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Electronic Music Midwest

September 16, 2004

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

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

We are very excited to offer a theme of "Globalization" for this year's festival. Kevin Austin will be presenting the opening concert, in addition to hosting a Roundtable discussion on the topic of globalization. We are also pleased that the NeXT Ens will be joining us to present the Friday night concert.

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



Ian Corbett, M.M., F. L. C. M.
Asst. Professor of Music
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 sixth 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 we are featuring the topic of *globalization*, with guest artist *Kevin Austin*. The NeXT Ens, from the University of Cincinnati College-Conservatory of Music will also be joining us to present a concert. The music of more than 40 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
September, 2004	Globalization with Kevin Austin and the NeXT Ens host school: Lewis University

Festival Staff

Festival Co-Directors	Ian Corbett Mike McFerron Connie Mayfield Paul Rudy
Assistant Festival Director	Jay Batzner
Festival Technical Director	Ian Corbett
Technology Assistant (webcast, lighting, recording)	Quincy Wright
EMM Program Cover Design	Gabrielle Bantugan
Face-to-Face Logo Design	Steven McDonald
Program Design and Production	Connie Mayfield
Student assistants	Jason Bolte (UMKC) Willie Boykin (Lewis) Michael Castello (Lewis) Albert Contreras (Lewis) Alex Leober (Lewis) Billy Malloy (Lewis) Paul Manning (Lewis) Jacob Oprondek (Lewis) Chad Deischer (KCKCC) Mike Tosspon (KCKCC) Pete Smith (KCKCC)

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



OFFICE OF THE PRESIDENT

September 16, 2004

Dear Friends:

I am delighted to welcome you to the 2004 *Electronic Music Midwest Festival* – the fifth in a series of festival organized to celebrate electroacoustic music and composers. This year's festival will present exciting new electroacoustic music, written by more than 40 current composers who will be participants in this year's program. The ambitious agenda also provides a forum for audiences and composers to interact through concerts and lecture presentations.

Focusing on the field of electroacoustic music and its cutting-edge technology has become familiar here at Lewis University, although the music still is considered "new" to many in the Lewis community. The future potential of this very progressive musical genre is quite exciting. The presentation of the music with the composers in attendance provides an incredible opportunity for students, faculty, educators, the community and all those interested in music.

Much appreciation to the Department of Music at Lewis University, particularly Dr. Lawrence Sisk, chairperson, and Dr. Mike McFerron, one of the co-organizers of this festival. Presenting this timely opportunity to learn about electronic music and composing helps to provide for a dramatic and very satisfying start to the new academic year. Special recognition also to co-hosts University of Missouri at Kansas City, represented by Dr. Paul Rudy, and Kansas City (Kansas) Community College, represented by Dr. Connie Mayfield.

Welcome also to Kevin Austin from Concordia University in Montreal, who will open the festival with an introduction to electronic music and address its place in a global society. His presentation has been incorporated into the Lewis University series of lectures on globalization.

And finally, I would like to extend a warm greeting to all of our guests on behalf of the Lewis University community. Enjoy your visit to the Electronic Music Midwest Festival and to the Lewis campus.

Sincerely,

Brother James Gaffney, FSC
President



September 16, 2004

Dear Colleague:

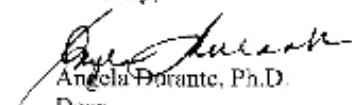
This celebration of the 2004 Electronic Music Midwest Festival is coinciding with our celebration of the 20th Anniversary of Arts & Ideas, Lewis University's cultural programming series. The coming together of these two important events seems fitting. Arts & Ideas shares with the Festival a similar spirit. Both encourage and invite the presentation of creative and intellectual events, programs and performances.

The association comes even closer during this festival weekend as EMM collaborates with Lewis University's Globalization Series, delivered under the Arts and Ideas umbrella and funded under Title III, to bring Kevin Austin from Montreal's Concordia University to this Festival. Mr. Austin will present an introduction to electroacoustic music and globalization and lead a panel discussion on the place of electroacoustic music in the global society.

Indeed, this year's EMM will prove to be an extraordinary event. A fresh and bold venture, it provides time, space and venue for the presentation of new music via today's media. The compositions performed here give vibrant life to its genre and at the same time give us insights into the future and the developing richness of this field.

For Lewis' College of Arts and Sciences, I extend to you a warm welcome and our appreciation as we celebrate together. We look forward to listening and learning. We hope you find this a rewarding time professionally and personally at Lewis.

Sincerely,


 Angela Dorante, Ph.D.
 Dean
 College of Arts and Sciences

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 One University Parkway
 Romeoville, IL 60446
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Hickory Hills Campus
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 Hickory Hills, IL 60457
 (708) 233-9768

Schaumburg Campus
 1375 E. Woodfield Rd.
 Schaumburg, IL 60193
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Sponsored by the De La Salle Christian Brothers



September 15, 2004

Dear Friends and Colleagues,

This celebration of the 2004 Electronic Music Midwest Festival is integrated into an ongoing effort at Lewis University to expand the horizon of our undergraduates by introducing them to the theme of globalization. In the past two years we have invited a series of speakers to explain the economic impact of globalization and to understand this phenomenon in terms of its complex history.

During this Electronic Music Midwest Festival we will be able to do far more than merely talk about the global interrelationship of cultures. We will be able to witness it. Globalization is a multi-faceted reality which extends far deeper than mundane economic activity. I hope that our students in listening and understanding the music being presented here this week will be able to focus on the international musical vocabulary not defined by states or languages.

We can conceptualize our globe in terms of dichotomies and oppositions. We would prefer to see globalization as an opportunity for building connections and expressing cooperation. The 2004 Electronic Music Midwest Festival will have an impact on the lives of our students who will come to it to learn a global discourse of music unfettered by narrow ideologies and connected by a common syntax.

We are coming to this festival to listen to you.

With best regards,

Ewa K. Bacon, Ph.D.
Chair, Globalization Taskforce
Chair, Department of History

One University Parkway • Romeoville, IL 60446-1200
Office (815) 818-0500 • www.lewisu.edu

Groups / Sites: **ROMEDEVILLE** • **HICKORY HILLS** • **OAK BROOK** • **SCHAUMBURG** • **TINLEY PARK**

Kevin Austin

Biography

Kevin Austin, teacher, composer, and administrator, was born (1948) in London, England and has lived most of his life in Montreal, Canada. His degrees in composition are from McGill University where he studied with (among others), Istvan Anhalt, Alcides Lanza and Bengt Hambreaus. His interest in “electronic music” dates from the very early 1960s (before he knew of its formal existence), taking his first studio course in 1969, and founding the Concordia University (Montreal) studios in 1971-72, the same year as his creation of the live-electronic music ensemble, MetaMusic.

Through the 1970s he taught electronic music, music theory, composition, music history and mediatic sound courses at four universities and two colleges in Canada and the USA, while playing concerts and “events” (“happenings” and theater), both with MetaMusic, and solo. In 1979 he started a formal annual series of concerts at Concordia University, (now ÉuCuE), which has presented more than 350 electroacoustic concerts, some ninety percent in 8 to 22 channels of sound. Over the years, he has done sound projection more a thousand times, and has given classes and workshops in eastern Canada, the USA and Poland.

Two years of travels and contact across Canada in the mid-1980s led to the founding of the national Canadian association for electroacoustics, the CEC (Communauté électroacoustique canadienne - Canadian Electroacoustic Community), for which he co-wrote the charter and by-laws with Jean-Francois Denis (empreintes DIGITALes, DIFFUSION i MÉDIA).

At the same time he started a newsletter which became the Bulletin CEC Newsletter which almost twenty years later has become the eZine, eContact! <cec.concordia.ca>. Discussions with Al Mattes in the early-80s for some form of “mediatic on-line radio for ea” has become the web-based jukebox, Sonus.ca, which has more than 1200 ea pieces and is getting more than 20,000 hits per year. Having been on the Board of the CEC for the past decade, in 1995, he was invited to join the Board of SEAMUS (ex officio), a position he still holds.

The mid-1990s email explosion saw his involvement in the creation and animation of a number of national and international listservs devoted to electroacoustics, most notably the international ea list with some 450 members, <cec-conference> (formerly <cecdiscuss>), in which he remains intricately involved on a daily basis.

Coming from a culturally poor background was a youthful impediment that saw resolution in university where his interest in world music, history and culture exploded in the late-1960s, with a personal focus on the musics of Asia (Turkey to China and Bali, by way of Persia and India), and the diasporic influence (or not) of European musics on the cultures of Africa and the Americas. Among his most notable influences was a “Broomhilda” comic strip from the early 1970s with the single line: “Music -- it’s always there, you just have to know how to coax it out.”

While continuing to write articles and develop ea curriculum, after about twenty years, Austin’s electroacoustic compositional output was interrupted in 1989 while he taught in Poland, and returned to Concordia as Chair of Music for three years. Following this, he spent nine years re-building the theory and ear-training program, which led to the writing of a two-year integrated dictation and sight-singing curriculum.

At last trading his single-edge razorblade for a mouse, returning to ea composition in the spring of 2003 was done with both mixed and fixed media compositions. Five works built from and around the gu-zheng (chinese 21-string zither), were the start of a series of pieces for traditional chinese and western instruments, acoustic and ea.

In the spring of 2004 he developed the 10-speaker Butterfly Installation Instrument (BII) as an outgrowth of his international multi-speaker research project, AMP (Acoustical Mapping Project), designed to address issues related to composing in one acoustical space (the studio) while having performances in other types of spaces (recital and concert halls). The summer and autumn of 2004 are particularly busy as he has been invited to curate concerts and public presentations, conduct workshops and panels at two festivals (Sound Travels in Toronto and EMM at Lewis University), is presenting the Butterfly in Beijing in November, and is the coordinator of a three-day symposium on multi-speaker pieces in Montreal in late-September. Two new gu-zheng pieces will also be performed in Montreal in late-September.

His other interests range from linguistics to the history and visual arts of all cultures, acoustics and psychoacoustics, with a particular interest in Joyce’s *Ulysses*, the text of the Sirens Episode forming the basis of a major Butterfly installation.

The NeXT Ens

NeXT Ens was formed in October 2003 by a group of College-Conservatory of Music (University of Cincinnati) students with the unique mission to perform and support the creation of electro-acoustic works, and had its acclaimed premiere concert on May 4, 2004. Its members currently include pianist/director Shiau-uen Ding, percussionist Heather Brown, guitarist Michael John Mollo, violinist Timothy O'Neill, cellists Margaret Schedel and Hayk Babayan and flutist Carlos Velez.

With a current focus on developing electro-acoustic music at CCM and in the Midwest area, the goal of NeXT Ens is to become a vehicle for new electro-acoustic music both nationally and internationally.

Personnel:

Shiau-uen Ding, piano
Heather Brown, percussion
Michael John Mollo, electric guitar
Timothy O'Neill, violin
Margaret Schedel, cello/soprano
Hayk Babayan, cello
Carlos Velez, flute
Mona Kayhan, alto



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





Thursday, September 16, 2004
 7:30 p.m.
 Philip Lynch Theater

EMM/Globalization Welcoming Concert with Kevin Austin

Sound cannot be seen or touched, yet it is deeply felt. The last century has witnessed many rapid transformations, among them being the nature and extent of our daily contact with sound(s) — no longer only the sounds of our immediate family and neighborhood, but of the world and world cultures present and past.

In this introduction to “electroacoustic music”, Kevin Austin (Concordia University, Montreal) will explore hearing and cajole the listeners’ ears to hear in ways not before realized.

Through a tour of compositions created for pure listening — there are no live performers — this sonic survey will attempt to provide historical and cultural contexts, from the transformation of a single drop of water in 1955, to HAL singing “Bicycle Built for Two” in the film 2001, to a sonic evocation — through a mambo — of the cubist movement, and a brief listening to the ultrasmall soundscape barnacles breathing.

With this flight through the liberation of sound, an underlying theme of the presentation is how the mind (re)creates images with nothing more than some slightly moving air. Composers and poets use many means to explore, communicate, sometimes quite seriously, and sometimes in a much lighter vein. These sounds, abstract and well known in the form of tunes, tone colors, nature, words, and collaged soundscapes are parts of the broader pallet.

The works will be presented in an eight-channel surround sound format, where the loudspeakers are not “loud” but are used to present the artists’ voices in a clearer, immersive environment.

Concert I
Friday, September 17, 2004
11:00 a.m.
Philip Lynch Theater

The Sounds of Scouting
for percussion and tape

Jim Stallings

Emmett Stallings, percussion

Firmament

Kari Besharse

Texturologie II: Density 10.6
for alto flute and computer

James Caldwell

Andrea Redcay Graves, alto flute

Still Life and Landscape

Andrew Walters

Derailed

Michael A. Thompson

Electro-Acoustic Requiem

Martin Héon

3. Amazed by beauty
4. Melancholy
5. Purgatory
7. The verdict
10. Absolution of the sins

PROGRAM NOTES for CONCERT I

Jim Stallings - *The Sounds of Scouting*

The Sounds of Scouting (2001) is an electro-acoustic work combining the acoustic sounds of a variety of percussion instruments with electronically altered sounds recorded from nature and various Boy Scout events. The piece was composed with the help of members of BSA Troop 100, Curtis Burruss, Joseph Lawrence, Nick Boylan, Daniel Stallings, Michael Newberry and Dave Luttrell who performed much of the sound gathering, editing, and synthesis.

At the core of Scouting, are the ideals of the 12 points of the scout law: *A scout is trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, brave, clean, and reverent, and a love of the outdoors.* We have combined these two basic elements of scouting into the musical presentation for tonight's performance. This is project sponsored in part, by The American Composers Forum, Guitar Center of Atlanta, GA, and Galaxy Music in Lilburn, GA.

Kari Besharse - *Firmament*

Firmament takes its name and inspiration from the idea of the sky as an encompassing solid arch. Set into this arch are sparkling stars and other fixed objects, juxtaposed below the arch is a moving atmosphere... The listener is completely immersed in sound as a variegated environment, continuously in flux. *Firmament* was composed during a residency at The University of Birmingham Electronic Music Studios in England.

James Caldwell - *Texturologie II: Density 10.6*

Texturologie is the name of a series of paintings by Dubuffet. I thought 10.6 is the specific gravity (I don't really know what that means) of antimony, but I looked it up wrong. (Ask a flautist or composer about the "density" reference.) The sound of the alto flute is analyzed by the computer (using MAX/MSP), and information about the performance—pitch, loudness, activity density, contour, register, and to some extent articulation—is mapped onto such parameters of the computer music as brightness, delay characteristics, pitch range, pitch contour, reverb characteristics, and activity tempo. Some of the mapping is meant to exaggerate the natural properties of acoustic sounds, so as the flute plays louder, the computer music gets brighter, in much the same way that acoustic instruments often get brighter as they get louder. Other mappings are more complex, like the relationship between pitch plus loudness of the flute and activity tempo of the computer music. The computer responds to the flute in one of two modes. The first mode of response is to create a penumbra of sound while the flute plays. (Penumbra is used in the sense that astronomers refer to the halo around the shadow of an eclipse or Justice Douglas refers to the penumbra of First Amendment rights surrounding the Fourteenth Amendment.) The second mode creates interludes triggered by particular actions in the flute music.

