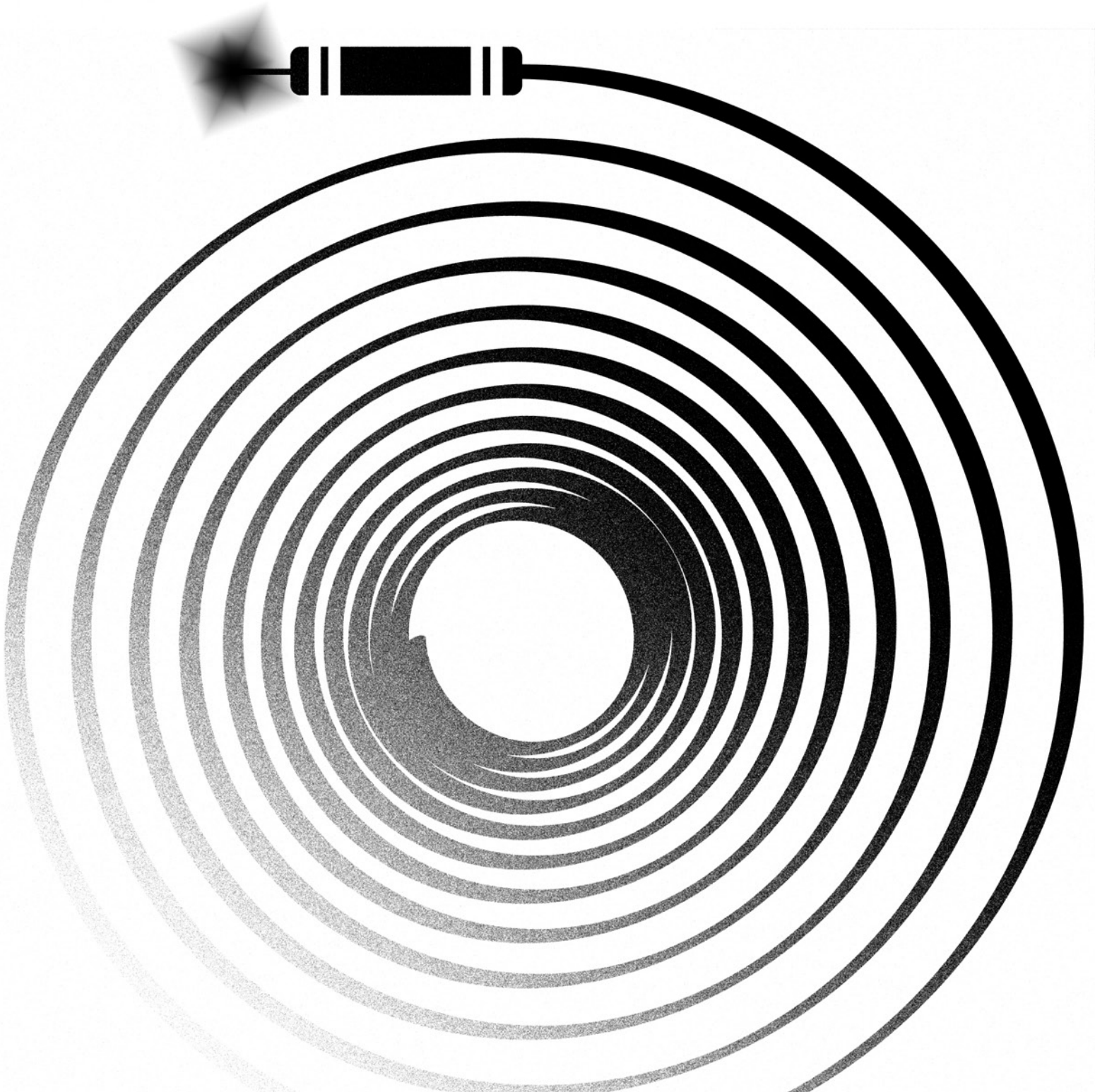


KANSAS CITY FESTIVAL OF ELECTRONIC MUSIC

UMKC and KCKCC

April 28-29, 2000



Kansas City Festival of Electronic Music

Concert I - April 28, 8pm

Dedicated to the memory of Dr. Robert Cooper

Paul Oehlers

Spawn

Mathew Burtner

Fern

Tom Lopez

Hollow Ground #1

Boulanger

Andante from "Solemn Song for Evening"
Richard Boulanger - Voice & Radio Baton

Intermission

William Raynovich

WZJB in Drone

Paul Rudy

Church Keys
HyeKyung Lee - Piano

Robert Cooper

Cymbolic

Paul Oehlers - *Spawn*

Spawn explores the evolutions of sound objects and their interaction within a spatial environment. The texture in each of these environments becomes saturated to the point of overload when a new landscape is introduced. In each of these landscapes, the sound objects undergo a transformation, at some points reverting to a stage reminiscent of earlier ones.

