
Andrea Schripsema, cello
Tom Lopez, live electronics

Tom Lopez

PROGRAM NOTES for CONCERT IX

Peter Hamlin- Revelation of the Seven Trumpets

Commissioned by and dedicated to Keith Benjamin.

Introduction	...a sea of glass, like crystal...
First Angel	...hail and fire, mixed with blood...
Second Angel	...a great mountain, burning with fire...
Third Angel	...a blazing star, falling from heaven...
Fourth Angel	...darkening of the sun, moon and stars...
Interlude: prophecy of three angels	
Fifth Angel	...locusts with the sting of scorpions...
Sixth Angel	...horses breathing fire and smoke and sulfur...
Seventh Angel	...an angel wrapped in a cloud, with a rainbow over his head; his face like the sun, and his legs like pillars of fire, saying, "the mystery of God will be fulfilled."

When Keith Benjamin asked me to write a piece for him for trumpet and computer sounds, I thought of the remarkable passage in the book of Revelation in which seven angels offer apocalyptic prophecies amidst the sound of trumpets. At about the same time, my wife found a 19th-century Episcopal hymnal in her parents' summer home in Maine that contained the perfectly matched hymn, "Day of Wrath." I use materials from the hymn throughout the piece, and made free use of numerous sound creation tools from my home studio, especially csound, Crusher (granular synthesis), improvised passages on my Kurzweil K2500 keyboard (using MIDI Quest for sound editing), and various sound transformation techniques. The piece is dedicated to Keith Benjamin, with admiration, and thanks for his tremendous support for new music.

Kenneth Froelich - Scrap Metal

Scrap Metal was composed with self-created samples, all generated by the banging against a variety of rusty, metallic objects. Many of these sounds were subjected to manipulation through CSound, while some sounds managed to make it into the work in a pure, unaltered form. The resulting work sounds somewhat like a Javanese Gamelan in the hands of a ill-tempered rock musician.

Paul Richards - The Great Octopus

The Great Octopus tells the little known tale of the enormous cephalopod, who, having swallowed the guitarist, picked up his instrument and began to play. All tape sounds come from guitar samples provided by Klondike Steadman, and were processed underwater with the aid of eight rather large arms, suction, and occasional venomous secretions.

Chin-Chin Chen - Snow of Ages

Snow of Ages is a series of three short pieces, each exploring the possibilities of a single sound source (I. Wood block sounds; II. Tam-tam sounds; III. Metal wind chime sounds).

Craig Weston - ...into all crevices of my world

The title, ...into all crevices of my world, comes from the closing line of William Carlos Williams's epic love poem, "Asphodel, That Greeny Flower":

...As I think of it now, after a lifetime, it is as if
a sweet-scented flower were poised and for me did open.
Asphodel has no odor save to the imagination
but it too celebrates the light. It is late
but an odor as from our wedding has revived for me
and begun again to penetrate into all crevices of my world.

In setting out to write this piece, my thoughts began, as always, with the instruments and which of their qualities I wanted to exploit. I wanted to create a ringing, resonant quality, which meant lots of pedal for the piano; which meant lots of the ephemeral upper register and the rich bass notes, with much less of the middle range, which becomes a muddy jumble when the pedal is used extensively. A leisurely pace, for the most part, seemed fitting. The sounds of the tape part and the tuning relationships between the two parts contribute to the ringing quality.

(An aside: this is an ideal combination for exploring intonation relationships—the complete flexibility of the computer synthesis environment allows one to create changing relationships with the fixed intonation of the piano. The human performer has the luxury, of course, of remaining more-or-less happily oblivious to all of this!)

As the work progressed, it struck me as having a very sensuous quality. This brought me to the beautiful poem, in which Williams pairs the two most sensuous things I know: a lingering sweet smell and love. (It is said that of all the senses, it is smell that is most directly connected to our emotions!) The repeating parallel thirds of the opening music, especially, seem to me like the metaphoric Asphodel for Williams: they eventually seem to penetrate, in one form or another, into all crevices of the piece.

...into all crevices of my world was commissioned by the Iowa Music Teachers Association. The digital sounds were created in Csound, using Lisp as a front-end compositional environment.

Tom Lopez - Curvatures

Curvatures was composed in Oberlin, Ohio (2001). Created for La Femme en Noire String Quartet, the work was composed for amplified string quartet and live electronics. It had been a long time since I wrote a musical work that started with fast material. This piece was a real joy to compose and I am indebted to the original performers for their dedication and persistence: Erica Dicker, Gillian Rivers, Amy Cimini, and Robin Reynolds.

Concert X
Saturday, November 1, 2003
7:30 p.m.
White Recital Hall

Klang, Kar, und Melodie

Mark Wingate

conFusion/comBUstion-2

Keith Benjamin, trumpet
HyeKyung Lee, piano

HyeKyung Lee

S-Morph-S (2002)

Matthew Burtner, soprano saxophone

Matthew Burtner

Signs (2003)

Kari Besharse

Terma

for amplified voice and electro-acoustic music

Stella Markou, soprano

Craig Walsh

The Influence of the Nickelodeons

David Mooney

Resonant Image

Adrian Moore
(sound and image)

Ruckamuck

Mark Wingate

PROGRAM NOTES for CONCERT X

Mark Wingate - Klang, Kar, und Melodie

Klang, Kar, und Melodie (1996) is a studio composition whose departure points include synthetic and concrète sounds from nature, specifically those of the automotive persuasion. These materials were subject to a perverse regimen of digital processes and aural enhancements. The piece can be heard as a loosely constructed late twentieth-century ricer car in two parts: the first one characterized by a slow introduction that builds gradually and features themes in the sforzando horns, subsequently marked "accelerando." A rather chaotic development section ensues in which previous thematic materials are transmogrified by inversion, coercion, and turbo-charged high-octane superimposition—interacting, colliding, and eventually disintegrating entirely. Part two begins with a costly reconstruction of the main thematic motives and motor rhythms of varying lengths, seeking a continuity and flow of the fragmented main theme. The work was realized in the composer's Austin, Texas studio and his garage.

HyeKyung Lee - conFusion/comBUstion-2

conFusion/comBUstion makes use of a minimal amount of material which is then manipulated in various ways, first in a percussive and jagged manner and then more ethereal and romantic.

Matthew Burtner - S-Morph-S

S-Morphe-S explores the coupling of a disembodied soprano saxophone with the virtual body of a singing bowl. The saxophone signal is used as an impulse to the physically modeled bowl. The result is a hybrid instrument with the articulatory characteristics of a soprano saxophone but the body of a singing bowl. The saxophone uses varied articulations such as key clicks, breath, trills and sustained tones. The shape and material properties of the bowl are varied in real time creating a continuously metamorphosing body. The computer modeled singing bowl used is a physically modeled instrument created by Stefania Serafin at Stanford's CCRMA. In Greek Morphe means form and in Greek mythology Morpheus was the god of sleep, of disembodied forms. The English word commonly used for a transformation between two objects is morph, a shortening of metamorphosis, derived from the Greek. The title of this piece is meant to evoke all of these meanings—dreamed images, transformative bodies, and disembodied forms.

Kari Besharse - Signs

Signs was created to express the fleeting, ephemeral events in our lives. Seemingly insignificant occurrences structure our lives, often there for a moment, then enveloped by quiet and waiting. As human beings, we spend most of our time in isolation within our own minds. Pacing of external events can be excruciatingly slow. Because of this, one may find real beauty and significance in the anti-climatic moments of our lives, the loneliness and waiting we endure. Signs uses sound events rather than isolated objects as syntax. In this way, it captures the synchronicity of events and sometimes the stunted growth of things left unrealized and unfulfilled. Signs is dedicated to PTS.

Craig Walsh - Terma

Terma was written for soprano Stella Markou. The text, based on a Greek children's poem, was written by Ms. Markou. The source material for the tape part consists of vocal samples and samples of various instrumental sounds. The piece was realized using Metasynth and Digital Performer.

Terma

Alpha, beta, gamma, delta
Bring all these books to me
And with paper and with pencil
I shall write everything

Ni, xi, omicron, pi
No longer more, in this life
Such a pain in the heart
Will reside in its own isolation

Epsilon, zeta, eta, theta
Here are the books? look upon them
So many secrets written here
So many secrets written of you
v

Rho, sigma, tau, epsilon
Thoughts of those that have been wronged
Have been scattered like fires
Without tears, and without sounds

Yiota, kappa, lambda, mu
Let it no longer be a concern to you
That these thoughts I have spoken
Shall be written on these pages

Phi, chi, psi, omega
That is enough, now go
Here they are, these letters
Let us leave it all to them

David Mooney - The Influence of the Nickelodeons

This piece results from Maxine Heller's fortuitous discovery of librarians' meeting notes dated February 10, 1910, in the special collections room at the Carnegie Library of Pittsburgh. The topic of the meeting is "The Influence of the Nickelodeons upon the Reading of the Public." In my day job as a librarian I was immediately struck by how the sentiments and fears expressed about nickelodeons appear in current articles in the professional literature on the evils of the Internet. Similar articles in earlier years warned of the insidious influence of TV, comics, rock and roll, etc. The meeting notes are supplemented with other contemporary texts about matters discussed at the meeting. All the references are specific to Pittsburgh. The text was read by Maxine Heller and the composer.

Adrian Moore - Resonant Image

Resonant Image is an abstract surround sound and video piece. Theories, meanings and use of the word 'resonance' fascinate me. Resonant systems often involve finding a point where equal and opposite forces work together. At the same time, we know most systems leak energy so we must continue to supply energy. The word applied to the human world of thoughts, feelings and desires often allows us to feel "connected" without necessarily knowing why. As a metaphor for connecting with music and image (sound and light energy), this word is ideal.

Sound and image are drawn from a variety of sources both natural and synthetic. Images of the elements are colored with the full spectrum of light. The majority of the sounds stem from recordings of traditional western instruments that are treated to within the borders of noise or filtered towards pure tones. The majority of the sound is in stereo but the surround, center and low-frequency speakers (in the 5.1 mix) work to reinforce the potency of certain moments and give an added dimension to the perceived three-dimensionality of some of the visual images. Resonant Image was mixed in Samplitude and Adobe Premiere in 2003 at the composer's home studio. All footage was shot in PAL format on a Canon XM2. Manipulation of sound utilized programs on both Macintosh and PC.

Image was manipulated using effects in Premiere and Artmatic on the Macintosh.

Mark Wingate - Ruckamuck

Ruckamuck (2000) uses the text of a poem by Danella Carter that incorporates extended word play, nonsense syllables, and whimsical double entendre. The musical equivalent that accompanies the text features many digital studio techniques, special effects, and all manner of sonic tomfoolery. This is another example of what I like to call "surrealist composition". That is, similar to the visual art of the Spanish painter Salvador Dali, recognizable elements (in this case "sounds" as opposed to images) are composed in a manner that suggests seemingly "unnatural" perspectives and aural behavior with respect to the listener. All the vocalizations were performed by the talented composer Christopher Theofanidis. Eclectic stylistic influences for the piece ranged from jazz (Danella's music of choice) to hip-hop, trip-hop, Russian Men's Choir, and beyond. This work was commissioned by my friends and fellow "electro-heads" at the renowned Edison Studio in Rome.