Andrew Walters - *Still Life and Landscape*

Still Life and Landscape consists of a two-part theme. One part explores sounds from a close object, a newspaper, while the other part presents far away, landscape sounds (crickets, thunderstorms, trains, traffic, etc.). The material of each part and the distance and space it implies, creates its own type of phrasing and sound structure. In the following set of nine variations, the material of both parts is expanded and slowly treated like the other, until, the landscape sounds are treated as close objects and the newspaper sounds are presented as a distant landscape. *Still Life and Landscape* was created in the Digital Music Studio at Brookhaven Community College in Farmers Branch, Texas.

Martin Héon - *Electro-Acoustic Requiem*

The *Electro-Acoustic Requiem* is a research project to explore the acoustic range of an electric guitar. The composer, Martin Héon, wanted to enlarge the audible spectrum by using unconventional elements to modify the sound as we usually hear it. He also sent the source wave through all sorts of plug-ins, giving the impression sometimes that we are listening to another instrument like a drum or an organ. Divided in twelve movements (Death, Reaching for the sky, Amazed by beauty, Melancholy, Purgatory, The trial, The verdict, The punishment, Hell, Absolution of the sins, Heaven, Back to life), the *Electro-Acoustic Requiem* is a reflection on life and death.

.heon. will be performing over some tracks previously recorded using just one guitar.

PAPER PRESENTATION I
Friday, September 17, 2004
1:00 p.m.
Ives Hall

Douglas Geers

Intuition vs. Algorithm

ABSTRACT

Electroacoustic composers today have at their disposal a myriad of possibilities for structuring compositions algorithmically, from the construction of individual sound objects to complete compositional structures. In addition, there is a certain amount of esteem given to works that use algorithmic methods in their construction, and, indeed, often a wonderful intricacy in this music. However, the composer's challenge with these algorithmic tools is how exactly to satisfyingly map the algorithm's data to musical material and how and how much to exert intuitive "musical instinct" upon the output of the algorithm.

This paper will discuss several approaches to use of algorithmic composition and differing ways and degrees to which one might balance the algorithmic and intuitive aspects of composition while using them.

Concert II
Friday, September 17, 2004
2:00 p.m.
Philip Lynch Theater

Neophilia2
for 8-channel laptop improvisation

Robert Griffin Morgan

Gaia

Kirsten Volness

Obsessions Dèlicates

Arne Eigenfeldt

for leaving.

Daniel A. Weymouth

Backroads

Elainie Lillios

- i. Shoe Factory
- ii. "Tree Tunnel"
- iii. Elevator

Sagittarius

Bob Valentine

Spin

Don Malone, electromuser
Don Malone

PROGRAM NOTES for CONCERT II

Robert Griffin Morgan - *Neophilia2*

We live in an age that revolves around the computer keyboard: it is the foremost method of correspondence connecting people locally and all around the globe. As I sit here tapping away on my own keyboard writing this, I immediately (not for the first time) become aware of the sound produced by my typing. These clicks permeate a multitude of rhythmic sources or motifs (depending of how fluent I type each single word) and from these sources, a network of grouping can be witnessed—if you listen closely . . .

Neophilia is concerned with these key tappings and how they can be manipulated in a kind of live improvisation, over a stream of sound-file looping and real-time synthetic processing.

Throughout the piece, a constant stream of looped samples perpetuates a constantly transforming rhythmical impetus; each shifting seamlessly onto the next. This, in the past, I have called *Rhythmic mutation*; whereby a sound-source (rhythmic in content) gradually mutates into another sound-source with a contrasting rhythmic groove. The progression of these grooves and how they merge, distort and mutate, takes the form of a background. Over this layer, the operator interacts with these samples in a synthetic dialogue via two methods; firstly, certain keyboard keys trigger manipulations in the looping. Secondly, the actual tapped sounds of these keys is recorded and played back via a multitude of filtered delay lines. The effect is a constant variety of “clicking” sounds that have their own evolving rhythmic impetus. The result in total (I hope) suggests an inward spiraling through a labyrinth of sound gestures and key-clicks constantly evolving through its constituent parts.

To explain the title is to open a floodgate of aesthetical idea(l)s that also triggered this work's conception. Discordias and neo-pagan electronicism, hacker tropisms for science-fiction and pro-technology ecology are some ambiguous phrases instigating a mass of sub-cultures all spiraling (again) through the keyboard.....

Kirsten Volness - *Gaia*

Gaia is the theory that the earth is essentially a living thing, all of whose components have a dynamic relationship with other life systems. Present in both spiritual and scientific realms, a constant across the many different views of *Gaia* is that balance must be maintained for life to continue. Inspired by this concept of interrelated change, the piece seeks to explore a similar evolutionary dynamic, highlighting the repercussions that arise when human actions threaten the earth's balance.

Arne Eigenfeldt - *Obsessions Dèlicates*

Somewhat ironically, I approached my first purely tape piece in over ten years as an instrumental composition, creating sounds that suited a conceptual and structural need, rather than allowing sounds to define themselves. Sounds are divided into three classes: initiants, continuants, and concludants; different sections of the work explore relationships between these sound types in a somewhat obsessive manner.

Daniel A. Weymouth - *for leaving.*

This very short piece is an excerpt from a 40-minute multi-media dance work entitled “Our Mothers,” collaboration between Amy Yopp-Sullivan (director/choreographer), Bill Ryan (composer) and Daniel Weymouth. The piece uses three short passages from an interview with one of the dancer's mothers which seem to capture the central themes of the larger work: bread-making, flight, and mothering. These sentences are the sole material used in *for leaving.*, and are manipulated in various ways to respond to the both the sound and the content of the spoken text. I was also attempting to capture the cadence of some of the dance gestures (especially the rocking motion that takes over) as well as the sense of launching, of letting go and of loss that are central to parenting.

Elainie Lillios - *Backroads*

Backroads (2002) tells the “tale” of three roads that I've encountered on various trips when not taking highways. The piece is also explores ideas related to travel, dreaming, perceived reality, and states of being (inside/outside), (day/night), (fast/slow), (conscious/unconscious/subconscious). *Backroads* was commissioned by Réseau.

Bob Valentine - *Sagittarius*

The composition is based on a Stockhausen piece of the same name. The sounds were produced by filtering white and pink noise sources with very narrow (high Q) filters centered at the frequencies of the standard equal tempered scale. GRM Tools and Kyma were used to shape the noise envelopes and to add Doppler and other effects to the samples. The files were then imported into an Akai S-6000 sampler and played in Digital Performer by a MIDI file created from the original score.

Don Malone - *Spin*

Spin is a spinoff (so to speak) from “o” a collaborative improv with VJ.618 based on round things. It is a mashup (DJ technique) of Schubert’s *Gretchen at the Spinning Wheel* and *Spinning Wheel* by Blood Sweat and Tears on a bed of live algorithmic generation (based on round waves of course). The performance is live using aMente written in MAX/MSP.



PAPER PRESENTATION II

Friday, September 17, 2004

3:00 p.m.

Ives Hall

Globalization Roundtable

moderated by

Kevin Austin

Concert III
Friday, September 17, 2004
4:30 p.m.
Philip Lynch Theater

Afterimage 6

Lewis H. Dickert, guitar
Ronald Keith Parks, live computer processing

Ronald Keith Parks

Within/Without

George Brunner

Saturations III-B

J. Anthony Allen

Harmonic Fantasy

Hubert Howe

Alarum Cu

John A. Hartmann

Arioso/Doubles

Arthur Campbell, clarinet

Benjamin Broening

PROGRAM NOTES for CONCERT III

Ronald Keith Parks - *Afterimage 6*

Afterimage 6, for guitar and computer, was written for guitarist Dr. Lewis H. Dickert. It is the sixth in a series of works for instrument and computer processing. The guitar portion of *Afterimage 6* moves between a sound world of pitched and un-pitched sounds. The computer's role is that of extending the timbral resources of the guitar while also processing the guitar input to create an autonomous but related sound resource. Formally, the piece moves through two sections, the second marked by relative stability and a more sparse texture. Special thanks to L.H. Dickert for this assistance and support.

George Brunner - *Within/Without*

Within/Without (2003) is a composition that embraces contrasts and opposites on several levels. While studying the Tao Te Ching, I wrote a poem describing the human experience from an internal perspective as well as an external one. Solitude and meditation as opposed to observation and experience are different paths to perception and understanding - one from within and one from without. For the music, sounds chosen were based upon the idea of combining opposites, or sounds from nature and sounds of human origin... in other words, natural and synthetic. The natural sounds were from recordings of insects, birds and mammals, and the human sounds were from recordings of piano, Turkish finger cymbals and oscillators. Once in the computer, the sounds were combined and processed following a specific plan based upon the poem and structurally set into four sections.

This work was made possible through a commission by the IMEB and was composed in the studio Circe of the IMEB (Bourges, France) January and February of 2003 and it was first performed at the Palais Jaques Coeur (Bourges Festival) in June of 2003.

J. Anthony Allen - *Saturations III-B*

The *Saturations* series of pieces all focus on a very narrow "subject" and, similar to photography, saturates it with as much of the subject as can be aesthetically pleasing. *Saturations III-B* uses a only white noise bursts as its source material.

Hubert Howe - *Harmonic Fantasy*

Harmonic Fantasy is based upon very rich sounds, all consisting of 32 harmonic partials, which extend five octaves above the fundamental (except on high tones, where the partials exceed the limits of human hearing). The harmonics are introduced one at a time in an irregular series that emphasizes the harmony of the context in which the tone appears at the beginning of the series, followed by a transposition of the series, and finally by the remaining partials. Following the introduction of the individual partials, the tones undergo either vibrato or glissando in precisely controlled ways. Vibrato is applied to the partials in an individual, out-of-sync fashion at a subsonic speed that is seven octaves below the fundamental (thus, middle C would be about 2 Hz). The partials of glissandos are also delayed by a distinct amount and move individually to the corresponding partial in a new tone. This creates the effect of the sound dissembling before your ears, only to re-coalesce into a new tone. In the second section of the piece, these tones create a three-part melodic context, but in the later sections where these are used, the tones move up a minor third and back to the original tone over the context of the tone's duration.

The piece is in six sections, beginning with a thin texture of trichords and building by accretion to more complicated harmonies and textures. Each new harmony is formed by adding one tone to the chord from the previous section, until a hexachordal texture is reached. The piece grows dynamically in a manner similar to Ravel's *Bolero*, reaching a huge climax in the fifth section. The concluding sixth section extrapolates three-note chords from this passage into a new structure and concludes softly.

Harmonic Fantasy was commissioned by Winthrop University in Rock Hill, South Carolina. It was sketched while I visited Singapore in October, 2003 but not produced until I returned home. It was synthesized using the csound program and is 12 minutes and 13 seconds long.

John A. Hartmann - *Alarum Cu* (2004)

An announcement.

An auburn flash.

Without words; clear.

Based in copper.

Benjamin Broening - *Arioso/Doubles*

Arioso/Doubles is the third work in a series of pieces for solo instrument and computer. Doubles is a term used in 17th and early 18th century French music for a technique of variation in which more or less elaborate ornamentation is added to the original melody, while the supporting harmonies remain constant. The Doubles series takes this idea as its starting point and applies the variation technique to the timbre of the soloist as well as the pitched material. The computer also responds to the clarinets music; sometimes confirming (doubling) and summarizing, sometimes extending, altering or recontextualizing the clarinets melodic and harmonic material. The piece is not meant to evoke the harmonic or stylistic language of early-to-mid 17th Italian opera. Rather, the title refers to changing nature of the melodic line that moves fluidly among declamatory or recitative-like passages, short melodic phrases and longer, more strongly characterized melodies. While I did not imagine the specific circumstances of an opera scene as I wrote the piece, I did nonetheless attempt to trace a dramatic contour over the course of the work.

Concert IV
Friday, September 17, 2004
7:30 p.m.
Philip Lynch Theater

featuring
The NeXT Ens

fin de cycle
for piano and tape

Dorothy Hindman

Shiau-uen Ding, piano

wind in her hair

Jen Wang

Tabula rasa

Ivica Ico Bukvic

The Edge of Noise

Mara Helmuth

Inchoate Energies

Mara Helmuth

Slipping Image

Sean Varah

for flute, percussion, violin, cello and computer realized tape

The Quiet Play of Pipes

Christopher Bailey



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PROGRAM NOTES for CONCERT IV

Dorothy Hindman - *fin de cycle*

fin de cycle (1997) refers to the French term *fin de siècle*, meaning end of the century, and also suggests the compositional idea of the end of a process. The piece employs a wide range of traditional and contemporary piano techniques, and also explores the relationship of piano to tape. This relationship, sometimes antagonistic and sometimes complimentary, has parallels to the continuously changing and developing relationship between live concert music and studio-produced music in our time. *fin de cycle* was written for pianist Laura Gordy.

Jen Wang - *wind in her hair* (2004)

Whenever I was feeling restless or angry, I used to go walking through my hometown at night. One of many flat, gridded cities in the vast Los Angeles urban sprawl, it's an ugly town by day. But at 2 AM, it takes on an odd gritty beauty. Rows of orange streetlamps turn the hazy sky a deep purple and cast houses and people in a murky monochrome. Broken glass glitters on the asphalt, and wilting trees cast wild, twisted shadows. It's quiet, except for the sound of cars, but the city seems to hum with latent energy.

Ivica Ico Bukvic - *Tabula rasa*

-- Ivica Ico Bukvic

Mara Helmuth - *The Edge of Noise*

The Edge of Noise (2004) by Mara Helmuth was written for the new CCM electroacoustic NeXT Ens. The title refers to the bit of noise on the edge of sounds which give them distinction and power.

Mara Helmuth - *Inchoate Energies*

Inchoate Energies was written for Shiau-uen Ding in spring, 2004.

Sean Varah - *Slipping Image*

Slipping Image (1995) was written from September 1994 to April 1995 with the generous assistance of the Canada Council. The name *Slipping Image* is a pun on the expression "spitting image," as in "that boy is the spitting image of his father." *Slipping* refers to the way that the acoustic image of the live instruments is undermined by the tape; just when the listener focuses on an acoustic sound, either from the live players, or a sampled acoustic sound on the tape, it quickly *slips* into an electronic sound.