Spawn was commissioned by Scott A. Wyatt in celebration of the fortieth anniversary of the University of Illinois Experimental Music Studios.

Mathew Burtner - *Fern*

"*Fern*" explores natural transformations of organic systems as a basis for forming musical structure. The work was composed during a residency at Simon Fraser University and at the Peabody Institute of the Johns Hopkins University. Sound synthesis was accomplished using

Barry Truax's PODXSystem for quasi-synchronous granular synthesis. Spectral transformations of the granulated, resonated and time stretched source material create a living process of harmonic growth and change. Of "Fern", Andy Hamilton of The Wire has written: "Trying to take in the vastness of a computer piece like Fern, its hard to avoid thinking of the Alaskan wilderness where Burtner spent his youth...Some of the most eerily effective electroacoustic music I've heard."

Tom Lopez - *Hollow Ground I*

Hollow-Ground I was composed in October, 1995. The most striking quality of this piece is its shape which has the most rough and energetic material in the first third and then slowly lightens and almost floats away before a short coda of the initial material brings everything back to groundedness—a reversal of the traditional dramatic curve. Numerous performances have occurred, including the American College Dance Festival at the Kennedy Center, Washington D.C., and the Center for Contemporary Music at Brooklyn College.

Boulanger - *Andante* from "Solemn Song for Evening"

A setting of "Feierliche Abendmusik" by Hermann Hesse. The piece is written in the Pierce Scale: a 13-tone equal-tempered series in which the chromatic semitone is based on the 13th root of 3. The perfect octave, which is missing altogether, is replaced, in name and function, by the "tritave" - a pure perfect 12th. The text is sung in German and alternatively spoken in English. The spoken text, translated by Marjorie Mathews, is processed and transformed in real-time by Radio Baton gestures. The poems, entitled Allegro, Andante, and Adagio explore themes of confusion, consolation and transfiguration. The second poem is set in a more lyrical folk-like style and features some of the composition's most memorable Pierce melodies.

Andante from Feierliche Abendmusik
Hermann Hesse

Andante

Immer wieder tröstlich
Und immer neu in ewiger Schöpfung Glanz
Lacht mir die Welt ins Auge,
Lebt und regt sich in tausend atmended Formen,
Flattert Falter im sonnigen Wind,
Segelt Schwalbe in seliger Bläue,
Strömt Meerflut am felsigen Strand.
Immer wieder ist Stern und Baum,
Ist mir Wolke und Vogel nahe verwandt,
Grüßt mich als Bruder der Fels,
Ruft mir freundschaftlich das unendliche Meer.
Unverstanden führt mich mein Weg
Einer blau verlorenen Ferne zu,
Nirgend ist Sinn, nirgend ist sicheres Ziel -
Dennoch redet mir jeder Waldbach,
Jede summende Fliege von tiefem Gesetz,
Heiliger Ordnung,
Deren Himmelsgewölb' auch mich überspannt,
Deren heimliches Tönen
Wie im Gang der Gestirne
So auch in meines Herzens Taktschlag klingt.
[1911]

Stufen Gedichte 1895 bis 1941
ausgewählt von Hermann Hesse
Werkausgabe Suhrkamp Verlag
Frankfurt am Main 1970

Andante from Solemn Song for Evening
Translated by Marjorie Mathews

Andante

Ever and again consoling
And always new in the splendor of eternal creation
The world laughs in my eyes
Lives and moves in a thousand breathing forms
Flutters butterflies in the sunny wind
Sails swallows in the blissful blue
Streams the floodtide on the rocky strand.
Ever and again are star and tree
Cloud and bird my near relations
The rock greets me as brother
The endless sea calls to me as friend
Not understood my way leads me
To a lost blue distance
Nowhere is there meaning, nowhere an assured goal-
But still every woodland brook talks to me,
Every humming fly speaks of deep law,
Of sacred order,
Whose heavenly arch stretches over me as well
Whose secret tones
As in the procession of the stars
Sound here, too, in my own heartbeat.
[1911]