COMPOSER BIOGRAPHIES

Mathew Adkins is a composer, performer, and lecturer of electronic and electroacoustic music. He was born in 1972 in Leamington, England. He was introduced to electronic and acousmatic music during his music studies at Pembroke College, Cambridge. After he graduated from Cambridge in 1993, he pursued postgraduate research in electronic music at the University of Birmingham with Jonty Harrison and later at the University of East Anglia with Simon Waters.

He first came to international attention in 1995 with two works: *Melt* and *Clothed in the Soft Horizon*, which were awarded the Stockholm Electronic Arts Award, Prix de Residence at Bourges, and the Grand Prix of Musica Nova Prague. He has since been awarded prizes at the Bourges International Competition in 1997, 1999 and 2001, the Luigi Russolo Competition in 1994, 2000 and 2001, as well as at EAR'95 and Musica Nova 1996.

In 1994 he was awarded a British Academy Travel Scholarship that enabled him to work at EMS (Institute for Electroacoustic Music in Sweden). He has also worked at the Cesare Studios in Reims, France. Since 1996 virtually all of his works have been created in his own studio.

He was a member of the Birmingham Electroacoustic Sound Theatre from 1993-1995 and a Director of the Sonic Arts Network of Great Britain between 1995-1997, before moving to Dublin for a year. In 1998 he became co-artistic Director of the annual Electric Spring Festival in Huddersfield, and is co-founder of the recently formed multimedia group "r.a.r.e. experimental."

His works have been broadcast and performed worldwide and have been featured in numerous international festivals including the Bourges Synthese 1995 & 1997 (France), the Aspekte Festival (Austria), Futura (France), the Stockholm Electronic Arts Festival (Sweden), A.C.M.C. (New Zealand), I.C.M.C. (China) Symposium VII (Brazil).

J. Anthony Allen is a composer of both electronic and acoustic music. He has received numerous awards and commissions, and his music has reached listeners and performers throughout the United States and Europe. Mr. Allen is a graduate of the Peabody Conservatory of Music, where he completed a Master's degree in Composition, as well as a second Master's degree in Computer Music. He is currently a doctoral student at the University of Minnesota. For more information, please see: www.janthonyallen.com.

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 presented papers in interactive computer music interfaces at EMM 2002, SEAMUS 2003, and NIME 2003. 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, the International Computer Music Conference in Sweden, and SigKIDS 2003 in San Diego. He is currently working towards a doctoral degree in Music Composition at the University of Missouri-Kansas City.

Paul Barsom was born in Taipei, Taiwan, and holds graduate degrees in composition from Eastman School of Music. His teachers include Joseph Schwantner, Christopher Rouse, Warren Benson, John Corigliano, Jacob Druckman, Robert Morris, Robert Muczynski, and Samuel Adler. His composition output is varied, including orchestral, choral and chamber music. He is the recipient of awards, grants and fellowships from such organizations as Meet the Composer, ASCAP, The Pennsylvania Council on the Arts, The National Association of Composers USA, The American Music Center, Alea III, The Eastman School of Music and Ithaca College. He teaches composition and electronic music at The Pennsylvania State University and his interests include all genres of popular and world music, which figure prominently in his composition and teaching. Recent works include *Seventy Thousand Assyrians*, commissioned by the Pennsylvania State University Symphonic Wind Ensemble for the centennial of Penn State wind bands, and *Abadja Lutes*, commissioned by bassist Robert Nairn. His works are performed throughout the United States and abroad. He is the father of two children, Andrew and Elizabeth, and his wife Susannah is a biological anthropologist whose work focuses on human fertility.

Ryan Beavers received his MM degree in Composition from 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, MO, the 2002 SCI National Conference, and SEAMUS 2003. Pale December, his work for flute and piano, was a finalist in the 2001 Sounds New concert series, and his Woodwind Quintet No. 2 was the

regional winner in the 2002 SCI/ASCAP commission competition.

Brian Belet is a composer, performer, and theorist (reclaiming the exploratory definition of the term) living in Campbell, California (USA) (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. He also performs regularly with The Tracy Tandy Band.

Dr. Belet serves as Director of the Center for Research in Electro-Acoustic Music at San Jose State University. He has scores published by the Society of Composers, Inc., Warner Brothers / Belwin-Mills Publishing Corp., and the International Trombone Assoc. Press; with 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, the Arizona Composers Forum, and SJSU. 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*. In October 2002 Dr. Belet was Guest Composer in residence at De Montfort University and Dartington College of the Arts in the United Kingdom.

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

Michael Berkowski is pursuing a Master's degree in Music Composition at the University of Minnesota, where he has been a student of Alex Lubet and Douglas Geers. Although he mainly composes for recorded media, Mr. Berkowski also creates and performs works for live electronic devices, in which commonly available sound manipulation devices are used instead as sound sources and instruments themselves. Additionally, Mr. Berkowski recently completed a research fellowship during which he constructed several wearable devices for control over parameters of music synthesis. He is currently completing work on new compositions for those devices.

Kari Besharse is currently a doctoral student at the University of Illinois working in both electroacoustic

and acoustic mediums. She completed her undergraduate studies in composition at the University of Missouri at Kansas City and her Masters degree at the University of Texas at Austin. *Four Songs* on texts by Donald Justice was performed at the 2001 June in Buffalo Festival. Her flute solo, *Rings*, was chosen as a finalist in the 2000 INMC competition. Her music has also been presented around the country by venues and organizations such as Society of Composers, Inc., Texas Computer Musicians Network, The LaTeX Festival, The Florida Electroacoustic Music Festival, Electronic Music Midwest, and Pulse Field. Recently, Kari was awarded a Bourges Residence Prize for *Small Things*.

Brian (Daniel) Bice, b. Hayward, CA, Oct. 20, 1976, is currently a doctoral student at the University of Oregon under the tutelage of David Crumb and Jeffery Stolet. At the U of O he was awarded a Graduate Teaching Fellowship in Music Theory to assist the Music Analysis courses. Brian completed his Master of Music (in composition) May 2002 at Bowling Green State University (Ohio) where his teachers included Burton Beerman, Marilyn Shrude, and Elaine Lillios. He received his Bachelor of Arts in Music from California State University at Hayward in June 1999 where he studied composition with Jeffery Miller and Frank La Rocca.

This past August Brian's solo flute piece *Not With, but Not Alone* was premiered at the first Annual Festival of Contemporary Music in Oakland, CA. His music has been performed at other festivals including the NOW Music Festival in San Francisco and the Oregon Bach Festival. Brian's current projects include a trio for flute, cello, and percussion as well as a song cycle for vocalist Nicole Davis.

Brian's vocal song, *Lines Inscribed Upon a Cup Formed from a Skull*, won first prize in the Thirteenth Annual University of Toledo Young Composers Contest in April 2001. The Cleveland Chamber Symphony with Jeff Kurka, bass trombone, performed a movement of Brian's *Concerto for Bass Trombone and Chamber Orchestra* in April 2001.

Brian is the co-owner and content editor for www.newmusicforum.com. For more information about Brian, please visit: www.newmusicforum.com/brianbice.

Jason L. Bolte (b. 1976) is currently pursuing a Doctor of Musical Arts degree in Composition from the University of Missouri-Kansas City. He holds a Bachelor of Music with an emphasis in Music Engineering Technology and a Master of Music in Composition from Ball State University. He has studied composition with Paul Rudy, Michael Pounds, Keith Kothman, Jody Nagel, and Cleve Scott.

Stacy Borden is currently working on her undergraduate degree in Music Engineering Technology and Women's Studies at Ball State University in Muncie, IN. She studies

composition with Mr. Michael Pounds and Dr. Keith Kothman.

Matthew Burtner (www.burtner.net) is currently an assistant professor of composition and computer music at the University of Virginia where he is Associate Director of the VCCM Computer Music Center. A native of Alaska he studied philosophy, composition, saxophone and computer music at St. Johns College, Tulane University (BFA 1993), Iannis Xenakis's UPIC Studios (1993-94), the Peabody Institute of the Johns Hopkins University (MM 1997), and Stanford University's CCRMA (DMA 2002). He has been composer-in-residence at the Banff Centre for the Arts, Simon Fraser University in Vancouver, and the IUA/Phonos Institute in Barcelona.

Burtner has received several prizes and grants for his work including first prize in the 2000 Musica Nova International Electroacoustic Music Competition. His music has been commissioned for performers such as the Spectri Sonori Ensemble, MiN Ensemble, Phyllis Bryn Julson, the Peabody Trio, Ascolto, Ensemble Noise, Haleh Abghari and others. His commercial recordings include *Incantations* on the German DACO label (DACO 102), *Portals of Distortion*, on Innova Records (Innova 526), and *Arctic Contrasts*, on the Norwegian Euridice label (EUCD 012-2000).

Nicole L. Carroll (b.1980) is a composer and performer. She received her Bachelor of Music at Arkansas State University, where she studied bassoon and oboe performance with Dan Ross, and composition with Jared Spears and Tim Crist. An avid performer, she performed regularly with the ASU Wind Ensemble, ASU Orchestra, ASU Harmonie Band, Delta Symphony Orchestra, as well as a number of chamber ensembles. During her time at ASU, she studied both acoustic and electronic composition with Crist. Carroll and Crist, and fellow student composer, Matt Cureton, developed the ASU Electro-Acoustic Music Studio. Carroll was instrumental in the advancement of the studio through her collaborations with video artist, Chris Cheadle, and her performances throughout the U.S.

Carroll attended the Brevard Music Center (Brevard, NC) in the summer of 2001. While there she studied with composers Don Freund and David Cutler, as well as bassoonist Steve Vacchi. There she received performances of both acoustic and electronic works. Carroll was also selected to have electronic works performed at Electronic Music Midwest in Spring 2002 and Winter 2002, where she had video works performed. In addition to these performances, Carroll has had numerous performances on the ASU campus and around Jonesboro, AR.

Carroll is currently studying for her Masters in Music in Composition at Bowling Green State University, where she studies composition with Mikel Kuehn and bassoon with Katherine Freudigman. She also works as a music

technology assistant for Elaine Lillios.

Miles Chalcraft is a filmmaker, multimedia/rocket artist and festival organizer, being co-director and curator of Nottingham-based new technology arts festival, Radiator, and new media artists platform night, Trampoline.

Most recently Miles exhibited his rocket project, *Glittering Prize*, at Berlin's Büro Friedrich. This project involved the daily launching of small sounding rocket cameras near to high rise apartment blocks. During May 2003 Miles, together with Anette Schäfer and under the banner of Trampoline, ran the second Radiator Festival in Nottingham, UK.

In the autumn of 2002, Miles worked with composer Mathew Adkins to produce the video track for Adkins' 9 minute work, *Symbiont*. This piece has since had performances in the UK, Paris, Singapore, Florida and Berlin where it has been received with great critical acclaim. It was co-commissioned by Sonic Arts Network, INA-GRM and Huddersfield Contemporary Music Festival and the Arts Council of England.

During June and July of 2002, Miles was an artist in residence at a remote experimental residency project known as the Makrolab, produced by Slovenian artist Marko Peljhan in association with Arts Catalyst (UK). The research has been compiled into a piece of work entitled *Escape Velocity* exhibited as part of Makrolab documentation in the Generali Foundation in Vienna, January 2003.