Slipping Image constantly intertwines live acoustic, sampled, and electronic sounds, often all three at once. In doing this, the tape affects the way we perceive the sounds coming from the live players. It might, for example, double the real cello on stage with an sound that has amplified the scratchiness of a bowed cell note—making the live cello sound brittle, or play a flute-like sound that is too low to be an actual flute. In addition, the tape occasionally forgets the instrumental timbres and ventures into its own world of unnatural, sharp, and mechanical sounds—providing a contrast to the live instruments. The sleight of hand game of "is it live or is it Memorex" (are the sounds coming from the live players, or from the tape) provides the dramatic tension which drives the narrative of the piece.

Christopher Bailey - *The Quiet Play of Pipes*

The Quiet Play of Pipes (2004), while not always so quiet, is based on the sounds of the distant, ghost-like, whirring of pipes in the A/C networks, and the various soda-machine areas of CCM. I've always had a weird fascination for these sounds, because they seem to imply worlds beyond, pregnant with energy, waiting to burst forth—as if breaking open a pipe would unleash a stream of violent anti-matter unto an unsuspecting universe, or opening a Coke machine would let in an intense all-revealing white light. The sounds of these pipe-drones, sampled from throughout the CCM halls, become, (through spectral analyses and manipulations on the computer), the bases of harmony in the instrumental and computer parts.

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Concert V
Saturday, September 18, 2004
11:00 a.m.
Philip Lynch Theater

Design

for bass clarinet and electronics

Jeff Herriot

Jeffrey Ouper, bass clarinet

Still Transformation

Michael Pounds

Glassworks and Silverscapes

I. (Silverscapes)

II. (Glassworks)

Jeremy Spindler

GEMS

1. Rhodochrosite

2. Malachite

3. Amber

4. Diamond

5. Coral

6. Turquoise

7. Tolbachite

Charles Norman Mason

Charles Norman Mason, diffusion

Star

Tim Crist

Break

Tom Williams

PROGRAM NOTES for CONCERT V

Jeff Herriot - *Design*

Design, for bass clarinet and electronics, was composed for the MATA festival as a companion piece to my work, “Instances for clarinet and electronics.” When I learned of the opportunity to write for MATA and bass clarinetist Michael Lowenstern, I was already in the midst of composing *Instances...* for Guido Arbonelli. Once I began *Design...*, I continued to work with some of the same sonic ideas I’d explored with *Instances...*, though I structured it much differently: *Instances...* is a multi-movement work separated by interludes, while *Design...* is a single structure built on a repeated pattern in the electronics.

Michael Pounds - *Still Transformation*

Still Transformations is associated with another composition, entitled *Still*, for a mixed ensemble of seven instrumentalists playing along with computer-generated music. *Still Transformations*, a much shorter composition that requires no instrumental performers, was created using mainly sound material from the other piece. The sounds and gestural material were rearranged, reshaped, and remixed to make a new piece.

Both pieces were inspired by a Zen-related concept of “activity in stillness and stillness in activity.” Much of the material is based on harmonically rich sounds that have a pitch of F, along with sounds that are related to a harmonic series based on an F fundamental. This is contrasted with more active material using other pitches. Most of the material was created from recordings of sounds made with acoustic instruments.

The “still” in the title refers to stillness, but also to persistence, which can be heard in the recurrence of the F tones. *Transformations* refers to the transformations of sound from acoustic instruments, the transformations of the material from the other composition, and the transformations of the F drones in the piece.

Jeremy Spindler - *Glassworks and Silverscapes*

Glassworks and Silverscapes began to take form when I was first studying electronic composition at Ball State University in 2001. The piece was originally a one-movement work entitled *Silverscapes* and utilized the sounds of silverware being dropped into a large steel bowl. I then left the realm of electronic music for about two years before fiddling around with it again at the University of Utah. It was in Salt Lake City where I composed *Glassworks*. Like *Silverscapes* this piece was originally conceived as a one-movement work. I had especially liked the metallic sounds and rich overtones that I got in *Silverscapes* so I decided to use similar sources for *Glassworks* – a plate, bowl, and drinking glasses. Instead of dropping these objects into a steel bowl I decided to scrape and bang them together. The resulting sounds were similar to those in *Silverscapes*, however I was able to give the two pieces a character of their own. After completing *Glassworks* it seemed to me that even though I was happy with it the piece had turned out rather short. It was then that I came to realize the two pieces worked quite well together as a two-movement work; hence *Glassworks and Silverscapes* came together as one.

Charles Norman Mason - *GEMS*

Composing these pieces involved designing a timbre for each of the elements that are in the molecular structure of the seven gems. Then, based on the molecular structure of each gem, the various sounds/elements were combined together. The result is that various pieces will share many of the same sounds, but each will have a different combination. The duration of each is directly related to the hardness factor of each gem (i.e. diamond is the longest). Thus, while the beauty and sensuality of each sound is important there are also overall layers of structure that run through the entire composition.

Tim Crist - *Star*

Star was composed in the composer’s home studio and remixed and mastered in the Arkansas State University Electronic Music Studio. The work’s inspiration lies in visuals of outer space phenomena, specifically those images captured by the Hubble space telescope.

Tom Williams - *Break*

Break (2004) is an acousmatic piece that is non-referential in concept and charged and dynamic in quality. Three different meanings of the word break permeate this work. Firstly there is the musical break, an extemporised passage where previously heard musical material is freely developed.

Then there is break as in the cutting up and disrupting of material - found here in the fracturing and breaking up of sound material; at its most dynamic with the abrupt cuts between silence and loud, energised sounds. In *Break* the appropriation of silence and quasi-silence - notably in the use of low tones - is one of the pieces principle motives, and it is this dynamic contrast of sound and silence, manifest at key structural points, which underlies its formal design.

And finally, the title alludes to the single sound source that *Break* is built from: the sound of glass being broken, shattered. When breaking an object such as glass, there is the expectant impact - a charged silence - then the hard, loud splintering crash, which is followed immediately by glass shards hitting and spraying surfaces; all dynamic qualities extemporised in *Break*.

The work was composed in 2004 and first performed at the Sonorities Festival, Belfast, in April. Pro Tools LE was the principle program used for editing and assemblage while processing tools included: Cecilia, GRM Tools and Soundhack.

PAPER PRESENTATION III
Saturday, September 18, 2004
1:00 p.m.
Ives Hall

Paul Rudy

*Morphological Imprints, Development, and Structure of a Helicopter
Sound Object Theme in the Hollywood Film “Black Hawk Down”
Is there the beginnings of a timbral common practice?*

ABSTRACT

Black Hawk Down (Academy Award for sound, 2001), directed by Ridley Scott with film score by Hans Zimmer and Sound Design by John Title, makes extensive use of spectral morphology to integrate the helicopter sound into the total sound design including music. Spectral and amplitude characteristics of the chopper blades traverse seamlessly between the sound effects montage and the traditional orchestral sound score. The helicopter sound, in fact, becomes a sonic character in its own right. The spectral characteristics of the helicopter are developed in the aural realm from the onset of the film, until the very end (in a rounded morphological structure) in tandem with the human character development in the dramatic/narrative realm. In addition, the periodic rhythm of the helicopter theme is used as a tension-creating device through synchronicity with music, and conversely a-synchronous alignment. Tempo and rhythmic counterpoint contribute throughout to the success and awareness of the dramatic narrative on all levels. The spectromorphological identity of this theme will be traced through the exposition (first 20 minutes of the film), and its subsequent development will be shown. Aural and visual analysis will be used to substantiate perceptual sonic characterizations, while sonogram graphs will show scientific evidence in support of these psycho-acoustic perceptions. Use of spectromorphology in popular art forms such as this leads the author to the question of whether there is an emerging common practice of timbral morphology that has evolved over the past fifty years.

Concert VI
Saturday, September 18, 2004
2:00 p.m.
Philip Lynch Theater

Interludes

Keith Kothman, music
John Fillwalk, video

Slowly Sinking Slower

Douglass Bielmeier

R-Motion: Asphodel

Jonathan Hallstrom

Fire Dance

David Ozab, music
Andrew Lane, video

Underground

Tom Lopez, audio
Nate Pagel, video

PROGRAM NOTES for CONCERT VI

Keith Kothman and John Fillwalk - *Interludes*

The *Interludes* grow out of a collection of short video and sound pieces originally created for a production of the play *Blood Relations*. The play examines the infamous Lizzie Borden axe murders, casting the story as a guided flashback, or staged recollection, played out by one of Lizzie's close friends. At several points in the play Lizzie interrupts the flashback with reminiscences—of her as a child playing on the family farm, of a reoccurring dream about a carousel, and of the pigeons she used to keep as pets. Segments of video and audio originally produced as material for the play were taken, further processed, and reassembled into these three short pieces to be shown independently from the play. *Interludes* was awarded an Honorable Mention at the 31st annual Bourges Competition.

Douglass Bielmeier - *Slowly Sinking Slower*

Unlike photographs or old home movies, which can preserve an objective record of a place in time, our memories are by nature subjective. Often we forget things unpleasant and augment those moments we remember feeling happy. This Short film is about our memories and how their subjective nature can often skew perceptions of ourselves and that which is external.

Jonathan Hallstrom - *R-Motion: Asphodel*

R-Motion: Asphodel is the first of three music/video compositions in which I've made a stab at manipulating the relationship between a work's audio and visual aspects and the perception of those elements by the listener/viewer. In *Asphodel*, I have deliberately limited the color palette and made the visual motions repetitive (while still trying to keep them interesting!) in an effort to raise the prominence of work's audio component to a point where it is on a more equal footing with the visual.

David Ozab and Andrew Lane - *Fire Dance* (2003)

The words *Fire* and *Dance*, respectively, refer to the technical and aesthetic aspects of this video work. The "fire" is the source footage: a DV tape of a burning violin. We extracted video and audio samples from this footage, then worked separately on processing the material. What started as short video clips and isolated sounds developed over the course of a month into longer passages, out of which the form of the finished work gradually arose. The "dance" is the result: an interplay of visual and aural elements that still evoke the quality of the original material, but in an abstracted fashion.

Tom Lopez and Nate Pagel - *Underground*

Underground audio was composed in New York City, New York (2004) for a video by Nate Pagel. This is the second project in a series of works based on subway systems from around the world. The first project was based on the system in Paris and was titled *Metropolitain*. It has been shown at various festivals and galleries in San Francisco, Austin, and St. Louis. The second project was recently completed and features the environment of the London underground.

PAPER PRESENTATION IV
Saturday, September 18, 2004
3:00 p.m.
Ives Hall

Jay Batzner

*Meaning Modalities and Formal Structure in Per Bloland's
"Wondrous Delight of Profound Ineptitude"*

ABSTRACT

At first hearing, *The Wondrous Delight of Profound Ineptitude* by Per Bloland is an eclectic montage of sonic events compressed into six minutes and forty-five seconds. The beginning sound sources are highly synthetic abstract sounds that yield to plain, unmistakable double bass notes. A sweeping climax at the midpoint of the work quickly dissolves into an ambient neighborhood recording. Loops of car horns and a crowd of shouting people emerge from the quiet neighborhood and the work ends with a single voice shouting "War! We want war! War! We want..." Silence abruptly cuts off the voice before his thought is completed.

What, if anything, does all of this *mean*? The very title of *Wondrous Delight* is a joke upon the inability for music to successfully convey a specific message. The ineptitude of abstract sound to relate specific meanings requires Bloland to write a program note so that the listener will know that the piece has intended meaning:

"... This is a personal exploration of issues so often on our minds these days — the war in Iraq and the behavior of the current administration. It seems especially important to emphasize right now: if you share these perspectives, you are not alone."

The question remains. How does Bloland convey musical meaning and ruminate upon the events around the Iraq War? Clues to the meaning of Bloland's composition can be seen by drawing on Leonard Meyer's and Steven Davies' theories of musical meaning. Bloland subjects specific sounds in *Wondrous Delight* to a variety of transformations and contexts, thus creating a formal structure that revolves around the sound objects themselves.

Concert VII
Saturday, September 18, 2004
4:30 p.m.
Philip Lynch Theater

Hybrid Jon Anderson
for soprano and 8-channel Max/MSP
Kristen Wunderlich, mezzo soprano

9.17.2003 Mike McFerron

Leviathan (after W.S. Merwin) Joseph Klein
Jon Truitt, voice
William Bootz, bass trombone

Love Song Paul Rudy

She Doesn't Know Elyzabeth Meade
digital audio CD and live performer
Elyzabeth Meade, soprano

PROGRAM NOTES for CONCERT VII

Jon Anderson - *Hybrid*

The New York Times recently ran an article investigating public perception of newly installed self check-out machines in supermarkets, subway stations, and airports. The texts used in this interactive composition for soprano and Max/MSP are taken from the quotes of the interviewed consumers. Throughout the work, language is deconstructed between the vocalist and the computer in an attempt to fuse a new type of cognition based on present and past processed activity within an 8-channel diffusion system. She now talks back to the machine...

Mike McFerron - 9.17.2003

9.17.2003 grew out of the idea that one of the primary characteristics of art is that it compresses a large-scale topic into a manageable space, whether that space is physical or time-based. That is, artists begin with a large subject and reduce it to a manageable form. In music, composers address a number of subjects from memorials to rituals to the absolute. The one thing that unites music is that it almost inevitably at its roots comments on something larger than itself.

Whether it's music, painting, sculpture, or drama, artists use the tool of conservation of means to make a grand comment. For this composition, I invited the Lewis University community to contribute to my orchestra of sounds. I placed a microphone in a busy hallway at Lewis University and recorded sounds for 24 continuous hours. Using the electronic music labs at Lewis University, I created a composition using only the sounds recorded during that 24-hour period. For me, this reflects the attitudes, emotions, and interactions of this day—a summary, or a composition that documents September 17, 2003 at Lewis University.

Joseph Klein - *Leviathan*

Leviathan is based upon the poem of the same name by American poet W.S. Merwin (b. 1927), from the collection entitled *Green With Beasts* (1956). Merwin's poem is an evocative depiction of the mythical beast, the "curling serpent that in ocean is, Sea-fright... the shadow under the earth." The present work explores the psychological implications of the poem through a variety of musical and visual elements — including 8-channel tape, live processing of the voice and bass trombone, video projections, and lighting.

The work is presented in five episodes, throughout which the relationship between the voice and bass trombone are continually changing. The vocalist elaborates upon the salient aspects of the poem, representing the conceptual and psychological aspects of leviathan, while the bass trombonist represents the physical and mythical manifestation of the beast. The 8-channel tape consists of three musical layers: a continuously transforming sonic "seascape", suggesting the "wastes gray-green crashing" described by Merwin; the spoken voice, presenting the poem in its entirety (and including additional references to the Biblical creature drawn from Job 41, Psalms 104:26, and Isaiah 27:1 in Episode 3); and a variety of processed nautical sounds (crossed with bass trombone and voice samples), creating a sonic link between myth and reality.