About the Radio Baton and Conductor Program:

Developed by the "father of computer music," Max Mathews, the Radio Baton and Conductor Program are a system aimed at providing a more expressive way of performing on synthesizers. The Radio Baton allows the performer to freely move two batons in three-dimensional space above a sensor box. The sensors trace the locations of the ends of the batons and send their x, y, and z coordinates to a computer which is programmed to interpret the performer's gestures in a musically useful way. The Conductor Program is a sequencer program which automatically supplies the sequence of pitches and durations, in beats, of the notes to be played. However, expressive factors are not automated, but controlled entirely by the performer. Typically, the performer will beat time with one baton to control tempos and micro tempos. The other baton is often used to shape the overall dynamics, balance the loudness and brightness between individual voices, and shape the amplitude envelopes of individual notes.

William Raynovich - WZJB in Drone

At first we are Untitled, but it is a Time of Being. Imagine a committee at a table. The room is covered in SAWdust. Four people are sitting at that table, three people are standing, and the shadow of the Underworld looms near. The smoke from a cigar is blinding. We argue and Curse

over the aesthetics of sound and rhetoric. Some speak of cliché, others speak of an Addiction. We speak of the MEan. I have learnt much from them. I thank them

Paul Rudy - Church Keys

I have long loved the simplicity and clarity of the four-part hymns I used to sing in church as a child. I view these hymns now as a foundation upon which highly complex structures can be build. I have often been perplexed, however, by the range of emotions expressed in many of these hymns. On the one hand, hymns like "Far Far Away From My Loving Father," portray a heartfelt loving and forgiving image based on the prodigal child story. On the other hand, "A Mighty Fortress Is Our God" contains violent war imagery and language. The opposed polarity of these two types of hymns can be striking when they appear side by side in a worship service. I have come to realize that both kindness and violence seem to be equal parts of our human nature. Church Keys is the ground on which these halves of myself, kindness and confrontation, struggle to coexist.

Robert Cooper - Cymbolic

Cymbolic is about the fantasy of a cymbal. The ability to *glissando*, change pitch and the physical freedoms we all enjoy are only a dream to the cymbal. This composition represents the idealistic life that every commercial cymbal yearns for. All of the sounds are derived from 2 suspended cymbal recordings. The composition was written using CSound software and the ProTools editing software and hardware.

Paper presentation I - April 29, 9:00am

"Csound: Yesterday, Today, Tomorrow"

Richard Boulanger

Csound lives. Despite its ancient origins, and a programming lineage thought by many to be virtually extinct, an international effort by a group of writers, composers, sound designers, hackers, educators... and especially their students, has brought new life to this disappearing species of computer music software. Csound lives! What is keeping Csound alive? And how is it evolving to sustain itself in the new millennium? Dr. Richard Boulanger, editor of The Csound Book and President of cSounds.com will discuss the many paths that Public Csound has followed in the past and some of the new directions it is taking today - including the exploration of an exciting new synthesis technique - Scanned Synthesis.

Concert II - April 29, 10am

Featuring artists and composers of newEar

Tom Lopez

Hollow Ground #2

Michael Henry

Ephemerization I

Jan Faidley - Saxophone

Rev. Dwight Frizzell/Thomas Aber

Organogenesis

Thomas Aber - Bass Clarinet

Daniel Asia/ Bryan Kip Haaheim

Mercury from "Sacred and Profane"

Paul Elwood

Meadows of Flame

Claudette Schiratti - Piano/MIDI keyboard

Linda Antas

A River from the Walls

Linda Antas - Flute

James Mobberley

Beams

John Leisenring - Trombone

Tom Lopez - *Hollowed Ground #2*

Hollow Ground II was composed in March, 1996. This work takes some of the sound material from its predecessor (*Hollow Ground I*) and adds a live singer; Larisa Montanaro provided the

source vocalizations for the prerecorded tape. The vocalist never sings a word—her sounds are syllabic; which, when combined with physical gestures during performance, create a strong ritualistic quality. Performances have occurred under the auspices of the Future Moves festival in Rotterdam, Netherlands, Sharir Dance Company in Austin, Texas, and the 1997 SEAMUS conference in Kansas City, Missouri.