In 2001 he moved to Berlin and is currently with working with renowned German/English performance group, The Gob Squad, on a 6-hour installation performance *Room Service*. Former collaborations include the multimedia installation, *Dun Roamin* (Resin-South Bank Centre, 2002); multimedia performance, *The Great Outdoors* (Berlin, Prague, Nottingham, Frankfurt); and prize winning online project, *The Finalists* (Berlin, Munich). These performances were notable for their use of remote balloon videography (*The Great Outdoors*, *Dun Roamin*) and live streamed/chatroom theatre (*The Finalists*). *The Finalists* was a co production with Ars Electronica, Linz and SpielMotor, Munich.

Chin-Chin Chen, composer, teacher, and Director of the Grand Valley State University Music Technology Center, joined the music faculty in 1999. She holds the degree D.M.A. in Composition/Theory, the degrees M. Mus. in Music Theory and Piano Performance at the University of Illinois (Urbana/Champaign), and the degree B. A. in Social Work from Fu-Jen Catholic University in her native Taiwan. Ms. Chen's electroacoustic works have been recognized in competitions, such as the Concorso Internazionale Luigi Russolo in Varese, Italy, and Concorso Internazionale di Composizione Elettronica "Pierre Schaeffer." Her compositions have received international

performances and broadcasts in such cities as Corfu, Buenos Aires, Seoul, Lyons, Prague, Pomona, Austin, Santa Fe, San Jose, Montreal, Melbourne, Belo Horizonte, Stony Brook, Barcelona, Beijing, Nashville, Akron, Memphis, San Jose (Costa Rica) and others. Her work is published by Media Press.

Michael Collins was born November 10, 1984. In December, he will be graduating with a degree in Audio Engineering from Kansas City Kansas Community College. Mike is a Scorpio and enjoys long walks on the beach. In his spare time he operates Crawl In Recording Studio. He plans to attend UMKC next fall where he will study Music Composition. He also plays in the local rock group Agent 5 Nine.

Christopher Cook is completing the Doctor of Music degree at Indiana University. His teachers have included Claude Baker, Eugene O'Brien, Harvey Sollberger, Jeffrey Hass and Frederick Fox.

Mr. Cook's works have been widely performed in university and festivals settings across the U.S., Europe and South America. Among awards are those from ASCAP, the NEA, and the Music Teachers National Association. He was appointed composer-in-residence for Somerset County, Pennsylvania as part of the Arts Corps project of the NEA and composer-in-residence for the Bloomington, Indiana Public Schools. Additionally, he served as assistant director of the Indiana University's New Music Ensemble and the Center for Electronic and Computer Music.

Timothy Crist, Assistant Professor of Music, teaches composition, electronic music, theory, classical guitar, and conducts/directs the ASU New Music Ensemble and Guitar Ensemble. Dr. Crist received graduate degrees from the University of Georgia where he studied primarily with Lewis Nielson. He has composed musical works for various media including solo, chamber, orchestral, and electronic, and is published by Cimarron Music, Dallas, Texas. Crist has also attended master classes with Pulitzer Prize winning composers Ellen Taaffe Zwilich, George Crumb, and William Bolcom. Crist's works have been performed at various music festivals around the United States including SEAMUS, Society of Composers, and most recently the Florida Electroacoustic Music Festival.

Joseph Dangerfield holds a BFA in music theory and composition from Marshall University, and a MM degree in composition from Bowling Green State University. He is currently pursuing a PhD in composition and a MA in theory from the University of Iowa. His composition instructors include Michael Czajkowski, Michael Golden, David Gompper, Mikel Kuehn, and Marilyn Shrude. Dangerfield has also studied electronic music with Elaine Lillios, Paul Rudy, and Lawrence Fritts. His music has been

performed throughout the United States, England, and Germany.

Jeremy Fair is a Music Engineering Technology graduate from Ball State University currently working on a Masters in Music Composition at Ball State. As a percussionist he has performed in the U.S.A, Canada, and India.

Tom Flaherty has received grants, prizes, awards, and residencies from the National Endowment for the Arts, American Music Center, the Pasadena Arts Council, the Massachusetts Council for the Arts and Humanities, the Delius Society, the University of Southern California, "Meet the Composer," and Yaddo. Published by Margun Music, Inc. and American Composers Editions. His music has been performed throughout Europe and North America, and is recorded on the Klavier, Bridge, SEAMUS, Capstone, and Advance labels. He earned degrees at Brandeis University, S.U.N.Y. Stony Brook, and the University of Southern California; his primary teachers in composition include Martin Boykan, Bülent Arel, Robert Linn, and Frederick Lesemann. A founding member of the Almont Ensemble, he is currently Associate Professor of Music and Director of the Electronic Studio at Pomona College and is an active cellist in the Los Angeles area.

Kenneth D. Froelich was born in Chester, PA, and raised in San Diego, CA. He received his Bachelor of Music degree from the University of Southern California in 1999, graduating summa cum laude, and his Masters in Music degree from Indiana University in 2001. He is currently an Associate Instructor of Music Composition and is pursuing his Doctorate of Music at Indiana University. His principal composition teachers include Claude Baker, Eugene O'Brien, Sven-David Sandström, Don Freund, and Donald Crocket.

Kenneth has received several awards and recognitions, a few of which follow. In 1999, Kenneth was awarded the Marilyn K. Glick Young Composers Award by the Indianapolis Symphony Orchestra. His orchestral work ELECTRIC SHEEP was performed in fulfillment of the prize. In 2001, he received the Indiana University Dean's Prize for his work Dance of the Green Bird, and was commissioned to write his chamber work Age of Irony, which was performed by the IU New Music Ensemble in 2002. Kenneth received an Honorable Mention in the 2002 Morton Gould ASCAP Young Composer Awards for Age of Irony. Kenneth presented his electro-acoustic work Scrap Metal at the 2003 SEAMUS national festival, prior recipient of the 2002 IDEAS Best Digital Music award. Recently, Dance of the Green Bird was performed and recorded this August with the California E.A.R Unit at their 2003 Arcosanti Summer Residency, and will be performed again this October by the E.A.R. Unit at the Los Angeles County Museum of Art. Kenneth's music is available

through TheNewStyle.org. He is currently a member of BMI, American Music Center, SEAMUS, and SCI.

Douglas Geers Described as "powerful" (Neue Zuercher Zeitung), "fascinating... virtuosic... beautifully eerie" (Jim Lowe, Montpelier Times-Argus), and praised for its "shimmering electronic textures" (Kyle Gann, Village Voice), the music of Douglas Geers utilizes technology extensively, often in multimedia contexts. Mr. Geers' works have been performed widely, including performances in 2003 at the World Music Days 2003 (Slovenia), the International Computer Music Conference (Singapore), SEAMUS 2003 (USA), and the 2003 Biennial Symposium on Arts and Technology (USA). He has won a number of grants and awards, including a Fulbright Scholarship, a 2001 American Composers Forum Composers Commissioning Project prize, and others from sources including the Hochschule für Musik und Theater Zürich, the Heinrich Strobel Stiftung, Meet the Composer, ASCAP, and the Mellon Foundation. He holds degrees from Xavier University (B.A., Music/English), University of Cincinnati (M.M., Composition), and Columbia University (D.M.A., Composition), and currently teaches composition and electronic music at the University of Minnesota, USA. Please see www.dgeers.com for more information.

John Gibson's acoustic and electroacoustic music has been presented in the US, Europe, South America and Asia, and is recorded on the Centaur label. He has received grants and awards from the Bourges Institute, the Guggenheim Foundation, the American Academy and Institute of Arts and Letters, the Jerome Foundation, ASCAP, and the Tanglewood Music Center. He writes sound processing and synthesis software, and has taught composition and computer music at the University of Virginia and Duke University. He now teaches at Indiana University, where he is Assistant Director of the Center for Electronic and Computer Music.

Carly Gorman is currently a sophomore composition major, studying under Dr. Timothy Crist at Arkansas State University. This was her first piece to be selected for a music festival off-campus.

James Greeson is a Professor of Music at the University of Arkansas where he teaches music theory and composition as well as directing the jazz ensemble and teaching guitar. His DMA in composition is from the U. of Wisconsin and his BM and MM from the University of Utah. He has composed chamber works that have been commissioned by the Da Capo Chamber Players and other prestigious groups as well as works for jazz ensemble that have been published by the University of Northern Colorado Jazz Press. For the past ten years he has composed music for eleven documentary films, a few of which have

been broadcast nationally on PBS. In 2002 his score to the documentary Sanatorium Hill was nominated for an Emmy award, and in 2003 his musical score to the documentary The Forgotten Expedition was also nominated for an Emmy.

Kip Haaheim After a spending many years as a freelance bassist, composer/arranger, and producer in the San Francisco Bay Area, Kip Haaheim received his Masters degree in composition from the University of Minnesota and his Doctorate in composition from the University of Arizona. His discography includes an eclectic mix of Jazz, World Music, Rock, and Avant Garde. Presently his specialty is in the field of electro-acoustic music and sound design where he is particularly interested in collaborative media. He has done both music and sound design for films (including the award winning short film On the Subject of Sex which was screened at Arizona International Film Festival 2001). His recent Summit Records DVD release Sacred and Profane, a collaboration with composer Daniel Asia and videographer Janet Davidson-Hues, features digital music in full surround-sound audio and digitally processed video. He is currently a composer on the faculty at the University of Kansas.

Peter Hamlin is on the music faculty at St. Olaf College in Northfield, MN. He has written numerous works for orchestra, band, choir, solo voice, chamber ensembles, and music for computers and electronic instruments.

He has also written an opera based on Poe's The Masque of the Red Death accompanied by a live electronic ensemble, and is a member of the live electronic improv band Data Stream. His most recent electronic work is an algorithmic piece controlled by monitoring data from the Cannon River in Minnesota. He has written a number of articles for Electronic Musician magazine, and has also worked as a radio and television broadcaster.

Mark Horrocks has been composing for performance artists for over ten years. In 2001, he graduated from Middlesex University with a B.A. (Hons) in Sonic Art. He is currently studying for a PhD in Electroacoustic Soundscape Composition at the University of Sheffield. He hopes to further develop his research into the field of education, encouraging a greater awareness of the soundscape; our responsibility to it, and for it.

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 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. Two recordings of computer music, *Overtone Music* and *Filtered Music* have been released by Capstone Records. He has been a member of the American Composers Alliance since 1974 and currently serves as President. As President of the League of Composers/ISCM U.S. section, he directed the 1976 World Music Days in Boston.

Tohm Judson (b. 1976) is currently a Ph.D. student at the University of Iowa where he studies composition with David Gompper and electronic music with Lawrence Fritts. He received his M.M. from the University of Florida where he studied with James Paul Sain, Paul Richards, and Budd Udell. His music has been performed in the U.K., France, Italy, and throughout the United States, including the SEAMUS National Conference, SCI, and was a featured artist at the EMIT festival in Tampa, Florida. Mr. Judson has worked with many forms of interactive media including audio, video, installation, and dance, collaborating with artists such as K.T. Nelson of ODC San Francisco, Robert Dick, Holland Hopson, Owen Roberts and Tony Oricco. He is the current recipient of the Pelzer Fellowship for Composition at the University of Iowa. Along with Joseph Dangerfield, Mr. Judson is also the Co-founder of the International Society of Experimental Music.