Leviathan was supported in part by a faculty research grant from the University of North Texas, and is dedicated to Joseph Hopkins and William Bootz. The pre-recorded audio tape part was realized at the UNT Center for Experimental Music and Intermedia, with the assistance of Morris Martin, Ed Baird, William Bootz, and Chris Gassler (audio sound sources), and Steve Willis (recording engineer). The videotape parts were rendered and edited by Jon L. Henry, under the supervision of the composer. The work was first performed by baritone Jeffrey Snider and bass trombonist William Bootz on November 9, 1998 at the University of North Texas Center for Experimental Music and Intermedia.

Leviathan

This is the black sea-brute bulling through wave-wrack,
 Ancient as ocean's shifting hills, who in sea-toils
 Travelling, who furrows the salt acres
 Heavily, his wake hoary behind him,
 Shoulders spouting, the fist of his forehead
 Over wastes gray-green crashing, among horses unbroken
 From bellowing fields, past bone-wreck of vessels,
 Tide-ruin, wash of lost bodies bobbing
 No longer sought for, and islands of ice gleaming,
 Who ravening the rank flood, wave-marshalling,
 Overmastering the dark sea-marches, finds home
 And harvest. Frightening to foolhardiest
 Mariners, his size were difficult to describe:
 The hulk of him is like hills heaving,
 Dark, yet as crags of drift-ice, crowns cracking in thunder,
 Like land's self by night black-looming, surf churning and trailing
 Along his shores' rushing, shoal-water boding,
 About the dark of his jaws; and who should moor at his edge
 And fare on afoot would find gates of no gardens,
 But the hill of dark underfoot diving,

Closing overhead, the cold deep, and drowning.
 He is called Leviathan, and named for rolling,
 First created he was of all creatures,
 He has held Jonah three days and nights,
 He is that curling serpent that in ocean is,
 Sea-fright he is, and the shadow under the earth.
 Days there are, nonetheless, when he lies
 Like an angel, although a lost angel
 On the waste's unease, no eye of man moving,
 Bird hovering, fish flashing, creature whatever
 Who after him came to herit earth's emptiness.
 Froth at flanks seething soothes to stillness,
 Waits; with one eye he watches
 Dark of night sinking last, with one eye dayrise
 As at first over foaming pastures. He makes no cry
 Though that light is a breath. The sea curling,
 Star-climbed, wind-combed, cumbered with itself still
 As at first it was, is the hand not yet contented
 Of the Creator. And he waits for the world to begin.
 — W.S. Merwin

"Leviathan" from *Green With Beasts*. Copyright ©1955, 1956 by W.S. Merwin. Reproduced by permission of Georges Borchardt Inc. for the author.

Paul Rudy - Love Song

Love Song (2003) is about the desert. Wind, water, gravity, light and time are powerful forces that have shaped the desert, and serve as potent symbols for me. Wind (breath) and water are physical needs humans cannot live without, while gravity and time (experience and maturity) are the emotional and psychological components that shape individual lives. Light bridges the physical, emotional and spiritual in its life-sustaining energy and power. Sensations inspired by the desert are complex and difficult to describe, so it was with delight that I read Edward Abbey's *Desert Solitaire* while traveling through the Utah desert in 2003. His poetic descriptions are poignant, eloquent, and as beautiful as the places he paints with words. *Love Song* is a journey to re-claim light, beauty and love out of the dark, weathered places we sometimes finding ourselves without knowing how we got there. I am forever indebted to Abbey for the courage to speak his heart, and to Kim Erndt for her voice and ideas.

Elyzabeth Meade - She Doesn't Know

The soul source of this composition is a recording of a female singing and reading the text of my poem "She Doesn't Know." The sonic material was created through digital audio processing with various software such as the Lexicon 300, Metasynth, Hyperprism, Sample Cell, and Turbo Synth, and hardware as the Yamaha 03D.

The techniques employed in the creation of this work were drawn from those of classic musique concrète including changes of speed and splicing. The software and hardware used in the creation of this work are Digidesign's Sound Designer II, Turbosynth, and Sample Cell, with Opcode's Studio Pro Vision functioning as the scoring environment. This tool provided an interface with which I mapped out when specific digital audio events, MIDI triggered synthesizers events, and effects occurred, as well as, where the sounds were placed in the stereo field panning. I used Lexicon's 300, and Yamaha's Promix 01 mixer for reverberation effects.

The text of this work served as a metaphorical backbone for the musical structure. Language is learned. Before we learn a language, be it another human's or animal's, it is pure sound. The voice is manipulated in this work such that at times, it becomes pure sound. After the death of a person, we no longer hear them speak; it is as if their language has disappeared, and all we are left with is the sound of the environment in this work symbolized through birds.

SHE DOESN'T KNOW

She doesn't know yet?
 She's just learning how to move her mouth
 to form words her father can understand.
 So why would she cry when he falls
 off a rock wall at the harbor,
 cracking his head open
 for the seagulls to eat?

Concert VIII
Saturday, September 18, 2004
7:30 p.m.
Philip Lynch Theater

Three Zheng Etudes (Version II) Kevin Austin

The Wondrous Delight of Profound Ineptitude Per Bloland

Portals Bruce Hamilton
Marc Wooldridge, percussion

Star Gazer Hsiao-Lan Wang
Laurel Tempas, flute
Hsiao-Lan Wang, computer

48 13 N, 16 20 O Tae Hong Park

Tableaux: Convolutions on a Theme Larry Austin
for alto saxophone and octophonic computer music
Stephen Duke, alto saxophone
Larry Austin, electronics

PROGRAM NOTES for CONCERT VIII

Kevin Austin - *Three Zheng Etudes (Version II)* 2003

Twenty-one cues from three mixed pieces (live zheng – Chinese zither, and ea sounds), are assembled into this work. All of the sounds are transformations of the gu-zheng through simple processes of time and pitch expansion and compression, manual compression, eq, reverberation and thousands of micro-edits.

The structure is of the impulse-release type where all of the sounds are heard together at the start and then are presented in a somewhat linear fashion. (This is somewhat modeled on Episode XIII of Joyce's *Ulysses*.) There is a carefully controlled (pentatonic) pitch structure. This piece, and the original mixed pieces can be found at Sonus.

Per Bloland - *The Wondrous Delight of Profound Ineptitude*

It is difficult to define the role of a piece of art that attempts to convey a specific message. Is it a reflection of the mind of its creator, an attempt to work through issues of personal relevance? Or is it an attempt to influence the perspectives of those who experience it? The latter runs the risk of deteriorating into propaganda, neither inspiring those who already share the perspective, or swaying the minds of detractors. And propaganda can make for intensely mediocre art. In this, as in most things, a balance between the two may prove most effective. Of course this *is* a personal exploration of issues so often on our minds these days- the war in Iraq, the behavior of the current administration, and so on. It seems especially important to emphasize right now: if you share these perspectives, you are not alone.

During the buildup to the war in Iraq, a group of composers at the University of Texas at Austin staged a protest. For this demonstration we stood at a busy intersection and held signs requesting that drivers honk for peace. It is the resulting honks, as well as several shouts from passers-by, that make up the second half of *Wondrous Delight*. The first half is largely concerned with the juxtaposition of synthesized sounds and recorded sounds. Among the recorded sounds are samples of various instruments such as acoustic bass, piano and oboe, as well as recordings of crowds at several larger anti-war protests. All the sounds used are modified in some way from the original. The most common, and perhaps the most interesting form of modification can be described as windowing: a particular sound may evolve continuously and gradually, but we are only allowed to hear short windows of this evolution. Thus a long gradually changing sound is converted into many short, choppy, discontinuous ones. For example, a sound might last for 30 seconds, begin with a very low pitch, and sweep steadily up to a very high pitch. We, however, only hear several windows of this progression.

Bruce Hamilton - *Portals*

Portals (2003-4), for percussion soloist and electroacoustic music, was commissioned by percussionist Marc Wooldridge with funding provided by Western Washington University. The multi-section work explores conceptual themes of passage and transition and uses a fusion of synthetic, instrumental, and “everyday” sounds. It is also a stylistic amalgamation, mixing drumbeats, ambient textures, gestural phrases, and virtuosic percussion playing into a surrealist stew. *Portals* was created at the WWU electroacoustic music studio (*wweams*) and the composer's home studio.

Hsiao-Lan Wang - *Star Gazer*

Star Gazer explores the serene quality of the flute in an extended tonal style. The approach to this composition is an attempt to achieve pitch organization without applying traditional tonal system. The pitch B serves as the center of the material, which creates gravity to the movements. If listening without noticing these ‘background theories,’ one can still enjoy this piece of music as it breathes through different phrases of timbres and articulations. The role of computer in this piece is to aid to the sounds of the flute without covering it. *Star Gazer* was premiered by flutist Cecilia Hamilton on the 2003 Electric LaTex Electroacoustic Music Festival and has been invited to perform on the 2004 GAMMA UT Music Conference.

Tae Hong Park - *48 13 N, 16 20 O* (August 2003, 14'35”)

48 13 N, 16 20 O is the first of a series of pieces that deals with sonic attributes of a particular place, specific geographical location, and regional auditory entities. The sonic objects that were recorded during the period of approximately one month in one city in the summer of 2002 comprise the basis of the piece. This composition is the outcome of walking the path of the reporter and the composer.

Larry Austin - *Tableaux: Convolutions on a Theme*

Tableaux: Convolutions on a Theme (2003), for alto saxophone and octophonic computer music, was commissioned for performance by saxophonist and Distinguished Research Professor Stephen Duke with funding from the Graduate School of Northern Illinois University. The piece is an extended, single-movement work, unfolding in three continuous sections: *convolutions*, *improvisations*, and *remixes*. The soloist's sounds are amplified, processed, and diffused in the listening space, combined with the synchronized playback of an octophonic ADAT tape (optionally with a computer) of the computer music heard in a three-dimensional, octophonic montage: the listener is surrounded and immersed in the live and recorded sounds.

All of the sonic materials for *Tableaux* originated from Duke's saxophone recordings made at a spring, 2003, session produced by the composer at DRM Productions, Dallas, Texas, with David Rosenblad as recording engineer. Through a process of pairing Duke's recordings, using one sound recording as the "primary input" file and a second recording as the "impulse response" file, the "convolution" process multiplies the waveform spectra of the two files together, producing a third, hybrid soundfile. The effect is a type of cross-synthesis, in which the common frequencies are reinforced. To the composer, provocatively beautiful, ethereal sounds result: *tableaux sonore*...sonic images...passing before our ears.

The "convolutions on a theme" are all based on a familiar theme and its harmonization composed originally as part of a 19th century composer's piano work, later brilliantly orchestrated by a twentieth century composer. Now, a 21st century composer elaborates. The conception and realization of *Tableaux* is orchestral, in great part because the hybrid, convolved sounds and the way they emerge in the texture of the piece are like flutes, trumpets, oboes, and strings interacting and gently resounding. The saxophonist blends his/her lines and sounds with the computer music, whose essences derive from the sixteen composed and transcribed sequences heard in combination and succession through the course of the piece. *Tableaux* was completed during spring-through-fall, 2003, in the composer's studio, *gaLarry*, in Denton, Texas, USA.

COMPOSER, VIDEO ARTIST, AND PRESENTER BIOGRAPHIES

J. Anthony Allen. Originally from Michigan, J. Anthony Allen holds masters degrees from the Peabody Conservatory of Music in Composition and Computer Music. His works have reached wide audiences including the SEAMUS, June in Buffalo, SCI, and Aspen Festivals, as well as Universities and Conservatories throughout the United States and Europe. Mr. Allen works in both the acoustic and electronic realm; having received honors and awards for orchestral, chamber and electronic works. Mr. Allen is currently pursuing a Ph.D. at the University of Minnesota. For more information, please see: www.janthonyallen.com.

Jon Anderson is a DMA teaching fellow in composition at the University of North Texas. Writing for a variety of acoustic and electroacoustic mediums, he has received national and international honors and awards from the University of Cincinnati College-Conservatory of Music, Friends and Enemies of New Music, the Academy of Television Arts & Sciences, SCI/ASCAP, Voices of Change, the International Society for Music Education, the Pierre Schaefer International Competition of Computer Music, the Cuban Institute of Music & National Laboratory of Electroacoustic Music, the Society of Composers Inc, and the International Computer Music Association. Originally from Lakeville, Minnesota, a suburb of Minneapolis, he received degrees from Luther College and the University of North Carolina at Greensboro. Composition teachers have included John Howell Morrison, Eddie Bass, Cindy McTee, and Joseph Butch Rován.

Larry Austin (b. 1930, Oklahoma), composer, was educated in Texas and California, studying with Canadian composer Violet Archer (University of North Texas), French composer Darius Milhaud (Mills College), and American composer Andrew Imbrie (University of California-Berkeley). In the 'sixties, he enjoyed extended associations at the University of California, Davis (1958-72) with composers John Cage, Karlheinz Stockhausen, and David Tudor. At UCD, he founded/edited the seminal journal of new music, *Source: Music of the Avant Garde* (1966-74). Subsequently, he served on the faculties of the University of South Florida, 1972-78, and the University of North Texas, 1978-96, founding and directing extensive computer music centers at both universities.

Since 1964, in addition to his chamber, vocal and orchestral works, Austin has composed more than

seventy-five works incorporating electroacoustic and computer music media. In 1996, Austin was awarded the prestigious Magistère (Magisterium) prize/title in the 23rd International Electroacoustic Music Competition, Bourges, France, for his work *BluesAx* (1995-96), for saxophonist and computer music/electronics and for his work and influential leadership in electroacoustic music genres through the past forty years. Austin was the first USA composer to receive the Magistère. Reviewing Austin's computer music recordings for the *Computer Music Journal*, Philip Baczewski wrote, "... Mr. Austin's [works display] a pervasive aesthetic and mastery of his genre." Allan Kozinn, in his review, "A Mini-Retrospective Birthday Party," *New York Times*, September 12, 1996, wrote, "Since the mid-1960s, Larry Austin's work has been the gently accessible face of the electronic music avant-garde. His pieces combine instrumental and electronic sounds, and...he has always maintained a sense of musical syntax and drama that makes his work easily comprehensible... lively and entertaining..." Retiring from his 38-year academic career in 1996, Austin resides with his wife Edna at their home in Denton, Texas, where he bases his active composing career with commissions, tours, performances, recordings, writing, and lecturing.

Christopher Bailey. Born outside of Philadelphia, Pennsylvania, Christopher Bailey turned to music composition in his late teens, and to electroacoustic composition during his studies at the Eastman School of Music, and later at Columbia University. Awards include prizes from BMI and ASCAP, and the Bearn's Prize. For mp3s, software, and fun, informative and interactive stuff, see <http://music.columbia.edu/~chris>.

Jay Batzner. See Festival Staff Biographies.