Michael Henry - Ephemeralization I

"I have always been drawn to the transparent intensity of Michael Henry's music. When I learned that he was hoping to compose a series of solo works for each of the new Ear soloists, I suggested beginning with a new work for saxophone. All of the tape sounds in Ephemeralization I are processed from initial recordings done on soprano, alto, tenor and baritone saxophones in the recording studio. The results are surprising!"

- Jan Faidley

Notes from the composer:

Ephemeralization is a term coined by inventor/philosopher/poet/mathematician and all around genius R. Buckminster Fuller. Although he developed the concept in the 1920's, the word first appeared in articles for Shelter magazine in the early 1930's and his book *Nine Chains to the Moon* in 1938. Fuller had identified the on-going geometric progression of technological advancements and trends, and called this "progressive doing-more-with-less" ephemeralization. I believe this concept has musical applications as well, and it has always been one of my intentions to write a series of works for solo instrument/performer that explore constructions that employ a variety of material, yet derived from a minimal set of building blocks, in this case generated by a single saxophone. Getting the maximum from the minimum so to speak. Ephemeralization I is dedicated to Jan Faidley.

Dwight Frizell - Organogenesis

"My connection with Organogenesis is unusually close because it is partially a product of my own imagination. The fleeting appearances of distinct musical thought emerging sharply out of cavernous space, seemingly empty, yet never silent, provide for me a brief tour of the soundscape inside someone's head. In this case my own head."

-Tom Aber

notes from the composer:

Organogenesis was conceived as a duo collaboration for live bass clarinet and six-channel playback, with Thomas Aber providing the catalogue of sounds (derived from Bulgarian folk sources) for my time manipulations. Middle-side technique using two Neumann U87 microphones was employed to record the bass clarinet--its fundamentals and overtones, spatial resonance, breath and slapping tongue. Each sound event (varying from one note to a phrase) was copied and reversed using ProTools 4.0 to create „timepods%o where the beginning and ending of a sound is heard simultaneously. Precisely in the middle of an event, the sound passes through itself in a moment of convergence, and then moves back toward another ending/beginning. Strings of timepods mirror, cracking open the sound, reflecting into larger structures in a process inspired by the work's title. On top of this static structure is heard another layer of live, partially improvised material based on a piece in kopanitsa rhythm (2+2+3+2+2) , the Glavinisko Horo and also material based on a lilting pravo rhythm (3+3).

Daniel Asia/ Bryan Kip Haaheim - Mercury from "Sacred and Profane"

Mercury is one of five pieces that comprise the cycle *Sacred and Profane* written over the last year by Daniel Asia and Kip Haaheim. The three sacred pieces are drawn from the sayings of

Rabbi Nachman of Bratislav, a leader of the Hassidic movement in Poland of the 18th Century. Mercury, one of the two profane pieces (profane in this context should be taken to mean "worldly"), suggests through musical imagery and sound design various associations we have with Mercury in the liquid element, the heavenly body, and the Messenger god.

The expressive squeaks, shrieks, and chortles of the first movement Cipher (The Message Sent) create a chaotic organic environment filled with the lively chattering discourse of several related musical elements. A second very slow moving and expansive musical stream underlies the chaos and provides a sense of timelessness and space while presaging the nature and tendencies of the middle movement.

The second movement "Burnished Fire (The Message Heard)" is slow and mysterious, offering quiet moments of repose in the midst of a landscape that is composed of slow arabesques, which move glacially like viscous molten stone. The sounds seem to morph, one into the other, as they move through space, colliding and blurring, building and ebbing. High bell-like timbres, which swoop slowly and languidly, are juxtaposed with deep gong/drum sounds. The passage of time is marked with quietly held sonorities, above which float distant, whispered, chirping sounds. The movement ends with a distant oscillation, the deep, dark red glow slowly disappearing.

Mercury's final movement, The Mad Hatters (The Final Message), is essentially a transformed reprise of the materials of the first movement. More obsessive, more frenetic, and yet somehow possessing a clear direction and purpose, the musical organisms of the work seem to take on a life of their own, releasing suddenly into space.