Jonathon Kirk is an active performer, improviser, and composer originally from southern Illinois. He has performed in Europe, Asia, the U.S., and Canada and was recently a composer-in-residence at the Logos Foundation for Experimental Music in Ghent, Belgium. He is currently a graduate student at the MacColl Studio for Electronic Music at Brown University.

HyeKyung Lee, a graduate from The University of Texas at Austin (DMA in Composition and Performance Certificate in Piano) studied composition with Karl Korte, Donald Grantham, Russell Pinkston, Dan Welcher, Stephen Montague, and piano with Danielle Martin. She also studied with Bernard Rands at the Atlantic Center for the Arts in March 1998, and Ladislav Kubik at the Czech-American Summer Music Institute in Prague, 1995. She has received awards from the Composers Guild, the Delius Composition Contest, SCI, SEAMUS, ASCAP, and International Alliance for Women in Music. Her *Suite for Solo Piano* is available on New Ariel Recordings (performed by Jeffrey Jacob) and her *Opposed Directions for Disklavier and Live-electronics* (performed by herself) is available on Volume 8 of the SEAMUS CD Series. She has taught at the University of Hawaii, Bowling Green State University and Cleveland State University. Currently she serves as a member of faculty at Oberlin Conservatory of Music.

Tom Lopez teaches at the Oberlin Conservatory; Assistant Professor of Computer Music and Digital Arts. He is also the Director of the Computer Music Program at The Walden School. Tom has received awards from the National Endowment for the Arts, Meet the Composer, Mid-America Arts Alliance, Knight Foundation, and ASCAP. Before 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. He has appeared at festivals and conferences around the world as a guest lecturer and composer, including: International Festival for Dance in the Media (Monaco), Cleveland Institute of Art, the Mid-American Center for Contemporary Music, and the Kansas City Festival of Electronic Music. Tom has been a resident artist at the Atlantic Center for the Arts, Villa Montalvo, and Djerassi. His compositions have received critical acclaim and peer recognition; including a Grant for Young Composers by ASCAP for *Vocal Sketch #2*, and releases on CD by SEAMUS for *Curvatures* and *Hollow Ground II*. His music has been performed around the world and throughout the United States including The Kennedy Center.

Richard McCandless studied composition and percussion at the University of Iowa's Rockefeller Foundation Center for New Music. He then lived in Washington, D.C., where he worked as a free-lance percussionist, and co-directed the critically acclaimed new music ensemble Amaranth. He was also the percussionist with the Washington Music Ensemble, with whom he performed frequently in New York at Merkin Concert Hall and Carnegie Recital Hall, and in Washington at the Kennedy Center for the Performing Arts and the Library of Congress. Regarding his composition *Childhood*, the Washington Post reported that "Mr. McCandless showed himself to be a master of sounds." He now lives in New Haven, Connecticut.

Peter McCulloch is a Master's candidate at the University of North Texas. His works have been performed throughout the United States and United Kingdom. He works as a teaching fellow at the Center for Experimental Music and Intermedia, and pursues interests in interactive electronics, spectral diffusion, animation/video, and algorithmic composition.

Philip Miller was born in Butler, PA. He completed undergraduate and graduate studies at the Royal College of Music, Stockholm, Sweden (M.F.A.), and the Sibelius Academy, Helsinki, Finland. He is currently finishing the doctorate degree at the Shepherd School of Music, Rice University.

James Mobberley is Curators' Professor of Music at the Conservatory of Music of the University of Missouri-

Kansas City. Major fellowships and awards include the Rome Prize, the Guggenheim Foundation, Meet the Composer's New Residencies program, the 2001 Van Cliburn Composers Invitational, and the National Endowment for the Arts. Commissions have come from the Koussevitzky Foundation (Library of Congress), Chamber Music America, St. Louis Symphony Chamber Series, the Kansas City Symphony, Meet the Composer, the Barlow Foundation, Music From China, the Cleveland Chamber Symphony, and numerous individual performers. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum of the East at Bennington College, and dozens of colleges and universities around the world. His music has received over 700 performances on five continents, and appeared on over a dozen recordings, including an all-Mobberley orchestral release by Albany Records.

David Mooney, born 1949, is a self-taught composer of fixed music on disc. In the mid-sixties through college, Mooney destroyed a number of tape recorders attempting to emulate the sounds he heard in electronic music. After digressing for two decades through writing and visual arts he returned to music in the early 1990s. Since the first public performance of one of his pieces at a University of Pittsburgh Music on the Edge concert in 1998, his work has been heard at concerts, festivals and conferences in Asia, Europe, North America and the Caribbean, including ICMC, SEAMUS, Electronic Music Midwest, Logos Foundation Summer Concerts, the Shy Anne Film and Video Festival, EuCue Concerts, Bourges Festival Synthese, and at Engine 27. Works have been broadcast on new music programs from Zagreb to Seattle and points in between. Mooney's 24-part work Rhythmiconic Sections is available on the Arizona University Recordings (AUR) label. Other selections are available on expanding records and Production electro Productions. Mooney composes in his personal studio in Pittsburgh, PA, USA. <http://www.city-net.com/~moko/>

Adrian Moore first came into contact with electroacoustic music in his hometown of Nottingham at a concert given by Denis Smalley. He studied initially at City University, London then under Jonty Harrison at the University of Birmingham where he composed for and working with BEAST (Birmingham ElectroAcoustic Sound Theatre). He graduated in 1998 but his seven years in Birmingham were interspersed with trips to CNSM (Lyon, France, 1991-92) and ZKM (Karlsruhe, Germany, 1995).

Having always held an interest in bringing the power of the tape medium into the live performance situation as well as to sound-diffusion, Adrian Moore sees the technology of today as an ideal tool with which to work as a composer, teacher and performer. He is currently

Lecturer in Music at Sheffield University where he is the director of the University Sheffield Sound Studios (USSS - <http://www.shef.ac.uk/uss>). He is also a director of Sonic Arts Network, the UK's national organization for the promotion of creative use of technology in the composition and performance of music.

Virgil Moorefield is a composer and drummer. Born in Chapel Hill, N.C., he grew up in Europe, and lived in NYC for two decades. He was recently appointed Assistant Professor of Music Technology at Northwestern University in Evanston, IL.

Moorefield was commissioned by the Bang On A Can All-Stars to write *Arrival of the Crows*; an orchestral work, *Blanqui (Fragments for Orchestra)* was premiered by the Orchestra of the S.E.M. Ensemble in New York. His group's CD, *The Temperature in Hell is Over 3,000 Degrees*, is available on Tzadik Records. A commission from Meet The Composer, *Final Approach*, is due out on CD soon.

Moorefield's CD *Distractions On the Way To the King's Party (Cuneiform)* received international critical acclaim. The Virgil Moorefield Ensemble has performed in Europe and the U.S., including the Inventing America Festival at London's Barbican Centre, the Patronaat Festival in Holland (supported by grants from Arts International), and the Bang On A Can Marathon at Lincoln Center; the American Festival of Microtonal Music, as well as the SoHo Arts, and Kitchen/Gruppen festivals; and at venues such as Merkin Hall, the Knitting Factory, and Engine 27 in New York.

His group's first recording, *Transformations*, appeared in 1983. Commissions from a number of artists followed, and included extensive work with director Theodora Skipitares, visual artists Joseph Nechvatal and Richard Haas, and spoken word artist Emily XYZ. As a drummer, Moorefield has recorded and toured with numerous rock bands and avant garde ensembles, including Glenn Branca, Swans, Bill Laswell, Elliott Sharp, and Damage. Moorefield received his MFA and Ph.D. in composition from Princeton University. He also attended the Juilliard School as well as Columbia University, from which he received his B.A. and M.A.

Jeff Morris (b. 1976) composes actively for acoustic instruments as well as electronics, with special attention to interactivity, musical perception, mathematical structures, and vernacular idioms such as jazz and funk. He is currently a doctoral teaching fellow at the University of North Texas, in addition to working in the university's Center for Experimental Music and Intermedia and teaching various courses and private lessons in the North Texas area.

Tae Hong Park received his B.E degree in Electronics at Korea University in 1994 and has worked in the area

of digital communication systems and digital musical keyboards at the GoldStar Central Research Laboratory in Seoul, Korea from 1994 to 1998. He has received his M.A. at Dartmouth's Electroacoustic Music Program in June 2000 and is currently a graduate student at Princeton's Composition program. His current interests are primarily in musical and technical issues in computer and electroacoustic music, which include composition and research in multi-dimensional aspects of timbre. Mr. Park's music has been heard in various locations in Hungary, Korea, USA, Sweden, UK, and the Netherlands; in venues, conferences and festivals including SEAMUS, ICMC, CEAIT, ISMEAM, SICMF, MATA, NWEAMO, DIEM, MAXIS, Santa Fe International Festival of Electro-Acoustic Music, Third Practice, Pulse Field, FEMS, Dartmouth College, Princeton University, Syracuse University, and Wesleyan University. His work has been/will be played and premiered by groups and performers such as the Nash Ensemble of London, Brentano String Quartet, Edward Carroll, Zoe Martlew, Wayne Dumaine, California EAR Unit, NJ Symphony, and Entropy.

Paul Richards is an associate professor of composition at the University of Florida, where he has taught since 1999. He previously taught at Baylor University and earned the Doctor of Musical Arts degree in Composition at the University of Texas at Austin, and Bachelor of Music and Master of Music degrees in Theory and Composition at the University of Arizona.

Commissions have come from organizations including the Jacksonville Symphony Orchestra, Third Angle New Music Ensemble, Florida State Music Teachers' Association and Music Teacher's National Association, Duo 46, the Sonoran Consort, Meet the Composer-Arizona, Arizona Repertory Singers, Arizona Commission on the Arts and Catalina Chamber Orchestra. Numerous university wind programs have commissioned Mr. Richards' work, including those of Baylor, Florida, Illinois – Champaign/Urbana, Michigan, Nevada – Las Vegas, North Carolina – Greensboro, Northern Iowa, Syracuse and Truman State.

Richards was winner of the Jacksonville Symphony Orchestra's Fresh Ink Florida Composers' Competition, the International Section of the 2000 New Music for Sligo/IMRO Composition Award and the 2001 Truman State University/M.A.C.R.O. Composition Competition. Other honors and awards include Second Prize in the International Horn Society Composition Competition in 2001, First Place in the 1999 Voices of Change Composers Competition, two First Place prizes in the Guild of Temple Musicians Young Composers Award (1994-95, 1995-96) and several ASCAP Standard Awards.

Internationally, Mr. Richards served as composer-in-residence at Eastern Mediterranean University in North Cyprus in 2002 and his music has been performed in many countries throughout five continents. In addition

to performances at universities and festivals around the country, his works have been performed at national conferences of the College Band Director's National Association, the Society for Electroacoustic Music in the United States and the Society of Composers, Inc.