Kari Besharse is a composer of both electroacoustic and acoustic music. Her works have been presented by organizations and venues such as the LaTeX Festival, Society of Composers, Florida Electroacoustic Music Festival, Electronic Music Midwest, The Texas Computer Musicians Network, Pulse Field, The LaTeX Festival, and June in Buffalo. *Small Things* was recently selected for a Bourges Residence Award that was completed at the University of Birmingham Electroacoustic Music Studios. Kari received her Bachelors degree from the University of Missouri at Kansas City and her Masters

degree from the University of Texas at Austin. She is currently working towards her doctoral degree at the University of Illinois, amidst the inspiring soy and cornfields of Champaign-Urbana.

Douglass Christopher Bielmeier (b.1979) is currently a graduate student at the University of Bowling Green, in Bowling Green Ohio, Douglass studies with Dr. Elaine Lillios and is in pursuance of a masters degree in composition. He has already earned two baccalaureate degrees in Composition and Sound Recording Technology at the Hartt School in Hartford Connecticut. At the Hartt School, Douglass Studied with Dr. Larry Allen Smith and director and chair of the composition department Dr. Robert Carl. In addition to his active involvement in the several new music ensembles at Hartt, including both the Electro Acoustic Society and artistic director of the Bon Ruur Ensemble, he was also the 2002-2003 Recipient of the Edward Diamante Award for excellence in composition.

In the spring of 2003 Doug released a full-length album entitled *Room Size*. This COMPACT DISC was a series of stereo tape pieces, which explored the idea of "space" as concerns to the manner in which sounds are recorded. Several of the pieces have been remixed for multi-channel play back and have been preformed both in Bowling Green and Hartford.

Last spring, Douglass was invited as a participant to June in Buffalo 2004, where his work *Manufactured Meditation*, an 8-channel Tape Piece, was premiered. This most recent performance at *Electronic Music Midwest*, his video piece *Slowly Sinking Slower* will be premiered.

Per Bloland. Originally from New York City, Per Bloland received an undergraduate degree in psychology from the University of Michigan. He went on to pursue a second bachelor's degree in composition from San Francisco State University, where he studied with Ron Caltabiano and Josh Levine. As a masters student at the University of Texas at Austin, he has studied with Kevin Puts, Russell Pinkston and Bruce Pennycook, In the fall of 2004, he will begin work on his Doctoral degree at Stanford University.

Per was recently selected as a finalist in the International Contemporary Music Contest "Città di Udine," Italy, which includes a performance and recording of his string quintet *Prelude: Dissent*. In addition, he won first prize in the SEAMUS/ASCAP Student Commission Competition, and grand prize in the Digital Art Awards, Tokyo, Japan, and been a finalist in the SCI/ASCAP Student Commission Competition and the Pierre Schaeffer International Computer Music

Competition. Recent and upcoming performances include the International Computer Music Conference, the 2004 SEAMUS Conference, and the 2004 SCI Student National Conference.

Benjamin Broening's compositions have been widely performed across the United States and in Europe and Asia. He has written works for many media, including orchestral, choral, chamber and electroacoustic music. Recent commissions include a new work for the Choral Arts Society of Philadelphia, a choral/orchestral work for the Connecticut Choral Society and the Grace Choral Society of Brooklyn, a cantata for the Charlotte Symphony and the Oratorio Singers of Charlotte, a clarinet concerto for the Interlochen Arts Academy Wind Ensemble, a multi-media cantata for Hampton-Sydney College, chamber works for Quorum Chamber Arts Collective and Currents new music ensemble, three choral works for the Virginia Glee Club, an orchestral piece for the Riccioti Ensemble (Netherlands), music for theater and dance, as well as numerous solo works for performers around the country. His music is available on the Centaur, Equilibrium, SEAMUS and Computer Music Journal labels. Broening is the founder and artistic director of Third Practice, an annual festival of computer and electronic music at the University of Richmond, where he is Assistant Professor of Music and Director of the Computer Music Studios.

George Brunner is a composer/ performer, researcher/writer, recording engineer/producer and teacher. Brunner was composer-in-residence in 1996, 1998, 2001 at Electroacoustic Music Studios in Stockholm, Sweden and in 2001 also at Kungliga Musikhögskolan i Stockholm (Royal College of Music in Stockholm). A recipient of research grants from the American Scandinavian Foundation and the Svenska Institutet of Sweden, he is writing a book on Text Sound Composition and is considered an authority on the subject.

June 2004 Morris Lang's percussion ensemble premiered the commissioned work *Elixir of the Central Fire* for timpani soloist and 3 percussionists plus COMPACT DISC playback at The Helix in Dublin, Ireland, as part of the first International Percussion Music Festival in Dublin. April 2004, Brunner presented *Constellation 2: Fragile Light* for soprano, flute, percussion and live electronics at The New Music Days Festival sponsored by Istanbul Bilgi University, Istanbul, Turkey

January/February 2003, Brunner was composer-in-residence at the Institut International de Musique Electroacoustique de Bourges (France) and composed

Within/Without, an electroacoustic work commissioned by the IMEB and designed for LE CYBERNEPHONE, a 20-60 speaker, multi-dimensional sound diffusion system. The work was premiered at Festival Synthese 2003 Bourges, France at the Palais Jaques-Coeur.

Spring 2003, Brunner completed *Union* for percussion trio, commissioned by the Royal Irish Academy of Music, Dublin Ireland and first presented at The University of Dublin June 2003. In May 2002, Brunner was co-director of the first Electroacoustic Music Festival in Istanbul, Turkey sponsored by Istanbul Bilgi University. The University commissioned Brunner to write an interactive work for the festival.

In 2002 Brunner was commissioned to create an all electronic score for sixteen 45-minute radio programs on Sound Poetry for the Radio/Radio program, London England; Martin Spinelli, producer.

Brunner is the Director of the Music Technology Program for the Conservatory of Music at Brooklyn College.

Ivica Ico Bukvic. Composer Ivica Ico Bukvic, born in 1976 in Zagreb, Croatia, is currently completing his Doctoral degree at College Conservatory of Music, University of Cincinnati. His compositions encompass diverse media and have been performed in various venues, music festivals (MusicX, IEMF, LAC, OCEAN, SEAMUS, ICMC, EMM), and radio stations. His recent accomplishments include commissions (NeXTens, Anna Zielinska, and Alexander Viazovtsev), administrative positions (ICMC2004; SEAMUS Conference Committee; MusicX festival), articles and reviews for the *Array* and *Organised Sound*, several music-oriented applications (*RTMix*, *RTcmix* instruments, *Soundmesh* Internet2 project, co-development of the *Superkaramba* Linux desktop enhancement, and the "Borealis" *Superkaramba* theme), papers at SEAMUS, ICMC, and LAC, University research grants (2001, 2002), visiting lecturer positions at Oberlin College and various international summer workshops, as well as design and implementation of CCM's first "Linux and Multimedia" curriculum. He maintains an active performance career playing piano, organ, and conducting. His current compositional interest is in interactive multimedia art.

James Caldwell is Professor of Music Theory and Composition at Western Illinois University. For more than fifteen years he has been co-director of the annual New Music Festival at WIU. He studied composition with Charles Ruggiero and David Liptak at Michigan State University, where he earned a B.M., and with Alan Stout and M. William Karlins at Northwestern University, where he received the M.M. and D.M. He

studied electronic and computer music with Stephen Syverud, Gary Kendall, and Peter Gena. His *Elegy*, recorded by the Warsaw Philharmonic Orchestra, is available on the MMC label. *Mechanism II* has been released on the *Presence III* COMPACT DISC from the Canadian Electroacoustic Community. His writing on music has been published in *Journal of Music Theory Pedagogy* and *ex tempore*.

Timothy Crist is a recipient of the National Endowment for the Arts 2003 Individual Artist Fellowship for Music Composition. Crist presently holds an Associate Professor of Music rank at Arkansas State University where he teaches composition, electronic music, theory, classical guitar, and conducts/directs the ASU New Music Ensemble and Guitar Ensemble. He has composed musical works for various media including solo, chamber, orchestral, and electronic, and is published by Cimarron Music. Crist received M.M. and D.M.A. degrees from the University of Georgia, Athens. While his composition teachers include Lewis Nielson, Leonard Ball, and William Davis, Crist has also attended master classes with Pulitzer Prize winning composers Ellen Taaffe Zwilich, George Crumb, and William Bolcom. Crist's music continues to be played throughout the United States and has been featured on National Public Radio, SEAMUS conferences, Southeastern Composers League, the Electronic Music Midwest Festival, the Florida Electroacoustic Music Festival, and the Society of Composers, Inc. conferences.

Arne Eigenfeldt has been using computers to aid him in his musical composition since he bought his first Apple IIe in 1984. Since then, he has created his own software, using the computer as a compositional partner and assistant in all his works. Currently, he is an assistant professor of music and technology at Simon Fraser University, and also composes under the alias "raemus."

John Fillwalk is a professor at Ball State University where he teaches Electronic Art including video art, intermedia, 3D animation and digital imaging. Prior to his appointment at Ball State, he has served in various capacities in the media arts, including as chair and faculty in the Film, Video and Digital Arts department at Minneapolis College and as education director and faculty at the Intermedia Arts program at the University of Minnesota. He received both his MA and MFA from the University of Iowa in Intermedia and Video Art, where he studied with Hans Breder, an internationally renowned intermedia artist. His most notable exhibitions include SIGGRAPH 2003 and 2001

International Conference and Art Gallery; InteractivA '03 at MACAY: Museo de Arte Contemporáneo Ateneo de Yucatán, Merida, Mexico; 2003 and 2002 Digital Art Competition: Beecher Center for Art and Technology, Butler Institute of American Art, Digital Sur, Rosalia, Argentina; the Indianapolis Museum of Art, and ASCI Digital '02 Exhibition, New York Hall of Science, NYC.

Doug Geers. Reviewers have described the music of Douglas Geers as “powerful” (*Neue Zuercher Zeitung*), “fascinating...virtuosic...beautifully eerie” (Jim Lowe, *Montpelier Times-Argus*) and have praised its “shimmering electronic textures” (Kyle Gann, *Village Voice*.)

Mr. Geers' work focuses on creative utilizations of new technologies, and his music has been performed worldwide. Highlights of the 2003-04 season include performances on the World Music Days Festival (Ljubljana, Slovenia), the International Computer Music Conference (Singapore), the NODUS Ensemble series (Florida, USA), the Bourges Festival Synthese Open Works program (Bourges, France), the SEAMUS Electroacoustic Music festival (2003: Arizona, USA; 2004: San Diego, USA), the Biennial Symposium on Arts and Technology (Connecticut, USA), the College Music Society annual conference (Florida, USA), The American Composers Alliance festival (New York City), the Electronic Music Midwest Festival (Kansas City, USA), The MSUM New Music/New Media festival (Minnesota, USA), the Electric Rainbow Coalition festival (New Hampshire, USA), the ThreeTwo festival (New York City), and the Third Practice Festival (Virginia). Geers is also the founder and director of the Spark Festival of Electronic Music and Art, held each February at the University of Minnesota, Minneapolis.

Douglas Geers earned his D.M.A. in composition from Columbia University, where he had studied with Fred Lerdahl, Tristan Murail, Jonathan Kramer, and Brad Garton. Currently, he is an Assistant Professor of Music Composition and Director of Electronic Music Studios at the University of Minnesota, Twin Cities, USA. For more information, please see www.dgeers.com.

Jonathan Hallstrom (b.1954) teaches music theory and composition at Colby College, Waterville, Maine, where he also conducts the Colby Symphony Orchestra and directs the electronic music studio. He has been the recipient of grants and fellowships from the Rockefeller, Exxon, and Sloan Foundations and has been a featured composer at many national and international conferences and festivals, including SEAMUS, SCI, ICMC, The Florida Electroacoustic Music Festival, The New Music America Festival, The Bourges “Sonneries Utopiques”

festival and IRCAM's Portes Overtes series. He has been a visiting composer at the University of Keele's Center for Music Technology, The University of Lancaster (England), Marshall University, and Colgate University. From 1990-1995 he served as Consulting Director for the Juilliard Music Technology Center. As a conductor, Mr. Hallstrom has appeared in recent years with the Juilliard Symphony Orchestra, the Keele (England) Symphony Orchestra, L'orchestre du Dixième (Paris), The Bangor Symphony Orchestra, The University of Iowa and University of Wisconsin New Music Ensembles, The Oregon State University Symphony Orchestra, and The Central Oregon Symphony Orchestra. He has also appeared as a conductor/clinician at numerous high school orchestra festivals throughout the United States.

Bruce Hamilton was born near Philadelphia in 1966, and grew up in New Jersey. He holds DM and MM degrees in Composition and a BM degree in Percussion Performance from Indiana University, where he received the Performer's Certificate, the Dean's Prize for Chamber Music Composition, and the Cole and Kate Porter Memorial Composition Scholarship. His works are published by Non Sequitur Music, available on COMPACT DISC on the SEAMUS and Mark labels, and are widely performed at conferences, festivals, and recitals in the US and abroad. Hamilton has received honors and awards from ALEA III, the American Music Center, ASCAP, the Barlow Endowment, the National Society of Arts and Letters, the Percussive Arts Society, the Russolo-Pratella Foundation, and the Society for Electro-Acoustic Music in the US (SEAMUS). He has been granted numerous commissions, including those from Carbondale Community Arts, SEAMUS/ASCAP, the Pittsburgh New Music Ensemble, the Whatcom Symphony, and the American Composers Forum. Hamilton is currently Assistant Professor of Music at Western Washington University, where he teaches music theory, composition, and electroacoustic music. He lives in Bellingham with his wife, composer Lesley Sommer, and several cats.

John A. Hartmann (b.1975, Texas) is a composer of electroacoustic, orchestral, chamber and vocal works. He received his BA from Virginia Commonwealth University and his MMus from The University of Texas at Austin. His principal teachers were Donald Grantham, Russell Pinkston, Dan Welcher, and Dika Newlin. John has commissions from a wide range of chamber groups including Eos and the Yale Camerata.

John's music has been performed in a wide range of cities including Boston, New York, Austin, Richmond, and New Haven. John is a member of SEAMUS and

works for the Yale University Institute of Sacred Music as Special Projects Assistant and Choral Librarian.

Mara Helmuth composes for computer and acoustic instruments, and creates computer music applications for composition and improvisation. She is Associate Professor in Composition and the director of (ccm)2, the University of Cincinnati College-Conservatory for Music Center for Computer Music. After receiving degrees from the University of Illinois at Urbana-Champaign and Columbia University (DMA) she taught at Texas A&M University. Recent work includes an interactive installation in Beijing at the Sino-Nordic Performance Arts Space, an internet 2 application for improvisation, *Soundmesh*, an analysis of Barry Truax's *Riverrun*, and collaborative projects with Allen Otte, (*Implements of Actuation*, a COMPACT DISC available from the Electronic Music Foundation), artist Anna VanMatre and saxophonist Rick VanMatre, and pipa virtuoso Ming Ke.

Martin Héon first learned to play the piano at the age of five. His parents made him take piano lessons for two years learning the basics of the instrument. It's only at the age of fifteen that he got his first guitar. Right away he put together his first composition bands *Painful maze* and later joined the rock band *Anxiety*. He was singing, playing guitar and writing his own tunes. His interest for music became so important that he decided to go to CEGEP (*Lionel-Groulx*) and university (*University of Montreal*) to learn jazz guitar. He studied there with *Sam Balderman* and *Mike Pucci*. At the same time he was playing in clubs every weekend all over Quebec and Ontario. As .heon. was perfecting his voice and guitar playing, he was accompanying many different artists live and on albums.

In 1997, he left Canada for a trip to different regions of Asia. This journey of three years made him discover the essence of music and had comforted him with his decision to consecrate his life to this art. In 2000, .heon. obtained a grant from *le conseil des arts et des lettres du Québec* allowing him to elaborate his field of expertise and to experiment with sound conceptions made from an electric guitar. In 2002-2003, he accompanied the recording artist Natasha St-Pier as a guitarist/singer in Quebec and in France.

In 2004, he received a grant from *le conseil des arts et des lettres du Québec* to do research on a new project that will be similar to the *Electro-Acoustic Requiem*, but this time only using human voices... He is also working on a solo album that should come out at the end of 2004.

Jeff Herriott is an Assistant Professor of Music and Communication at the University of Wisconsin at Whitewater, where he teaches courses in audio, multimedia, MIDI technology, and composition. Jeff is a recent graduate of the University at Buffalo, having previously received degrees from Florida International University and Middlebury College.

Jeff's works have been performed and commissioned by ensembles and players including Michael Lowenstern, Guido Arbonelli, Arraymusic, the Syracuse Society for New Music, the Glass Orchestra, and Champ d'Action, and have been heard at a number of different festivals and venues.

Dorothy Hindman. Critics have called Dr. Dorothy Hindman's (b. 1966) music "intense, gripping, and frenetic," "sonorous and affirmative," and "music of terrific romantic gesture." Each of her unique pieces explores her ongoing interest in issues of musical perception, beauty, timbre, contextual meaning, and profundity. Her work has been performed extensively in the U.S., and also in France, Germany, Italy, Russia, Romania, and the Czech Republic, and has received numerous awards. Recent commissions include *Drift* for the Lithium Saxophone Quartet, *Taut* for the Corona Guitar Kvartet, and *Time Management* for bassist Robert Black. A native of Miami, Florida, Hindman has taught music theory and composition at Birmingham-Southern College since 1994. Her works are available on the *Living Artist* COMPACT DISC series.

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. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998 and 2001 to 2002 he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and was elected President in 2002. He also served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days ever held outside of Europe. Recordings of his computer music ("Overtone Music," CPS-8678, and "Filtered Music," CPS-8719) have been released by Capstone Records.

Joseph Klein. Born in Los Angeles in 1962, Joseph Klein holds a Doctor of Music degree in Composition from Indiana University where he studied with Harvey Sollberger, Claude Baker, and Eugene O'Brien. He also holds a Bachelor of Arts degree in Music from the California State Polytechnic University at Pomona, and a Master of Arts degree from the University of California at San Diego, where his composition teachers included Robert Erickson, Roger Reynolds, and Bernard Rands. He is currently Associate Professor and since 1999 has served as Chair of Composition Studies at the University of North Texas College of Music.

Klein's compositions for various media have been performed and broadcast throughout the Americas and Europe, and have been featured at national and international music venues including the Gaudeamus International Musicweek (Amsterdam) and the American Music Week in Bulgaria (Sofia); contemporary music festivals at Louisiana, Bowling Green, and Florida State Universities, The Juilliard School, and the University of Memphis; and conferences of the Society of Electroacoustic Music in the United States, International Trombone Association, North American Saxophone Alliance, International Trumpet Guild, International Double Reed Society, Society of Composers, Inc., and the Music Educators National Conference. He has been a featured guest composer at academic institutions throughout the United States and in Europe, where he presents composition master classes, organizes performances of his works, and lectures about issues pertaining to contemporary music and society. Klein is the recipient of awards and honors from such organizations as the National Endowment for the Arts, the American Composers Forum/Jerome Foundation, the American Music Center, the Gaudeamus Foundation of Amsterdam, Phi Mu Alpha Sinfonian, Meet the Composer, and the American Society of Composers, Authors, and Publishers (ASCAP). His works are recorded on the Innova, Centaur, and Mark labels.

Keith Kothman, director of the Music Technology program at Ball State University, holds a Ph.D. from the University of California, San Diego, along with B.M. and M.M. degrees from the University of Texas, Austin. Prior to his doctoral studies he was the recipient of a Fulbright grant to study composition and electronic music in Sweden. His composition teachers have included Roger Reynolds, Russell Pinkston, Joji Yuasa, and Lars-Gunnar Bodin. Recordings of his music have been released by Capstone, Cambria and New Albany labels, and he was awarded an Honorable Mention at the

31st annual Bourges Electroacoustic Music competition. Before coming to Ball State he was an assistant professor at the University of Miami, and has also been on the faculty at California State University, Los Angeles, and the Interlochen Arts Camp. His work has been performed internationally, and recent collaborations with video artist John Fillwalk include *InteractivA '03* and a commissioned installation for the Indianapolis Museum of Contemporary Art.

Andrew Lane (b. 1978) holds a Master of Music degree in Intermedia Music Technology from the University of Oregon. He specialties include: electroacoustic composition, interactive multimedia creation, music interface development, choral and instrumental conducting, and music technology.

Elainie Lillios's music focuses on the essence of sound and suspension of time, conveying different emotions and taking listeners on "sonic journeys". The sounds she uses for her music are varied-- sometimes they are simple things like the human voice, cars, wind chimes, or water. Other times her sound material is less obvious, like crunching bits of branches, walking through snow, or pebbles shuffling in water. She has received commissions from ASCAP/SEAMUS, ICMA, La Muse en Circuit, New Adventures in Sound Art, and Réseaux, and awards/recognition from CIMESP, Russolo, and IMEB among others. Her music has been presented at conferences, concerts, and festivals internationally, including guest invitations to the GRM (Paris), Rien a Voir (Montreal), l'espace du son festival (Brussels), June in Buffalo, and Sonorities (SARC Centre, Belfast). Elainie's music is available on the Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, and is included on the COMPACT DISC accompaniment to New Adventures in Sound Art's *The Radio Art Companion*. Elainie teaches music technology and composition at Bowling Green State University in Ohio.

Tom Lopez teaches at the Oberlin College Conservatory of Music; Assistant Professor of Computer Music and Digital Arts. He is also the Director of Computer Music at The Walden School. Tom has received awards from the National Endowment for the Arts, the Aaron Copland Fund, the Mid-America Arts Alliance, the Knight Foundation, the Disney Foundation, Meet the Composer, ASCAP, and a Fulbright Fellowship as 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. Tom has served on the executive committee of SCI and was president of the Texas Computer Musicians Network. He has been a resident artist at the Copland House, 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 COMPACT DISC by SEAMUS for *Curvatures* and by SEAMUS and SCI for *Hollow Ground II*. His music has been performed around the world and throughout the United States including The Kennedy Center.

Don Malone (aka LoneMonad) has applied his electromusing art in Carnegie Hall, the streets of Chicago and other venues. He is a Professor at Roosevelt University. The software used in this performance is downloadable freeware: <http://faculty.roosevelt.edu/malone/ru/downloads.htm>

Charles Norman Mason has received numerous awards including Premi Internacional de Composició Musical Ciutat de Tarragona Orchestra Music prize, National Endowment of the Arts Composers Grant, commission from the NMTA, Delius Prize, honorable mention in the International Bourges Electro-Acoustic Competition, and Dale Warland Singers Commission Prize. Mason is the 2004 composer-in-residence with the New York Goliard Ensemble and is executive director of *Living Music Foundation, Inc.* His degrees are from the University of Miami and the University of Illinois. His website is: <http://panther.bsc.edu/~cmason>

Mike McFerron. See Festival Staff Biographies.

Elyzabeth Meade. Composer/performer Elyzabeth Meade composes for dance/theatre, video, and concert stage, as well as her own performance-works, using a variety of media, acoustic and electronic instruments, digital-audio, found-objects, classical and “extended-technique” voice. Her work has been performed throughout the United States and Europe.

She has received numerous commissions from performing ensembles, dance companies, and performing art-spaces, Meet-the-Composer, and performers such as the Korean tenor Jeong Kyu Lim for a compact disc of orchestrated Korean Lyric Songs. Recent commissions have been from New Langton Arts, and Intersection for the Arts, San Francisco, California, the Banff Centre for the Arts, Alberta, Canada, and David York Chorale, Portland, Oregon. In fall, 1999, she created and performed a sound score for the prelude of *Faust/Faustus*, premiered by the Creative Material

Group at the University of Oregon’s Museum of Art. She was a founder of Hundredth Monkey, an innovative ensemble of composer/performers.

As Musical Director and Composer for Project Bandaloop, the innovative aerial dance company, she performed and composed scores for performances from the Worlds Fair in Lisbon, the Nike Festival in Buenos Aires, Theatre Artaud in San Francisco, to the top of Seattle’s Space Needle and the cliffs of El Capitan, Yosemite, CA.

Ms. Meade received First Place, and Second Place, for her large-scale works, *Tapas* for Soprano and Six Multi-percussionists, and *Curios* for Keyboard Mallet Sextet, in the Percussive Arts Society’s 1999 and 2000 International Composition Competitions.

She has studied at Harvard University, Berkeley College of Music, Sarah Lawrence College, University of Illinois, Boston University, Dartington College, England, and received her Ph.D. in Music Composition and Intermedia Music Technology at The University of Oregon, Eugene, Oregon. There, she received the Graduate Scholar Award and the Graduate Music Composition Award.

Robert Griffin Morgan won the A.B.C Young Composer’s Award in 1995. Since then, much of Morgan’s chamber music has been performed all over Australia, while orchestral commissions have instigated four works. To date, the West Australian Symphony Orchestra have performed three of Morgan’s works, The Sydney Symphony one, the Tasmanian Symphony three and the State Orchestras of Sydney, Melbourne and Queensland giving multiple performances to one. Morgan has collaborated with many artists of contrasting vocations. In 1997, the West Australian Ballet commissioned the ballet score *Orlando*, while in 1999, The Australian Ballet secured a further commission, this time a full-length ballet. In 1998, Future Films commissioned a soundtrack for an art film by Glen Eaves, which was recorded by the West Australian Youth Orchestra and conducted by the composer. This score won the Young Composers Film Award in 1999. In 2000, he was chosen for the Peggy Glanville-Hicks Composers Fellowship. Morgan is currently on a Fulbright Scholarship to specialize in Electroacoustic composition. Electronic works have been performed at the following; the recent SEAMUS conference held this year in San Diego, the Australian Computer Music Conference hosted by ACMA in Western Australia 2001 and 2002, SPECTRUM in Western Australia 2002 and Converging Technologies in Western Australia 2003. Morgan currently won the “sound with eyes shut” section for the Midwest IDEAS Festival.

David Ozab (b. 1965) holds a Ph.D. in Composition and Intermedia Music Technology from the University of Oregon. He specializes in computer music, but has also written instrumental solo and chamber works, vocal works, and orchestral works. His computer music has been programmed at festivals and conferences, both nationally and internationally. He is a member of the Society for Electro-Acoustic Music in the United States, the International Computer Music Association, and the American Composers Forum.

Nate Pagel holds a Bachelor of Arts in Managerial Studies and Chemical Engineering from Rice University. His work in the arts began while earning a Postgraduate Diploma in Fine Arts from University of Sydney. He completed a degree emphasizing theory and theses while exhibiting conceptual sculptural and installation works at the Tin Sheds Gallery in Sydney. Studies and all expenses were funded by a Rotary Foundation Scholarship for International Understanding. One sculpture and one installation piece received awards and one was featured on a local arts television program. Since then Nate has devoted his time increasingly to computer-based media: sound, graphics, video, videoconferencing, web sites and CDROM's.

Nate serves as Multimedia Consultant and Videographer for the Sharir Dance Company and continues to produce graphics and video for a series of works entitled *Hollow Ground* which have been performed in Austin, Rotterdam and Lisbon since 1995 and presented at SIGGRAPH in Los Angeles, The SXSW Multimedia Festival in Austin and the Eighth International Symposium on Electronic Art (ISEA) at The School of the Art Institute of Chicago in 1997. He collaborates with dancers, actors, writers, choreographers and composers on a variety of performative projects.

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 also holds degrees from Dartmouth's Electroacoustic Music Program (M.A.) and Princeton University (M.F.A and Ph.D.). His current interests are primarily in composition and technical research in multi-dimensional aspects of timbre, pattern recognition, and signal processing. His music has been heard in various locations in Brazil, Canada, France, Germany, Holland, Hungary, Ireland, South Korea, Sweden, UK, and USA; in venues, conferences and festivals including Aether Fest, Bourges, CEAIT, CYNETart, DIEM, Electric Rainbow Coalition,

EMM, EUCUE Series, FEMS, ffmup, ICMC, Into the Soundscape, ISMEAM, LACMA, LITSK, MATA, MAXIS, NWEAMO, Pulse Field, Reflexionen Festival, Santa Fe International Festival of Electro-Acoustic Music, SICMF, SEAMUS, Sonorities Festival, Third Practice, and Transparent Tape Music Festival. His works have been played by groups and performers such as the Brentano String Quartet, California E.A.R. Unit, Wayne Dumaine, Edward Carroll, Entropy, Zoe Martlew, Nash Ensemble of London, New Jersey Symphony Orchestra, and the Tarab Cello Ensemble. He is currently Assistant Professor at the Tulane University Music Department.

Ronald Keith Parks is an active composer of acoustic and electronic music. His output includes orchestral works, instrumental and vocal chamber music, choral music, electroacoustic, and interactive computer music.

His compositions and papers have included in national and international venues including the FEMF, SEAMUS, ICMC, EMM, NWEAMO, the National Flute Association conference, The Australian Flute Festival, SCI national and regional conferences, the The Two-Sided Triangle series in Germany, the NextWave~ festival in Australia, the Earfest and Computer Music at SUNY Stony Brook, the Timara Concert series at Oberlin, CMS composers' concerts, and numerous performers' recitals. Dr. Parks' research into granular techniques is included in the ACCI catalog and has been presented at SEAMUS and SCI conferences.

His honors and awards include the Aaron Copland Residency, the South Carolina Music Teacher's Association Commission, two Giannini Scholarships plus the Chancellor's Award at NCSA, three Graeffe Memorial Scholarships, and the Presidential Recognition Award at the University of Florida. His flute quartet "Counterparts" was the set piece for the 2002 Australian Flute Festival. He was commissioned by the NCSA International Music Program and was awarded a grant from the Semans Creative Arts Foundation an orchestral work premiered by the North Carolina School of the Arts Orchestra. He received a Meet the Composer grant and was elected to Gamma Zeta Chapter of Pi Kappa Lambda. His music is available on the Electronic Music Foundation label (CD 031) and the Society of Composers, Inc. Student Chapter CD Volume 1 from the University of Florida.