John Ritz was born in 1978 in Iowa. He currently studies composition with Erik Lund and Scott Wyatt at the University of Illinois. Composing since the age of 17, he has written many works drawing upon his experience in a variety of genres, including classical, jazz, rock and improvised music. His works have been performed throughout the US, as well as in France, Italy and Russia. Ritz feels most connected to the tradition of the avant garde, those artists that strive to explore new paths through agonizing self examination.

Barry Schrader's compositions for studio media, dance, film, video, multimedia, live/electro-acoustic combinations, and real-time computer performance have been presented throughout the world. Schrader is the founder and the first president of the Society for Electro-Acoustic Music in the United States (SEAMUS), and the founder of the Southern California Resource for Electro-Acoustic Music (SCREAM). He has written for several publications, including several editions of The Grove Dictionary of Music, Grolier's Encyclopedia, Contemporary Music Review, and Journal SEAMUS, and is the author of Introduction to Electro-Acoustic Music. He is currently on the Composition Faculty of the California Institute of the Arts, and has also taught at the University of California at Santa Barbara and California State University at Los Angeles. His music is recorded on the Opus One, Laurel, CIRM, SEAMUS, Centaur, and Innova labels.

Rob Smith "Bridging modernism and American jazz and pop idioms" (San Antonio Express-News), the innovative and highly energetic music of Rob Smith is frequently performed throughout the United States and abroad. Ensembles and musicians that have performed his compositions include the Continuum Ensemble (London), Coruscations (Sydney), Synchronia (St. Louis), the Montague-Mead Piano Plus (London), the Aspen Contemporary Ensemble and the pianist Christopher Taylor. He has received commissions from the New York Youth Symphony Chamber Music Program, the American Composers Forum (as a part of their Continental Harmony project) and several nationally renowned university wind ensembles, among others.

His compositions have received numerous awards, including those from ASCAP, the National Band Association, the National Association of Composers in the USA, the Luigi Russolo International Electronic Music Competition, and the Society of Composers. Dance Mix, a work written for the Society of New Music

(Syracuse, NY), was used as the title music for the PBS television documentary *Continental Harmony*, which aired nationally in 2001 and 2002, and will be released on an upcoming *Society of New Music* CD.

In 1997, as the recipient of a Fulbright Grant to Australia, he collaborated with many different Australian ensembles and musicians, which led to a teaching position at the University of Woolongong in 1998. He holds a Bachelor of Music Degree from Potsdam College and both the Master of Music and Doctor of Musical Arts Degrees in music composition from The University of Texas at Austin. Currently, he teaches at the University of Houston's Moores School of Music where he is Assistant Professor of Music Composition and director of the AURA Contemporary Ensemble. His music is published by Boosey & Hawkes, Carl Fischer, Southern Music Company, C. Alan Publications, and Skitter Music Publications.

Pete Stollery (born Halifax, UK 1960) studied composition with Jonty Harrison. He now composes almost exclusively in the electroacoustic medium, particularly music where there exists an interplay between the original "meaning" of sounds and sounds existing purely as sound, divorced from their physical origins. In his music, this is achieved by the juxtaposition of real (familiar) and unreal (unfamiliar) sounds to create surreal landscapes. His music is performed and broadcast throughout the world and a number of works are available on CD. *Shortstuff* was awarded Special Prize in the *Musica Nova* 1994 competition; *Onset/Offset* was given an Honourable Mention at the Stockholm Electronic Arts Award, 1996 and the 1st Pierre Schaeffer Competition for Computer Music; *Altered Images* won 2nd prize at CIMESP '97.

He has collaborated with a number of artists from all aspects of the arts, most notably sculptor Anne Bevan, with whom, along with choreographer Andy Howitt, he collaborated to produce the multimedia piece *Sunnifa* to great acclaim at the St Magnus Festival in Orkney. He has also worked with sound designer Peter Key on a number of projects including *Our Dynamic Earth* in Edinburgh, UK and *Magna* in Rotherham, UK.

He is currently Lecturer in Music and Director of the Electroacoustic Music Studio at the University of Aberdeen where he is also Artistic Director of *discoveries* - an occasional series of concerts which aims to bring together electroacoustic works by emerging composers to be performed alongside works by established composers from around the world.

He has been chair of Sonic Arts Network, the national organisation supporting electroacoustic music and sonic art in the UK. In 1996 he co-founded the group *invisibleARTs* whose aim is to perform acousmatic music throughout Scotland and to promote Scottish acousmatic music to a wider audience, both in Scotland and abroad.

Allen Strange Involved with music technology since the middle 1960's Allen Strange has remained active as a composer, performer, author, and educator. In 1972 his text, *Electronic Music: Systems, Techniques and Controls* appeared as the first comprehensive work on analog music synthesis. After several editions the text still remains a classic reference and guide for studio synthesis. A student of Pauline Oliveros and Harry Partch, Strange has worked in a variety of media ranging from purely electronic works, music for live-electronic performance, multi-media, chamber, orchestral, choral and opera to music for the films and theater. With his wife, Patricia, he co-founded two electronic music ensembles: BIOME, a pioneering live-electronic music ensemble with Frank McCarty in 1969 and The Electric Weasel Ensemble with synthesizer designer Donald Buchla in 1976. Both ensembles have toured internationally and the Stranges have also concertized as a duo composer/performer team. Allen Strange has been Visiting Scholar at the Computer Center for Research in Music Acoustics (CCRMA) at Stanford University and guest composer at California Institute for the Arts, the Hochschule für Musik, Stuttgart, Germany, the Tempo Reale studios, Florence, Italy and the Laboratorio Informatica in Guanajuato, Mexico. A past president of the International Computer Music Association, Strange's music has been recorded and performed in Europe, Canada, South Africa, South America, China, Japan and throughout the United States. He is Professor of Music Emeritus from San Jose State University in California.

Peter V. Swendsen is a Jefferson Scholars Fellow and Ph.D. student in Composition and Computer Technologies at the University of Virginia, where he is also an instructor in the McIntire Department of Music. He received his MFA from the Mills College Center for Contemporary Music and his BM from the Oberlin Conservatory of Music. His work has been seen in Boston, Cleveland, Washington, Austin, Santa Fe, Los Angeles, extensively throughout the San Francisco Bay Area, and recently in Italy and Slovakia. Swendsen has studied composition with Gary Nelson, Richard Povall, and Kristine Burns, and more recently with Gail Wight, Chris Brown, Maggi Payne, Fred Frith, and Pauline Oliveros. He is currently studying with Matthew Burtner and Judith Shatin, creating and performing with interactive environments, dance, installation, video, and sound. Swendsen is the co-artistic director of Prospect Dance Group, and works extensively in collaboration with choreographers.

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 Donald Martino, Bernard Rands, Mario Davidovsky, Edwin London, Bain Murray, and Rudolph Bubalo. 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 and in Europe by soloists and 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 Mendelssohn String Quartet, the Gregg Smith Singers, the University of Iowa Orchestra, harpists Ann Yeung and Jocelyn Chang, flutist Elizabeth McNutt, and many other soloists and ensembles. Among his awards are a Charles Ives Scholarship from the American Academy of Arts and Letters, a Fromm Foundation Commission, the Adelbert Sprague, Francis Boot and Bohemians prizes from Harvard University, the Kaske Fellowship to the Wellesley Composers Conference, and in 1995 he was named the Music Teachers National Association-Shepherd Distinguished Composer of the Year.

Wayne David Tollett is beginning his fifth year of studies at Emporia State University in Emporia Kansas, as well as his third year of studies in Music Composition with Dr. Andrew Houchins.

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

Craig Walsh is assistant professor of composition and director of the electro-acoustic music studio at the University of Arizona. He has received awards and fellowships from the Guggenheim Foundation, The Lee Ettelson Composers Award, The Luigi-Russolo International Electro-Acoustic Music Competition, The Salvatore Martirano Competition, The Music Teachers National Association, The National Association of Composers, Friends and Enemies of New Music, The Ladislav Kubik Composition Competition, The Wellesley Composers Conference, and ASCAP. His music is recorded on the SEAMUS, Luigi Russolo, and Centaur labels.

His acoustic and electro-acoustic compositions have been performed throughout the US and abroad at festivals and conferences such as The Society for Electro-Acoustic Music in the United States, The International Computer Music Conference, The Australasian Computer Music Conference, The Brazilian Symposium on Computer

Music, The Korean Computer Music Festival, The College Music Society, The CyberArts Festival, The Bonk Festival, and June in Buffalo, amongst others. He holds a BM from the Mannes College of Music and an MFA and PhD from Brandeis University.

Hsiao-Lan Wang was born in Taiwan in 1976, and started her early music education at the age of three. She received a BA in Music Composition and Theory from the National Institute of the Arts (Taipei, Taiwan) in 1999. During her study at NIA, she obtained a solid background in East Asian music as well as western music.

Entering the Master of Music program in composition at University of Missouri-Kansas City in 1999, Ms. Wang continued her study of acoustic music composition primarily under the guidance of Dr. Chen Yi and electroacoustic music composition with Dr. Paul Rudy. She received her MM degree in May 2002.

Her talent and effort for electroacoustic music has attained international acclaim including prizes/awards and performances from venues such as: ASCAP, American Composers Forum - Sonic Circuit, Pierre Schaeffer Computer Music Competition (Italy), Pauline Oliveros Prize, Logos Foundation (Belgium), and Dutch National Radio. She is also a frequent participant at electroacoustic music festivals throughout the United States such as SEAMUS, among others. In 2002, she received an award from the Women's Council for her achievements in electroacoustic music composition.

Ms. Wang composes extensively for orchestra, chorus, chamber ensembles, solo instruments, and electronic media. Her works have received frequent performances. In addition to her career as a composer, she extends her musical platform to performing and conducting. Being an exceptional yangchin (Chinese dulcimer) player, she has participated in numerous performances as soloist, as leader in ensembles, and member of Chinese orchestras in Taiwan and the United States. As a conductor, for both pre-twentieth century and contemporary music, she has conducted works by both developing and established composers of our time.

Ms. Wang is currently pursuing a DMA degree in composition at the University of North Texas. More information about her works can be found at www.geocities.com/hlwang_2000.

Craig Weston joined the faculty of Kansas State University in 2002, after previous positions at Western Illinois University, Iowa State University, and the University of Washington. He holds degrees from Central Michigan University (B.M.) and the University of Washington (M.M., D.M.A.). He has received grants, awards, and commissions from groups including ASCAP, the Cincinnati Symphony, the Norwalk (Connecticut) Symphony, the Seattle Arts Commission, the University of Washington, the Iowa

Music Teachers Association, the Brunnier Museum (Ames, Iowa), the American Composers Forum, Central Michigan University, the Bradley University New Music Ensemble, and the Hobart and William Smith Colleges. His chamber, orchestral, choral, and electronic music has been widely performed around the country, and his prose writings have been published in several music journals.

Daniel A. Weymouth Composer/conductor Daniel Weymouth writes for a wide array of ensembles, from standard orchestra to computer-interactive "instruments." He has studied and worked at several of the world's leading computer-music facilities, including Stanford's CCRMA, Pierre Boulez's IRCAM and Iannis Xenakis' CEMAMu (both in Paris). His compositions have been performed throughout Europe, Canada and the United States and appear on the MIT, SEAMUS and New World Record labels. Weymouth is currently on the composition faculty at the State University of New York at Stony Brook where he is the Director of Computer Music and Co-Director of the Laboratory for Technology in the Arts. A ten-year stint as an itinerant musician in popular genres may have something to do with his fascination with gadgets, as well as the kinetic and compact nature of much of his music, both acoustic and electronic.

Beth Wiemann was raised in Burlington, VT and studied composition and clarinet at Oberlin College and Princeton University. Her works have been performed by the New York New Music Ensemble, Continuum, Parnassus, Earplay, the Buffalo New Music Ensemble, Washington Square Contemporary Players, ALEA III, singers Paul Hillier, Susan Narucki, D, Anna Fortunato and others. Her compositions have won awards from the Orvis foundation, Colorado New Music Festival, American Women Composers, and Marimolin as well as various arts councils, and have been featured on the Capston, Americus, innova and Albany record labels. She teaches composition and clarinet at the University of Maine.

Tom Williams is a senior lecturer and joint field chair in music at University College Northampton, UK. His compositions include: Ironwork for piano and tape, a winner of the ALEA 111 '93 Composition prize with performances including the Huddersfield Contemporary Music Festival; Like Oranges for soprano and tape toured and recorded by Nicola Walker Smith; Interference for tape - performances include the Australasian Computer Music Conference '99. In the summer of 2000, he was the director of the Young Artists Composition Program at Tanglewood, USA, and in 2001 he was invited by the St Petersburg Composers Union to Russia as a featured composer and jury member of the annual international children's music festival composition competition. He recently had his work In Amongst the Trees for chamber

orchestra premiered by Gemini in the Sonic Encounter concert. He was awarded his doctorate in composition at Boston University, Massachusetts, in 1995. (tom.williams@northampton.ac.uk)

PERFORMER BIOGRAPHIES

Thomas Aber is a native of Kansas City, Missouri. He plays clarinets and saxophones of various sizes, but his greatest love among these by far is for the bass clarinet. His study of the bass clarinet led him to the Juilliard School in New York and to the Sweelinck Conservatorium in Amsterdam, where he studied with Harry Sparnaay on a Fulbright-Hays grant. During his stay of several years in The Netherlands he was a prize winner in the Gaudeamus Foundation International Competition for Interpreters of Contemporary Music. Bass clarinetist with the Omaha Symphony since 1990, Dr. Aber is a founding member of the newEar Contemporary Chamber Ensemble. Dr. Aber also performs traditional music on a variety of wind instruments, with and without bags, such as the gajda, doedelzak, torupill, zurna, and tullum.

Keith Benjamin joined the UMKC Conservatory of Music as professor of trumpet in 1989 with a Doctor of Musical Arts degree and a Performer's Certificate from the Eastman School of Music. While in New York, he was a member of the Rochester Philharmonic and held principal chairs in three other orchestras. Current orchestral positions include principal trumpet in the Colorado MahlerFest, and extra trumpet for the St. Louis and Kansas City Symphonies.

In addition to orchestral playing, Dr. Benjamin is an active recitalist and chamber musician, and is first trumpet in the Missouri Brass Quintet. He has commissioned and premiered numerous works, including compositions of Samuel Adler, James Mobberley, Eugene O'Brien, and many others. Kansas City also affords him the opportunity to have a lively professional career as a commercial, studio, and lead trumpet player, including recording the "signature spot" for CNBC-TV.

Dr. Benjamin is partnered with Los Angeles organist Melody Steed in "Clarion," a trumpet & organ duo that emphasizes 20th century music. The duo recently released *Clarion: New Vintage*, their second disc on Gothic Records, this one consisting of all commissioned American works. Dr. Benjamin is a clinician for the Selmer/Bach companies.

William Bootz, D. Mus., is Professor of Music at the University of Evansville where he teaches Trombone, Euphonium, Tuba, and Music Theory. He also serves as Principal Trombone of the Evansville Philharmonic Orchestra

Prior to joining the faculty at the University of Evansville, Dr. Bootz was Trombonist with the Aspen Chamber Symphony, Second Trombone with the Aspen Symphony Orchestra, Principal Trombone of the Santa Fe Opera Company, and a substitute/extra with the San

Francisco Symphony. During his orchestral career he has performed with Seiji Ozawa, Edo de Waart, Walter Susskind, Jean Martinon, Robert Shaw, Leonard Slatkin, and James Levine. Dr. Bootz has been a performing member and Music Director of Tales & Scales, an improvisatory storytelling music ensemble. In addition to numerous school performances, Tales & Scales has performed at the Indianapolis Art Museum, Indianapolis Children's Museum, Cleveland Institute of Music, St. Louis Art Museum, Toledo Art Museum, at the Lancaster Music Festival, and with major midwestern orchestras including the Indianapolis Symphony.

A champion of new music, Dr. Bootz has commissioned a number of works for trombone, especially new theater pieces that include live electronics. His growing reputation as a leading interpreter of new music has led to two feature performances at International Trombone Festivals and guest solo recitals at colleges and universities throughout the mid-west.

Dr. Bootz received his Bachelor's, Master's, and Doctoral degrees, all in Performance, from Indiana University where his principal teachers were Lewis Van Haney, Keith Brown, M. Dee Stewart, and Ed Anderson. The faculty of the IU School of Music have awarded him the coveted Performer's Certificate. Dr. Bootz also holds a Master of Science in Computing Science Education degree from the University of Evansville.

John Boulton holds BM and MM degrees from the University of Michigan and a DME from the University of Kansas. He has performed with the Kansas City Philharmonic and the Kansas City Lyric Opera. He has been a respected member of the Music faculty at the University of Kansas for many years.

Ian Corbett see Festival Staff Biographies

Dominika Dancewicz, born in Poland. Studies at the Cracow Academy of Music, Bachakademie in Stuttgart, and the Shepherd School of Music (Masters, 2003). Ms. Dancewicz has performed and toured with orchestras in Europe, Latin America and the United States. She is the dedicatee of the piece.

Jan Faidley holds a Master of Music degree in saxophone performance from Indiana University and has won prizes in saxophone, chamber music and music history and literature from the Conservatoire National de Region in Bordeaux, France.

Faidley is a founding member and saxophonist with newEar Contemporary Music Ensemble. She has

performed with numerous ensembles and orchestras including the Solistes d'Aquitaine, the Ensemble International de Saxophones, the Quatuor de Saxophones de Talence, the Orchestre de Bordeaux-Aquitaine, and the San Diego and Kansas City Symphonies.

Her past teaching experience includes professorships at private and municipal music schools in France. Faidley maintains an active private studio and serves as Adjunct Instructor of Saxophone at Mid-America Nazarene University.

She is currently producing a CD of contemporary chamber works that feature saxophone. The CD will be released on the earThis label.

Steve Figoni is a senior classical guitar performance major at UMKC. He presently studies under Doug Niedt, and in the past under Jim McCutcheon at the University of Dayton and Piero Bonaguri in Bologna, Italy. He plans to graduate in May 2004.

Cynthia Fogg is active as a violist and violinist in Southern California and has performed in Europe and across the United States. She has played in ensembles such as the Pasadena Symphony and the Los Angeles Mozart Orchestra and in many chamber music concert series, including the Monday Evening Concerts and the Ojai Festival. She has recorded chamber music for Opus One, Klavier, Cambria, Innova, and SEAMUS, and soundtracks for television and motion pictures. She studied viola with Heiichiro Ohyama and Milton Thomas, and violin with Dorothy DeLay and Leo Panasevich. She teaches viola at Pomona College, Pasadena Conservatory, and Pasadena City College.

Timothy Hankewich, conductor, is beginning his fourth season as associate conductor of the Kansas City Symphony, and has just (fall 2002) joined the music faculty at the University of Kansas as interim director of orchestral studies. He has formerly been on the conducting staffs of the Evansville Philharmonic and the Oregon Symphony, where he appeared in a variety of subscription, education, family, tour, and pops programs. In the past few years, he has made guest appearances with the Indianapolis Symphony Orchestra, the Vermont Symphony, the Tulsa Philharmonic, and the Chinese Broadcasting Symphony Orchestra in Beijing.

This past year, Hankewich made his debut with the Cleveland Chamber Symphony as the recipient of the 2001-02 Geraldine C. and Emory Ford Foundation's Immersion in New American Music for Professional American Conductors award. He also was one of five conductors invited to appear in Chicago as a participant in the 2001 American Symphony Orchestra League's National Conductor Preview, and earlier in 1997 he was awarded the Aspen Conducting Prize, conferred by David Zinman, music director of the Tonhalle Orchester, Zürich.

Hankewich's achievements extend into the operatic arena as well, where he has led performances of Smetana's Bartered Bride, Britten's Peter Grimes, and Rossini's Barber of Seville for the renowned Indiana University Opera Theater. Additionally, he has served as assistant conductor in productions of Wagner's Die Meistersinger von Nürnberg, Der fliegende Holländer, and Parsifal with the Cleveland Opera Company and the Weimar National Theater in Germany.

A native of Dawson Creek, British Columbia, Hankewich has completed his doctoral degree in orchestral conducting from the Indiana University School of Music, where he was awarded a full fellowship as well as the prestigious Presser Foundation Scholarship. His teachers have included Imre Pallo, Murry Sidlin, Bruno Weil, Malcolm Forsyth, and Leonard Ratzlaff. He resides in Kansas City, Missouri with his wife Jillien, who is a pharmacist.

Aurie Hsu Currently residing in Southern California, Aurie Hsu's artistic endeavors include collaborating in chamber music duos, co-founding a non-profit organization dedicated to initiating multi-disciplinary public art events, creating sound design for dance, premiering electro-acoustic works, and writing music for prepared/extended piano. She has had the opportunity to perform in a wide variety of settings from outdoors to Lincoln Center, from barns to the Princeton Composer's forum to festivals around the country and in Croatia. Aurie has received formal training in piano performance and electronic music and recording media, receiving her BM and two MFAs from Oberlin Conservatory and Mills College respectively. She is currently pursuing a Certificate in World Dance with a concentration in Middle Eastern Dance. She performs and teaches workshops in what is popularly known as belly dance. Next fall, she hopes to pursue a doctorate degree in integrated arts. Aurie's other interests include West-African dance, surfing, and snowboarding. She is honored not only for the opportunity to work with Peter Swendsen, but also to be a participant in Electronic Music Midwest.

David Kovac started to play violin at the age of four and later, at the Janacek Conservatory in Ostrava, decided to play viola. He is a founding member of the Golden Mountain String Trio. This ensemble was accepted to the Apple Hill Chamber Music Festival in New Hampshire during the summer of 1995. After the Festival, Mr. Kovac received a scholarship to the Longy School of Music in Boston, where he completed his Bachelor of Music degree. In 1998, the University of Massachusetts Amherst offered the Trio Graduate Teaching Assistantships in chamber music and orchestra. Mr. Kovac was the principal violist of the UMass orchestra and played with many other orchestras in the Boston area. In 2001 he received his Master

of Music degree from UMass~Amherst. In 2002 Mr. Kovac was offered a Graduate Assistantship at the University of Missouri~Kansas City, where he is a member of the Graduate String Quartet and is pursuing a doctoral degree in viola performance. His principal teachers include Pavel Vitek, Michelle LaCourse, and Charles Treger. Mr. Kovac has taught at the Dana Hall School of Music in Wellesley and the Brattleboro Music Center in Vermont. Mr. Kovac is active as a chamber musician and orchestral player. He has played over hundred performances with the Golden Mountain String Trio in addition to many others with the Graduate String Quartet at UMKC and with his wife, pianist Michaela Kovacova.