Dr. Parks received the BA from the North Carolina School of the Arts, an MM from the University of Florida, and a Ph.D. in composition from the University at Buffalo. He is assistant professor of music technology, theory, and composition and Director of the Winthrop Computer Music Labs at Winthrop University.

Michael Pounds. After a relatively short career as a mechanical engineer, Michael Pounds turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois. He studied electroacoustic composition with Jonty Harrison, Scott Wyatt, Guy Garnett, Cleve Scott, Jody Nagel, and Burton Beerman. His awards include the 1998 ASCAP/SEAMUS Student Commission Award, a Residence Prize at the 25th Bourges International Electroacoustic Music Competition, and a Rotary Foundation Ambassadorial Scholarship for studies in England. Michael is currently Assistant Director of the Music Technology program at Ball State University.

Paul Rudy. See Festival Staff Biographies.

Jeremy Spindler, born 1979, currently resides in his hometown of Evansville, IN. Jeremy recently earned his MM in music composition at the University of Utah and his BM from Ball State University. A former trumpet player, Jeremy has studied electronic composition with Michael Pounds, Jody Nagel, and Miguel Chuaqui. Other teachers include David Foley, Ladislav Kubik, Morris Rosenzweig and several others. He has composed works for chamber ensemble, piano, electronic media, unaccompanied instrument, and orchestra. Mr. Spindler is a recipient of the 2004 Leroy Robertson Prize in Music, was a finalist in the 2004 Kubik International Prize in Composition for *Kammermusik I*, and has been a resident at the I-Park Artist Enclave in E. Haddam, CT, and the Dorland Mountain Artist's Colony, in Temecula, CA. His scores are available through JOMARPress (www.jomarpres.com).

Jim Stallings is an active composer with *Sound Learning*, a collaboration between Georgia State University, The Atlanta Symphony Orchestra, and Young Audiences of Atlanta. He has written for the Symphony's concert series for children, *Symphony Street*, and has received commissions from The American Composers Forum, Furman University, The Coweta County School System's Centre for the Visual and Performing Arts, and The Georgia Music Teacher's Association. His compositions include works for chamber orchestra, symphonic band, brass, percussion and woodwind ensembles, organ, children's choir, electronic and multimedia works. He is the president of GembeckMusic, Inc. and is currently the Professor of Composition at Georgia's Perimeter College.

He holds a Master of Music degree from Georgia State University in Atlanta, GA, a Master of Church Music degree from the Southern Baptist Theological

Seminary in Louisville, KY and a Bachelor of Arts degree from Catawba College in Salisbury, NC.

Michael Thompson is a composer of electro-acoustic music. His works have been performed at the ICMC (Hong Kong, 1996 - Berlin, 2000), at the ICMF (Japan 1998), KEAMS 2000 (Korea, 2000), Rein a voir (Montreal, 2001, 2002 and 2004) and also in Taiwan, Canada, France, Germany, Italy, Ireland, United Kingdom and the United States. His music has also been presented at the SEAMUS National Conferences and the Florida Electroacoustic Music Festival (1999 and 2000). In addition to winning a residence prize in the 1999 International Electroacoustic Music Competition (France) for his composition *MachineWerks*, Michael received a mention in 1997 for his composition *Klank I, II, III, IV*, which has been released on CDCM Volume 27, disc entitled *CemiSonics*.

Bob Valentine is an Information Center Specialist at College of DuPage, Glen Ellyn, Illinois. Bob has taught a variety of courses including electronics, computers, audio and MIDI.

Sean Varah. A composer and cellist, Sean Varah was raised in Vancouver, Canada, and studied composition at Stanford and Columbia Universities. In his graduate studies, he worked with Mario Davidovsky, adapting traditional electronic tape studio techniques to digital technology. He co-founded the Harvard Computer Music Center in 1994, and taught there for three years before moving to San Francisco, where he works in the technology industry. His works have been performed in Carnegie Hall, the National Arts Center in Ottawa, Canada, and broadcast on NPR and the Canadian Broadcasting Corporation.

Kirsten Volness is completing a Master of Music degree in Composition at the University of Michigan where she has worked with Evan Chambers, Michael Daugherty, Betsy Jolas, and William Bolcom. She received a Bachelor of Arts degree, summa cum laude, from the University of Minnesota where she studied with Judith Lang Zaimont. Her electronic and acoustic works have been performed in Minneapolis and Ann Arbor. She has upcoming performances at the Third Practice festival as well as a song set commissioned by flutist Cathie Apple scheduled to premiere around Thanksgiving of this year.

Andrew Walters was born in Topeka, Kansas, but spent most of his beginning years in Farmington, Missouri. He received his Bachelor of Music from

Millikin University where he studied composition with Robert Chamberlain. He received his Master of Music degree in Composition from Northern Illinois University where he studied composition with Jan Bach, Robert Fleisher and electronic music with James Phelps. He received his Doctor of Musical Arts degree in composition from the University of Illinois where he has worked in the EMS studios under the guidance of Scott Wyatt and James Beauchamp. His primary teachers at the University of Illinois include William Brooks, Zack Browning, Erik Lund, and Paul Zonn. Walters has taught Theory and Composition at Millikin University, Digital Music at Brookhaven College, and is presently a Visiting Assistant Professor in Music Theory and Composition at the University of Texas at Arlington.

Hsiao-Lan Wang, a native of Taiwan, composes extensively for orchestra, chamber ensembles, solo instruments, and electronic media. Her music investigates the fundamental elements of musical communication through new timbral, formal, and technological relationships. As a composer, her talent and efforts have attained international acclaim including prizes, awards, and major performances from venues such as: Pauline Oliveros Prize and Libby Larsen Prize from IAWM, final performers selection by American Composers Forum - Sonic Circuit, second prize in the Pierre Schaeffer Computer Music Competition (Italy), finalist of the Craig and Janet Swan Composer Prize for Orchestra and Composers Competition by Chamber Orchestra of Denton, Standard Awards from ASCAP, research grant from Womens Council of UMKC, and performances at Logos Foundation (Belgium), Bourges EA Festival (France), and Dutch National Radio. Ms. Wang is also a frequent participant at music festivals throughout the United States.

In addition to her career as a composer, Ms. Wang extends her musical platform to both performing and conducting. Being an exceptional yangchín (Chinese dulcimer) player, she has participated in numerous performances in Taiwan and the United States. As a conductor, for both pre-twentieth century and contemporary music, she has continuously conducted works by both developing and established composers of our time.

Ms. Wang received her BA in music composition and theory from the National Institute of the Arts (Taipei, Taiwan), and MM in composition from the University of Missouri-Kansas City. She is currently pursuing a DMA degree in composition at the University of North Texas. More information about her could be found at www.geocities.com/hlwang_2000/.

Jen Wang just received her M.M. in Composition from the College-Conservatory of Music, University of Cincinnati. She lives in Hollywood, CA.

Daniel 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 worlds leading computer-music facilities, including Stanford's CCRMA, Pierre Boulez's IRCAM and Iannis Xenakis' CEMAMu (both in Paris). He is a founding member of NAME (New American Music in Europe) and has been an invited composer at the Lüneburg, Germany, Internationalen Studienwoche für zeitgenössische Musik, the University of Kansas City, Missouri, and Christopher Newport University. Commissions have come from the Lüneburg New Music Ensemble, the Ensemble des Deux Mondes, the San Francisco Contemporary Music Players, the Stony Brook Contemporary Chamber Players, the Guild Trio as well as numerous performers; grants from Meet the Composer and ASCAP. His compositions have been performed throughout the world 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 Graduate Program Director. 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.

Tom Williams composes both electronic and acoustic music. Compositions include: *Ironwork* for piano and tape, prizewinner of the ALEA 111, 1993 composition prize, performances include the Huddersfield Contemporary Music Festival; *Like Oranges* for soprano and tape, Nicola Walker Smith gave a European tour of the work including major music festival; and *Interference* for tape, performances include both the United States and New Zealand. In the summer of 2000, he was the director of the Young Artists Composition Program at Tanglewood, USA, and 2001 he was invited by the St Petersburg Composers Union to Russia. In 2001, the chamber orchestral work *In Amongst the Trees* was premiered at the Sonic Encounter event, Northampton by the London-based ensemble, Gemini. More recent pieces include the acousmatic work *Mbira Prism* performed in 2003 October at the Electronic Music Midwest Festival in Kansas City, Missouri, and the collaborative-based project, *Three Points of Dislocation*; an acousmatic

work originating from the project is a selected work for this year's ICMC.

He completed his doctorate in composition at Boston University, Massachusetts in 1995. Currently he is a senior lecturer and director of the sound studios at University College Northampton, UK.

PERFORMER BIOGRAPHIES

Hayk Babayan (NeXT Ens). Cellist Hayk Babayan holds degrees from Yerevan State Conservatory (Armenia) and College-Conservatory of Music (USA), where he currently pursues the Artist Diploma degree. He studied with Medea Abrahamyan, a student of Mstislav Rostropovich, and Yehuda Hanani, a student of Leonard Rose. In addition to standard cello repertoire, he performs music by Schnittke, Gubaidulina, Lutoslawsky, Denisov among other twentieth century composers. An active recitalist and chamber musician, his recent appearances include Bach's sixth cello suite in "Bach" Annalia 2004 festival, where he performed in a complete suite cycle with Colin Carr, Steven Doane, Yehuda Hanani, Ross Harbaugh and Richard Aaron; and Mendelssohn trio in C minor with pianist Elisabeth Pridonoff and violinist Timothy Lees, concertmaster of the Cincinnati Symphony Orchestra. Currently Mr. Babayan is a teaching assistant to Professor Yehuda Hanani at the College-Conservatory of Music.

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.

Dr. Bootz has commissioned a number of works for trombone, especially new theater pieces that include live electronics. His growing reputation as an interpreter of new music has led to two feature performances at International Trombone Festivals, guest solo recitals at colleges and universities throughout the mid-west, and performances at Electronic Music Midwest '03 and the

13th Annual Florida Electroacoustic Music Festival.

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. He also holds a Master of Science in Computing Science Education degree from the University of Evansville.

Heather Brown (NeXT Ens) is currently pursuing her doctorate in percussion performance at the University of Cincinnati College-Conservatory of Music. Her studies emphasize the performance of contemporary chamber music and new percussion works. She is currently timpanist and percussionist with the CCM Philharmonia Orchestra. Ms. Brown also performs with the CCM Percussion Ensemble and Steel Band, and the So'Kalid Percussion Quartet, which she founded in 2001. Ms. Brown is a regular performer at the Music X and The Grandin Festivals in Cincinnati, Ohio. In the summer of 2003 she was the timpanist for the Opera Theatre Music Festival Lucca, in Lucca, Italy. She also performs with many local and regional symphonies including the Kentucky Symphony. Ms. Brown graduated with her MM from the University of Cincinnati College-Conservatory of Music in 2003 and her BM in 2001 from Appalachian State University. She is currently studying with Allen Otte, and has studied with Robert Falvo, Christopher Deane, and Massie Johnson.

Arthur Campbell. An internationally acclaimed clarinet soloist, Arthur Campbell's ebullient virtuosity, sensuous tone and elegant musicality have enchanted audiences throughout the US, Canada, Europe and Asia. Arthur Campbell has won numerous international and national competitions including the 2001 International Web Concert Hall Competition, the prestigious U.S. Department of State Artist Abroad Award (2000), The 1996 International Clarinet Competition sponsored by the ICA Recording Project, and the top clarinet award in the 1988 National Music Festival of Canada.

L. H. Dickert is an Assistant Professor responsible for teaching guitar, jazz history, theory, and directing the guitar ensembles as well as the jazz combos. Dr. Dickert also serves as the chair of the Strings Committee.

His academic background includes a B.M. degree

from Winthrop University, a diploma from the Berklee College of Music, an M.M. degree from Wichita State University, and a Ph.D. from the University of Memphis. Dr. Dickert has studied guitar with a wide array of teachers including William G. Leavitt, Jerry Hahn, Johnny Smith, and Lily Afshar. Dickert is active both regionally and nationally as a performer, guest artist, and clinician. Performing credits include work with such notable artists as Natalie Cole, Lou Rawls, Charlie Rouse, the Diamonds, Ronnie Milsap, Dixie Carter, Ray Charles, Johnny Mathis, the Guy Lombardo Orchestra, Randy Brecker, Frank Sinatra, and Wayne Newton. Dr. Dickert also is in demand regionally as a musical arranger and clinician.

Professional affiliations include memberships in Phi Mu Alpha (faculty advisor for Winthrop's Nu Kappa chapter), Pi Kappa Lambda, Phi Kappa Phi (president-elect for 2002-2003), Kappa Delta Pi, The Society For Ethnomusicology, and the International Association of Jazz Educators.

Shiau-uen Ding (NeXT Ens) is a pianist and the director of NeXT Ens, an ensemble dedicated to commissioning and performing contemporary electro-acoustic music. She is currently pursuing her doctoral degree in piano at the College-Conservatory of Music, University of Cincinnati, studying piano with Eugene Pridonoff and live electronic music with Mara Helmuth.

Steve Duke. Saxophonist Steve Duke is known throughout the United States and Europe for his improvisation and multi-styled performances. The New York Times praises his "gorgeous tone" and the "supple fluidity" of his playing. Duke has premiered numerous acoustic and computer/acoustic works including *BluesAx* and *Tableaux: Convolutions on a Theme* by Larry Austin, *Saint Ambrose* by Rodney Waschka II, *Music for Saxophone and Computer* by Cort Lippe, *Punjar* by Zack Settler, *Sax Houses* by James Phelps, Concerto for Soprano Saxophone and Orchestra by Dexter Morrill, *Sayings* by William O. Smith, *Endless Springs III* and *The Grey of the Dawn I* by Les Thimmig, *Helix* by Jan Bach, *Oblique Motions* and *Meditations* by Robert Fleisher and others.

Solo album recordings include *Monk* (Sony/Columbia) and *Saint Ambrose* (Capstone). Other solo recordings include *BluesAx* by Larry Austin (CDCM/ Centaur), Concerto for Soprano Saxophone and Orchestra by Dexter Morrill (Centaur), *Tarogato!* by Larry Austin (EMF Media) *Sax Houses* by James Phelps (CDCM/Centaur), and *Helix* by Jan Bach (Equilibrium).

Mr. Duke is widely recognized for innovations in teaching jazz and classical style crossover performance and for his development in applications of the Feldenkrais Method to increase awareness and efficiency in performance. He has published numerous articles on crossover performance techniques and on applications of the Feldenkrais Method in the Saxophone Symposium, the Saxophone Journal, and the Feldenkrais Journal.