Janie Lawmaster received a Bachelor of Music in Violin Performance at Oklahoma State University, where she served as Concertmaster of the Orchestra and studied with Katherine Wolfe. She is now studying with Benny Kim at UMKC, and pursuing a Masters of Music in Violin Performance, as well as teaching private violin lessons and playing in the UMKC Graduate String Quartet.

HyeKyung Lee (born in Seoul, Korea) received her DMA in Music Composition from The University of Texas at Austin in 1998. HyeKyung has received awards from Composers Guild, Delius Composition Contest, SEAMUS (Society of Electro-Acoustic Music in the US), SCI (Society of Composers Inc.), ASCAP (American Society of Composers, Authors, and Publishers), and IAWM (International Alliance for Women in Music: 1997 Nancy Van de Vate Prize for Orchestral Music, 1996 Search for New Music Prize and Piano Trio Competition). Her works have been supported by Djerassi Foundation, Ragdale Foundation, Millay Colony, Virginia Center for the Creative Arts, Villa Montalvo, and Atlantic Center for the Arts.

An accomplished pianist, HyeKyung has performed her own compositions and others in numerous contemporary music festivals and conferences. Her Piano Concerto No.1 was performed by The University of Texas New Music Ensemble (Dan Welcher, conductor), The University of Texas Wind Ensemble (Jerry Junkin, conductor), CSU Fresno Wind Ensemble (Larry Sutherland, conductor), and The University of Florida Wind Ensemble (David Waybright, conductor) with HyeKyung as soloist.

Her Suite for Solo Piano is available on New Ariel Recordings (performed by Jeffrey Jacob) and her Opposed Directions for Disklavier and Live-electronics (performed by herself) is available on Volume 8 of the SEAMUS CD Series. Her Sonata for Soprano Saxophone and Piano is published by Musik Fabrik (Vandoren Catalog) in Paris, France and Piano Concerto No.1 by Ballerbach Music in Boca Raton, Florida.

HyeKyung served as a Visiting Assistant Professor at The University of Hawaii at Manoa, Honolulu, in Fall

2001, at Oberlin Conservatory of Music in Spring 2000, and as a Guest Lecturer/Performer in numerous colleges and universities. While she was in Hawaii, she finished the CD recording, Blue - New Music for Saxophone and Piano, with her Duo partner saxophonist Todd Yukumoto.

Chia-Fei Lin, born in Taiwan, began her violin studies with Pro. Chih-fen Lai at the age of six. She has won the 1995 provincial violin competition and other prizes in Taiwan since 1991. In Taiwan, She took the master class under Cho-Liang Lin in 1997 and Erick Friedman in 2000. Ms. Lin has spent most summers in music festivals abroad: "Carl Flesch Akademie" Music Festival (studied with Pro. Rainer Kussmaul) in 1998 and Aspen Music Festival (studied with Pro. Sylvia Rosenberg) in 2000.

Ms. Lin has played as a soloist with the school orchestra at high schools: Sarasate: Zigeunerweisen; Mozart, Concertante K.364 in 1994. In 1998, she had a chance to play Mendelssohn Violin Concerto in E minor with the National Taiwan Orchestra in the final round of the Provincial Violin Concerto Competition. During her college years in NIA, Ms. Lin played Schubert Rondo in A with the school string orchestra. In addition, Ms. Lin had many experiences in orchestral playing. She was a member of AYO in 1995 and 1996; assistant concertmaster in Aspen Symphonia Orchestra in 2000; meanwhile, she's a permanent member of Taipei Philharmonic Orchestra.

In 1998, Ms. Lin made her recital debut in her hometown Tainan and continually held several recitals and concerts before graduating from the National Institute of the Arts, where she studied with Pro. Su Cheng-tu. As the first violin in her string quartet group from 1997 to 2000, she's also very active in chamber music playing. From 2001-2003, she continued her graduate studies in Cleveland Institute of Music with Pro. David Russell. Now, Ms. Lin is pursuing the Doctoral Degree in University of Missouri, Kansas City with Professor Benny Kim.

Mark Lowry is a percussionist who enjoys working in a wide variety of musical situations. As an orchestral musician, he performs with the Kansas City Symphony, the Kansas City Ballet (formerly State Ballet of Missouri), the Lyric Opera of Kansas City, and the Kansas City Chamber Orchestra. He is a founding member of newEar, serving the group not only as a percussionist but also as a composer.

newEar has performed his Creation for percussion solo, sign interpreter, and narrator; Marimbadzah for marimba; and (for premiere on Nov. 3) Trio with Passacaglia for marimba, viola, and bass clarinet. His percussion group Tri-Percussion gives dozens of educational concerts each year under the auspices of Young Audiences, Inc. His studio credits include many soundtrack recordings for the Missouri Repertory Theatre. Mr. Lowry currently is a member of the faculty of Central Methodist College and has served on the summer faculty of the International

Music Camp.

Stella Markou is a native of Tucson, AZ. She received her undergraduate degree in Vocal Performance from the Oberlin Conservatory of Music, and later earned a Masters of Music at the Cleveland Institute of Music. She is currently a Graduate Teaching Assistant at the University of Arizona where she is pursuing a Doctorate in Musical Arts. A lyric-coloratura soprano, Stella enjoys and performs various genres of music with a passionate emphasis on collaborative twentieth-century works.

Robert Mueller is an Associate Professor of Music at the University of Arkansas where he teaches music composition, teaches and coordinates the Music Theory area as well as directing the UA Symphony Orchestra. He has composed numerous works for chamber ensembles and orchestra, some of which have won first prizes awards from the Omaha Symphony Guild Composition Competition, the Jackson, Tenn. Composition Competition, The Montana State Symphony Centennial Composition Project, and Cincinnati Symphony Marion Raswon Prize in Orchestra Composition. He received his DMA in Composition from the Cincinnati College Conservatory, and an MM in Composition from Bowling Green State University.

Robert Nairn, a native of Australia, received his Bachelor of music with Distinction from the Canberra School of Music and a post-graduate diploma from the Berlin Musikhochschule by courtesy of a two-year DAAD German Government Scholarship.

Rob's experience covers Contemporary, Jazz, traditional Orchestral, and Baroque and Classical "authentic performance" Ensembles. His teachers have included Klaus Stoll, Tom Martin, and Max McBride. He has performed with the Pittsburgh Symphony Orchestra, the London Philharmonic, the English Chamber Orchestra, the Bavarian Radio Symphony Orchestra, the London Sinfonietta and the Orchestre Revolutionnaire et Romantique. He has acted as guest Principle Bassist with the Halle Orchestra, the London Mozart players, the Sydney Symphony Orchestra and held the position of Principle bass with the Australian Chamber orchestra and the Adelaide Symphony Orchestra. In the Early Music world he holds the position of Principal Double Bass with the Handel Haydn Society in Boston, MA; he also works with the Washington Bach Consort and performs regularly in London as a member of 'Florilegium' (Baroque Ensemble-in-residence at the Wigmore hall) and the Orchestra of the Age of Enlightenment. He has performed recitals in Europe, the U.S. and Australia and performed in such international festivals as Salzburg and Glyndebourne. Rob is active in commissioning new works for the Double Bass and has premiered more than twenty compositions for both solo bass and chamber music featuring the bass.

As a soloist he has performed several concerti with the Australian Chamber and Adelaide symphony orchestras (including Bottesini's *Passiona Amoroso* with Gary Karr). His first solo CD is due for release shortly. Rob Nairn is Professor of Double bass at Penn State University where he also directs the University's Baroque Ensemble.

Mary Posses has appeared throughout the country in solo, orchestral and chamber concerts, including performances in New York's Tully Hall, Carnegie Recital Hall, Lincoln Center Library, CAMI Hall, and the Metropolitan Museum, and has been a featured soloist and speaker at several National Flute Association Conventions. A faculty member at the Conservatory of the University of Missouri-Kansas City since 1977, she is a recipient of the UKC Trustees' Fellowship for Outstanding Faculty and the Kauffman Excellence in Teaching Award, and recently completed a three-year term as Chair of the Conservatory's largest Division, Instrumental Studies. Her students are frequent winners and finalists in major local, regional, and national competitions. She received a B.A., M.M., M.M.A., and D.M.A. from Yale, where she was a student of Thomas Nyfenger; she also studied with Samuel Baron, Julius Baker, Erich Graf, and Karl Kraber, and with Marcel Moyse at his chamber music seminars. Dr. Posses has served as an adjudicator for the NFA Young Artist Competition, the GM/SEVENTEEN Magazine National Concerto Competition, the Alpha Delta Kappa International Music Competition, the Des Moines Symphony Young Artist Competition, and the MTNA Collegiate Artist, High School, and Collegiate Chamber Music Competitions. She was Principal Flutist with the Stamford (CT) for 17 years, Principal with the Orchestra of Santa Fe and the New Haven Opera Theater Orchestra, and performed frequently in the flute section of the Kansas City Philharmonic. Summer activities have included two years as a student at the Yale Summer Festival of Music and Art in Norfolk (CT), the Scotia Chamber Players Young Artist Programme in Halifax, the Pontino Festival in Sermoneta, Italy, and a Fellowship at the Bach Aria Festival and Institute at Stony Brook. She appears on a CD of the music of Jehan Alain with organist James Higdon and on a CRI recording of works by Yehudi Wyner.

Robert Pherigo is a tenor, pianist, composer and conductor. He is very active in the musical life of Kansas City. In 2000 Robert became a board member and a performing member of newEar; Kansas City's premiere new music ensemble. He enjoys newEar for the opportunity it gives him to stretch his own and others' musical boundaries; the opportunity to work with living composers; and the opportunity to work with some of Kansas City's finest musicians. Robert also strongly believes in playing the music of living composers (he is one, himself!) and supporting in any way possible the

creative impulse that exists now in society and that is so important for the emotional and mental health of the arts and of society. He is thrilled to be writing a piece for newEar's tenth season in 2002 - 2003.

He is in his ninth season with the Kansas City Chorale and can be heard on all five of their compact discs on Nimbus Records. He has been a soloist with them in Handel's Messiah and Bach's Christmas Oratorio. He has also been a soloist at Emmanuel Lutheran's Bach cantata series. Just this last February he sang Stravinsky's Renard for the Kansas City Ballet. He sang for four years with the Kansas City Lyric Opera Express; an outreach program that the Lyric provides for the community.

As a pianist Robert has accompanied numerous recitals by students and faculty at the University of Missouri at Kansas City and at Northwestern University in Evanston, Illinois. While in Chicago he was the pianist for Walfrid Kujala; principal piccolo of the Chicago Symphony Orchestra and professor of flute at Northwestern. Robert has played on many of the Ruel Joyce concerts at Johnson County Community College, including two solo piano recitals which included the music of Liszt, Messiaen, and his some of his own compositions. He is presently the pianist for Unity Temple on the Plaza in Kansas City Missouri.

Andrea Schripsemare received her bachelor's degree in cello performance at the University of Wisconsin - Madison in 1999. From graduation up to this summer, she performed in the Madison Symphony Orchestra and the Rockford Symphony Orchestra, taught private cello lessons, and did a bit of studio recording. Andrea is currently in her first year as a master's student in cello performance under Carter Enyeart at UMKC. In the future she plans to continue her orchestral and teaching careers.

Rebecca Sherburn's performing experiences are varied, and international. In addition to vast standard repertoire, she has distinguished herself as a concert artist performing many rarely heard contemporary chamber works. She has been featured by a variety of regional opera companies in the United States, Germany and Switzerland often as the Queen of the Night. From 1990-1997 she was engaged by the Zurich opera as an apprentice, by the State Theater in Osnabreuck, Germany as a leading soloist, and at the Neue Flora Theater in Hamburg where she sang Carlotta Giudicelli, the coloratura soprano role in Andrew Lloyd-Webber's Phantom of the Opera.

She has received awards and grants from a number of National and International foundations including: The Figtree Foundation, The Blount Foundation, The Opera Buffs of Southern California, and The Astral Foundation. Apprenticeships were awarded her at the Zurich Opera in Switzerland, and the Norfolk Opera in Virginia. She was given scholarships to attend the Music Academy of the

West, The Aspen Music Festival, and won the regional Metropolitan Opera National Council auditions, the Viktor Fuchs Award, the Annual Aspen Voice Competition, and the American Opera Awards.

Her undergraduate degree is from California State University-Los Angeles, Master and Doctoral degrees are from the University of Southern California. Dr. Sherburn joined the Conservatory faculty in 1999.

Patricia Strange has played an active role in the performance of traditional and contemporary violin literature. She received her Bachelor of Music degree from California State College at Fullerton and her Masters degree from the University of California at San Diego. Her violin teachers have included Vera Barstow, Camilla Wicks, Daniel Lewis, and Rafael Druian. While at the University of California at San Diego, she completed her Masters thesis on "Twentieth Century Violin Techniques." She also has written several articles on the topic of new violin performance practices. Patricia Strange is presently Principle Second Violinist with the San Jose Symphony and concertmaster of the Civic Light Opera orchestras. She has performed extensively in the United States and Europe performing live electronic and contemporary music with her husband, Allen Strange and has presented workshops and concerts involving twentieth century performance practices on the violin. Pat Strange is currently the director of the Bainbridge Island Jr. Chamber Orchestra in Washington.

Daniel J. Zajicek is a composer, performer, and music educator, who grew up in the quiet college town of Columbia, Missouri. His talent as a composer was recognized at an early age and was encouraged strongly to pursue in this direction. Two of his early piano works (Stampede 1995, and Nocturne 1996) placed first at the Missouri State Music Teachers National Association student composition competition and Stampede placed second in the National Guild of Piano Teachers composition contest in 1994.

From 1997-2002, Daniel attended the University of Missouri-Kansas City where he received bachelor degrees in both Piano Performance and Composition. There, Daniel was able to explore more deeply his abilities as a performer and premiered works by his peers.

Since the fall of 2002 Daniel has attended the University of North Texas for graduate studies in Music Composition. He is the recent recipient of the Richard and Candice Faulk Composition Scholarship and was a guest speaker at the 2003 Arkansas Governor's School where he premiered and presented on his choral works Friendship III & IV.

Daniel's current project is an abstract video piece with electronic music titled BlueMovie as of fall 2003. More information about him can be found at www.tri-jack.org.

FESTIVAL STAFF BIOGRAPHIES

Ian Corbett is an Assistant Professor of Music Technology and Audio Recording 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. He has works published by Emerson Edition, HoneyRock Publishing, London College of Music and Media, Penfield Music Commission, Watermark Press, and his music appears in *Theory Essentials*, a new textbook 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. A studio musician, his saxophone playing and horn arrangements are featured on several deep-house tracks, released in 2002 on the Viva and Hed Kandi labels. Ian has been awarded the Licentiate 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, Look at You Records, and many non-commercial releases. Ian spent several summers as the Assistant Manager of the Presentations (Audio) Department at Interlochen Center for the Arts. He has provided sound reinforcement for many headline artists including Bill Cosby, BB King, the Count Basie Orchestra, the Detroit Symphony Orchestra, Nanci Griffiths, Buddy Guy, The Kings Singers, Randy Newman, Jane Monheit, Clark Terry, Nanci Wilson and many opening acts. He has provided sound system support for artists including the Boston Pops Orchestra, Canadian Brass, Chicago, The Chieftains, Rosemary Clooney, Bela Fleck and the Flecktones, Chris Isaak, Diana Krall, the Lincoln Center Jazz Orchestra with Wynton Marsalis, Lisa Loeb, Kenny Loggins, the Glenn Miller Orchestra, the Neville Brothers, Bob Newhart, Peter, Paul, and Mary, the Preservation Hall

Jazz Band, Joshua Redman, Take 6, and Dwight Yoakam. Most recently he sweated through the 2003 Kansas City Spiritfest, engineering the orchestra for Dennis DeYoung (Styx).

Mike McFerron is an assistant professor of music and composer-in-residence at Lewis University in the Chicago area. He received a doctor of musical arts in composition from the Conservatory of Music at the University of Missouri-Kansas City in 2000. He has been on the faculty of UMKC and the Kansas City Kansas Community College, and has served as resident composer at the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt.

McFerron is founder and co-director of Electronic Music Midwest, a festival of electroacoustic music (formerly "Electronic Music at Lewis"), and he hosted the Kansas City Festival of Electronic Music (2000). 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). McFerron has won the Louisville Orchestra Composition Competition (2002) and was a recipient of the Chicago Symphony Orchestra's "First Hearing" Program (2001). Recently, he was chosen the winner of the Cantus commissioning/residency program. McFerron has also received an honorable distinction in the Rudolf Nissim Prize (2001), and he has won the UMKC Concerto-Aria Composition Competition. Additionally, McFerron has been a finalist in the 2002 Swan Composition Competition, the 1999 Salvatore Martirano Composition Contest, and the 1997 South Bay Master Chorale Choral Composition Contest. His music has been featured on the 2001 SCI National Conference, SEAMUS National Conferences, the 9th Annual Florida Electroacoustic Music Festival, Spring in Havana-2000 in Cuba, the MAVERICK Festival, several SCI regional conferences, and concerts and radio broadcasts across the U.S. He has received commissions from The Chamber Music Conference of the East/Composers' Forum, Nelson-Atkins Museum of Art in Kansas City, Jesus Florido, Thomas Clement, Andrew Lang, Sumner Academy of Arts and Science, and twice by the Metropolitan Youth Symphony Orchestra.

Connie Mayfield has been on the faculty of Kansas City Kansas Community College since 1992. She teaches music theory and music technology courses at the college. She is a professor of music and since 2000, she has also served as coordinator of the Music Department. She received a Bachelor of Music degree in piano performance from Southwest Baptist University, a Master of Music degree

in piano performance from the University of Missouri-Kansas City Conservatory of Music, and a Ph.D. degree in Music Theory from the University of Kansas. She also completed two years of work toward her Ph.D. degree at Kings College, University of London. Her awards include a Fulbright scholarship to London, England, an Overseas Students Research Award at King's College, University of London, and an Honors Fellowship at the University of Kansas.

Connie has given presentations on music technology at the League for Innovation Conference on Information Technology, the MENC national convention, and the national meeting of the Choristers Guild. She was a featured presenter at the 1996 League for Innovation Technology Conference in Phoenix, Arizona, in November, 1996, and in April, 1997, she gave a presentation at the first annual Technology in Education Conference presented by the California Community Colleges Foundation. She was also invited to speak at the 1998 biennial national convention of the Music Educators National Conference held in Phoenix in April, 1998. The title of her presentation was "The Nuts and Bolts of Making Digital Music Videos."

Connie is the author of *Theory Essentials*, a two-volume textbook for freshman and sophomore music theory courses published by Schirmer. The textbooks are also accompanied by workbooks for each volume. The textbook integrates the study of music theory, aural skills, and keyboard harmony. It has been adopted by colleges and universities around the country, including Auburn University, California State University-Los Angeles, Dartmouth College, Eastern Michigan University, Georgetown University, Iowa State University, Roosevelt University, Sacred Heart University, Texas A&M University, University of California-San Diego (La Jolla), University of Southern California, University of Central Florida, University of Washington-Seattle, Vincennes University, and many community colleges.

Connie is also the author of articles on "MIDI," "Electronic Instruments," and "Electronic Music" that appear in *The Reader's Guide to Music: History, Theory, and Criticism* (Chicago: Fitzroy Dearborn Publishers, 1999).

Paul Rudy (1962) 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 is the 2002 winner of the EMS Electroacoustic Music Prize (Stockholm, Sweden) along with other awards and honors from the Bourges Electroacoustic Music Competition,

the Fulbright Foundation, Meet the Composer, The American Composer's Orchestra, the National Music Teachers Association, and the Missouri Music Teachers Association. Commissions include Meet the Composer USA, The Composer Commissioning Project (American Composer's Forum), Music From China, New York New Music Ensemble, Kansas City Chorale, newEar, the UMKC Accordion Orchestra, and the Missouri Music Teachers Association. His works, published by Twisted Trail Music, have been broadcast and performed worldwide (England, Scotland, France, Spain, Germany, Finland, Sweden, Croatia, Portugal, Canada, Korea, China, New Zealand, Australia, Cuba, and New York) and can be found on ICMC, 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 October 30	Friday October 31	Saturday November 1
	10:00 a.m. Concert III White Recital Hall Moorefield, Judson, Bice, Villeg, Allen, Schrader	10:00 a.m. Concert VII White Recital Hall McCandless, Flaherty, Horrocks, Carroll, Allison, Greeson, McCullough, Haaheim
	11:30 a.m. Paper Presentation I PAC 521 Morris	11:30 a.m. Paper Presentation III PAC 521 Geers and Berdowski
	2:00 p.m. Concert IV White Recital Hall Smith, Williams, Kirk, Miller, Wang, Geers	2:00 p.m. Concert VIII White Recital Hall Park, Taddie, Wiemann, Gibson, Bar- som, Ritz, Bolte
	3:30 p.m. Paper Presentation II PAC 521 Williams	3:30 p.m. Paper Presentation IV PAC 521 Wingate
4:30 p.m. Concert I White Recital Hall Dangerfield, Gorman, Tollett, Fair, Borden, Collins, Swendsen	4:30 p.m. Concert V White Recital Hall Belet, Cook, Morris, Howe, Adkins, Strange	4:30 p.m. Concert VIII White Recital Hall Hamlin, Froelich, Richards, Chen, Weston, Lopez
7:30 p.m. Concert II White Recital Hall Wingate, Crist, Weymouth, Stollery, Mobberley	9:00 p.m. Concert VI White Recital Hall Wingate, Beavers, Edison Studio	7:30 p.m. Concert IX White Recital Hall Wingate, Lee, Burtner, Besharse, Walsh, Mooney, Moore