Steve Duke is Professor of Music and Distinguished Research Professor at Northern Illinois University. He received his Bachelor of Music and Master of Music degrees from the University of North Texas and is a Guild Certified Feldenkrais Teacher. Steve Duke is a Yamaha Performing Artist.

Andrea Redcay Graves is Associate Professor of Flute, member of the Camerata Woodwind Quintet and founding director of the Flute Forum at Western Illinois University. Dr. Graves also joins the faculty of the Blue Lake Fine Arts Camp in July 2004. Previous teaching appointments include Interlochen Arts Camp, Oklahoma Arts Institute and Texas Wesleyan University. Ms. Graves is an active recitalist, clinician and adjudicator. Recent activities include recitals and master classes throughout the Midwest as a Yamaha Performing Artist; lectures and performances for the National Flute Association Convention (New York, Columbus and Nashville), the Florida Flute Association Convention (Orlando) and the Flute Society of St. Louis; adjudication for the Chicago Flute Club, the Iowa Flute Festival, Illinois Music Educators Association, the College Music Society, and the National Flute Association. Her most recent articles are published in *Flute Talk* and *The Instrumentalist* magazines. Ms. Graves also tours throughout the Midwest as a member of the Camerata Woodwind Quintet and frequently performs with the Peoria Symphony. Previously she performed with the Interlochen Chamber Series, the Lincoln Center Educational Program, the New York Museum of Modern Art Summer Garden Series, the Canadian Scotia Chamber Music Festival, the Forth Worth Symphony Orchestra and the Dallas Chamber Orchestra. Her current research is an extension of her award-winning dissertation *Theobald Böhm and The History of the Alto Flute* (UMI 1998) including a recent world premiere of *Texturologie II: Density 10.6* (2003) for alto flute and computer by American composer James Caldwell. Her degrees are from Texas Tech University (B.M.), The Juilliard School (M.M.), and The University of North Texas (D.M.A.).

Mona Kayhan's (NeXT Ens) haunting vocal melodies

are notorious for sending chills down an audience's spine. Raised in the south side of Chicago, her music takes the tales of her Persian family history, poems, and prevalent societal issues and brings them to life through elements of pop, soul, electronica, West African percussion and Middle Eastern music. Ever since she wandered from the womb, Mona has been crafting her role as an artist. As an actress, her theatre credits include performing with Donny Osmond in *Joseph and the Amazing Technicolor Dreamcoat* at the Chicago Theatre, with the White Horse Theatre Company in Chicago, and with the Looking Glass Theatre in New York City. She received her B.A. in Music from Carleton College, and spent four months in Mali, West Africa, studying Malian music and percussion. Fresh to NYC, Mona can be seen in non-profit theaters around the city, collaborating with singer songwriters such as Olivia Greer, Ann-Margaret Redding, or with the group "Ertal Dawg," where she is featured on their newest album, *The Ertal Dawg Cometh* (<http://www.ertaldawg.com>).

Timothy O'Neill (NeXT Ens) has long been a steadfast fixture at the Cincinnati College-Conservatory of Music, having been involved with the Starling Preparatory String Project for seventeen years. Within the last two years, he completed a Bachelor of Music, obtaining dual degrees in Violin Performance and Composition, and a Masters degree in Violin Performance. He has appeared as a soloist with the Cincinnati Symphony Orchestra and the CCM Philharmonia, and twice has won CCM's violin competition. Tim has a strong commitment to performing modern music: recent performances include a Cincinnati Chamber Music Society Subscription Series concert featuring a variety of new works, including a Violin Sonata he composed, as well as a world premiere performance of Gao Ping's Concerto for Violin and Pipa, written for the Greater Cincinnati Chinese Music Society's annual Chinese New Year concert. His other interest is with computers: he holds several industry-standard certifications and is currently employed as a programmer and consultant. Tim is currently working on a Doctorate of Music and is in his fifth year of coaching chamber music in the Starling program.

Jeffrey Ouper, from Antioch, Illinois, is currently in his fourth year at the University of Wisconsin at Whitewater majoring in Music History/Theory. Jeffrey's immediate goal is to either study music history or composition at the graduate level. Jeffrey began playing bass clarinet and contrabass clarinet at age eleven and since then has developed a keen sense for auxiliary clarinet playing which has enabled him to rotate between A-flat soprano and B-flat contrabass clarinets

in the middle of a piece. His interest in the avant garde was inspired by Iannis Xenakis, while his interest in electroacoustic music began upon hearing Karlheinz Stockhausen's *Gesang der Jünglinge* and *Kontakte*. His composition teacher, Jeff Herriott, has further aided these interests while Jeffrey has been in the process of creating his first electroacoustic piece for MIDI electronics based on an old gameshow that aired during the 1980's called Press Your Luck.

Margaret Anne Schedel (NeXT Ens) is a composer and cellist specializing in the creation and performance of ferociously interactive media. A DMA in composition at the University of Cincinnati College-Conservatory of Music is almost within her grasp. She is a founding member of the NeXT Ens, an ensemble with the unique mission to perform and support the creation of interactive electroacoustic works. Currently she is serving the International Computer Music Association as a Director-At-Large and Array Editor, as well as co-editing an issue of the peer-reviewed journal *Organised Sound* with the theme Collaboration and Intermedia. Her opera, *A King Listens*, premiered at the Cincinnati Contemporary Arts Center in June 2004 and was profiled by apple.com. She has just returned from China where her residency at the Sino-Nordic Arts Space was supported by the Presser Foundation.

Emmett Stallings is a multi-faceted performer and composer. His technique and style brings a unique and distinct flavor to the ensembles he performs with and marks him as a desired session player; proficient in a wide variety of traditional and ethnic percussion genres. His recording credits include performances with Lakie Kuboe, Jeff Gregory, Noel Schoonmaker, RUF, Aaron Keyes, Ryan Stone, and Rudi Currence. He has been a featured performer in the premiere of many new works including *Small Scapes* for percussion duet, *The Sounds of Scouting* for percussion and tape which was chosen for the Sonic Circuits IX international Festival of Electronic Music, and *Catedral Del Sol* for 2 percussionists and Trombone. His compositions include: *After Hours*, *Monk*, and *For Drum set and Percussion* and was commissioned by the Furman University admissions department to write and perform music for their new students orientation video. Emmett Lives in Nashville, Tennessee, and plays with worship ensembles across the southeast. He holds a Bachelor of Arts in Music from Furman University in Greenville, SC where he studied under Dr. John Beckford. His post-graduate work has been in Ethnic Percussion with Dr. Michael Williams at Winthrop University in Rock Hill, SC.

Laurel Tempas is a private flute instructor in the western suburbs of Chicago. She attended Northwestern

University where she received a Bachelor of Music Education degree and a Master of Music in Flute Performance degree. She studied with Walfrid Kujala at Northwestern and also with Emil Eck at the American Conservatory of Music.

Laurel currently performs with the Symphony of Oak Park and River Forest, as well as the Salt Creek Sinfonietta. She also performs with the West Suburban Symphony and the Wheaton Symphony Orchestra. In 2003 she performed as principal flute with the West Suburban Symphony Orchestra on their England tour. Laurel is the former principal flute of the Wheaton Municipal Band and has also performed with the Wind Harmonies woodwind octet.

Laurel is a member of the music faculty at Lewis University in Romeoville. In addition, she is a flute instructor at several area high schools and maintains a home studio. She is an adjudicator for the Illinois Music Educators Association district band auditions and for area and district solo contests.

Jon Truitt. A native of Houston, Texas, Jon Truitt has received Bachelor and Master of Music degrees in Vocal Performance from Baylor University in Texas, and the Doctorate in Musical Arts from Louisiana State University. As an undergraduate, he was the recipient of the Baylor National Merit Scholarship (full tuition), the Baylor Presidential Scholarship, and the IBM Thomas Watson Scholarship. As a master's student, he was the recipient of a full graduate assistantship in voice and opera, and as a doctoral student he was the recipient of LSU's largest graduate award to date, the prestigious Regent Fellowship.

Mr. Truitt has taught college voice, opera, and music appreciation courses at the University of Evansville, in Evansville, Indiana, Navarro Community College in Corsicana, Texas, the University of Mary Hardin Baylor Conservatory, in Temple, Texas, and as a student at Baylor and LSU. As an operatic artist, he has sung with professional companies across the United States, such as New Orleans Opera, Des Moines Metro Opera, Mobile Opera, Fort Worth Opera, Pensacola Opera, Jacksonville Opera, and the Jefferson Performing Arts Society. On the concert stage, he has sung with the Jacksonville, Acadiana, Waco, Baylor, and LSU symphonies and in numerous public solo recitals. He is also a two-time apprentice artist with the Des Moines Metro Opera.

Carlos Velez (NeXT Ens). An active flutist and composer, Carlos Velez served as principal flutist for

the Stetson University Orchestra and Wind Ensemble (2001-02) as well as the Seaside Music Theater orchestra in Daytona Beach, Florida (1998-2002). He was also a winner of the 2002 Stetson University concerto competition playing Lowell Liebermann's Flute Concerto. He is currently pursuing his DMA in composition from the University of Cincinnati College-Conservatory of Music where he recently earned his Master's. Mr. Velez is very pleased to continue his work with NeXT Ens as their flutist.

Marc Wooldridge is an Associate Professor of Music at Northwestern College where he teaches percussion, music theory and composition. He was a founding member of the Maelstrom Percussion Ensemble, a group whose artistic excellence was recognized through a prestigious three-year Residency Grant from Chamber Music America. He has performed and presented for a variety of notable organizations, such as the Lincoln Center Institute, the Percussion Arts Society, and the Charles Ives Center for New Music. Dr. Wooldridge currently tours extensively with a solo recital program entitled *Journeys: Multimedia Percussion* that combines live acoustic music with recorded electronic sounds, visual art and film. He actively commissions and premieres new works for percussion and also performs as percussionist with the Sioux City Symphony Orchestra.

Kristen Wunderlich, mezzo-soprano, holds an undergraduate degree from Luther College in vocal performance and a master's of music from The University of North Texas. She is currently working towards her Doctorate of Musical Arts in Vocal Pedagogy at UNT where her major professor is Stephen Austin. She has been in the demand as a soloist for many choirs and orchestras within the Dallas/Ft. Worth region, singing with Texas Chamber Orchestra, Orchestra of New Spain, the Helios Ensemble, Denton Bach Society, Flower Mound Orchestra while also being highly involved in both the choral and opera departments at UNT.

She was selected as a semifinalist in the prestigious McCammon Competition in 2003. She has recently accepted a position at The Pennsylvania State University for the 2004-05 academic year where she teaches applied voice and vocal pedagogy.

FESTIVAL STAFF BIOGRAPHIES

Jay C. Batzner is currently pursuing a D.M.A. in Composition at the University of Missouri-Kansas City and also teaches at a number of community colleges in the Kansas City metro area. Before Jay returned to graduate school, he was the Music Technology Specialist at the University of Kansas. Jay received a Masters in Music Composition from the University of Louisville, funded by the Moritz Bomhard Memorial Fellowship for Opera Composition. While in Louisville, Jay was on the adjunct faculty of Indiana University Southeast in New Albany, IN. Jay received a Masters in Music Theory from the University of Kansas in 1998.

An active composer and copyist, Jay has received numerous commissions from organizations such as the University of Kansas, The Kansas Arts Commission, Concerts for Young People, and various high school and middle school band programs. Jay has been accepted to several international music festivals such as the Wellesley Composers Conference, International Young Composers' Meeting in the Netherlands and the Czech-American Summer Music Institute.

Jay is also a sci-fi geek, an amateur banjoist, a home brewer, and juggler.

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 theory textbook by Dr. Connie Mayfield (Schirmer). He has works released on the Mark Records and Miso Records labels. 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, and in 2004 his solo compact disc *If That's You* was released by off-beat-open-hats. 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. 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, Vermont.

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 won the *Louisville Orchestra Composition Competition* (2002) and was a recipient of the *Chicago Symphony Orchestra's "First Hearing" Program* (2001). He was chosen the winner of the *Cantus commissioning/residency program*. McFerron has also received an honorable distinction in the *Masterprize International Composition Competition* (2003) and the *Rudolf Nissim Prize* (2001). McFerron has been a finalist in the *2004 Confluencias Electronic Miniatures II International Competition*, the *2002 Swan Composition Competition*, the *1999 Salvatore Martirano Composition Contest*, and the *1997 South Bay Master Chorale Choral Composition Contest*. 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). 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. and throughout Europe. He has received commissions from *Cantus*, 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 nearly one hundred universities, colleges, and high schools around the nation.

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). She is currently working on a new writing project with a co-author. It will be a textbook on the topic of introductory-level music technology.

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 and has created over eighty radio programs for public radio (Aspen, Colorado and Resonance FM, London, England). He is the 2002 winner of the EMS Electroacoustic Music Prize (Stockholm, Sweden) along with other awards from the Bourges Electroacoustic Music Competition, the Fulbright Foundation, Meet the Composer, the National Music Teachers Association, and the Missouri Music Teachers Association. Commissions include Meet the Composer USA, the American Composer's Forum Jerome Composer Commissioning Project, Van Cliburn Piano Competition Composer's Initiative, Music From China, New York New Music Ensemble, Kansas City Chorale, newEar, the Nelson-Atkins Museum of Art and the UMKC Conservatory. His works, published by Twisted Trail Music, have been broadcast and performed worldwide and can be found on Living Artist, SCI (Capstone), SEAMUS 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 September 16	Friday September 17	Saturday September 18
	11:00 a.m. Concert I Philip Lynch Theater Stallings, Besharse, Caldwell, Walters, Thompson, Héon	11:00 a.m. Concert V Philip Lynch Theater Herriot, Pounds, Spindler Mason, Crist, Williams
	1:00 p.m. Paper Presentation I Ives Hall Geers	1:00 p.m. Paper Presentation III Ives Hall Rudy
	2:00 p.m. Concert II Philip Lynch Theater Morgan, Volness, Eigenfeldt, Weymouth, Lillios, Valentine, Malone	2:00 p.m. Concert VI Philip Lynch Theater Kothman, Bielmeier, Hallstrom, Ozab, Lopez
	3:00 p.m. Paper Presentation II Ives Hall Austin/Globalization Roundtable	3:00 p.m. Paper Presentation IV Ives Hall Batzner
	4:30 p.m. Concert III Philip Lynch Theater Parks, Brunner, Allen, Howe, Hartmann, Broening	4:30 p.m. Concert VII Philip Lynch Theater Anderson, McFerron, Klein, Rudy, Meade
7:30 p.m. Philip Lynch Theater EMM/Globalization Welcoming Concert with Kevin Austin	7:30 p.m. Concert IV Philip Lynch Theater The NeXT Ens Hindman, Wang, Bukvic, Helmuth, Varah, Bailey	7:30 p.m. Concert VIII Philip Lynch Theater K. Austin, Bloland, Hamilton, Wang, Park, L. Austin