Paul Elwood - *Meadows of Flame*

Meadows of Flame was composed in the fall of 1999 for pianist Christopher Harding who premiered the work at Brevard College in Brevard, NC. The work is scored for amplified acoustic piano and MIDI keyboard triggering various Max-programmed events. The title is taken from the poetry of Arthur Rimbaud.

Linda Antas - *A River from the Walls*

For one listener, this piece inspired a vision of water condensing on the walls, trickling down, forming pools, streams, and eventually a powerful river. I was struck by this image, both as it relates to various musical aspects of the piece and to the compositional process in general. I have always been quite taken by both the aesthetic and the metaphoric aspects of rivers. A river is one manifestation of an eons-old cycle. Phases in this cycle include waters existence as an invisible "body of water" in the air and waters condensation into a single, constantly-transforming entity with changing patterns of speed, direction, depths, and color. *A River from the Walls* was realized using Common Music, a variety of signal processing techniques in Csound, and RT.

James Mobberley - *Beams!*

Beams!, composed for trombonist John Leisenring, is the fourth in a series of electroacoustic works (subtitled "Pluralities") that utilize only the solo instrument as the source for the taped sounds which include, in the present work, mouthpiece sounds, breathing sounds, and sounds made by striking the bell and mouthpiece, as well as the more 'traditional' sounds associated with the trombone. Drs. Leisenring and Mobberley digitally recorded these sounds, which were subsequently arranged, edited, processed and recorded onto audio tape for use in performance with the live trombone. The completed work is thus a kind of concerto with the live performer accompanied by a multitude of 'other trombones'.

Beams! is the result of a four-month collaboration between composer and performer; hence much of the composer's perception of the performer's personality and performance style has found its way into the piece, especially in the influence of jazz and in the forceful, theatrical approach to the performance environment. The work is primarily concerned with two concepts - the raw, often brutal nature of this exceptionally powerful instrument, and the sophisticated nuance of pitch, tone, and jazz inflection that emerges when this beast is tamed by the artistry of a sensitive performer.

Paper presentation II, April 29, 11:30am

"A Permutational Approach to Spatialization"

Lawrence Fritts

Multi-channel sound systems create the possibility for exploring sonic space in still unimaginable ways. This paper examines the structure of n-channel diffusion space from the perspective of combinatorial mathematics. Here, combinations of such spatialization techniques as rotation and interchange can be regarded as permutations of loudspeaker sources. Since these techniques are analogous to pitch operations of transposition and inversion, the permutations that they induce in diffusion space can be understood in traditional musical terms.

Concert III - April 29, 1:30pm

bART

Prisethani
Beau James Casey - Performer

Timothy Place

Barmicide
Timothy Place, Rich Jaime, SungAh Shin, T. J. Lindgren, Stephan Moore - Performers

John Villec/Charlie Aitken

Dialectics

HyeKyung Lee

Confusion/Combustion
HyeKung Lee - Piano

Stephane Roy

Trois petites histoires concretes
I. Ruptures
II. Micro-confidences
III. Pythaghorizons

Lawrence Fritts

Doctrine of Chances

bART - *Prisethani*

The piece's source material comes from clips from "Soundbodies" a multimedia presentation. *Soundbodies* is a collaboration between two singer-dancers, a film/video producer and an electroacoustic composer. The original presentation of the project (a 55 minute multimedia piece) played a number of venues in the Yorkshire region including the Sheffield Crucible Studio Theatre and the Huddersfield Festival of Contemporary Music. The re-mixing element of the project consists of utilizing video footage in quicktime format in both Pro-Tools and Premiere, with a view to the creation of small sound/video clips with new interpretations.

Tim Place - *Barmicide*

This performance features the Kromozone Interactive Performance System. A cadre of performers, operating from a multitude of network stations, will collect, modify, and distribute audio, video, and meta-control data amongst themselves, ultimately delivering the results to you, for your enhanced happiness. Please feel welcome to participate by operating a (user-friendly) audience network station near you.

John Villec/Charlie Aitken - *Dialectics*

Dialectics started by editing together still screen grabs from a Java applet designed by Piran Montford that generates random Mondrianesque images. The logic and narrative arc of the piece organically grew through extensive discussions, and viewings of Mondrians' work with collaborator Charles Aitken. The sound program is an electronic transformation of a small number of acoustic sound events. Both sound and visual elements are put into motion by using contemporary computer processes and the aesthetic tradition of *Musique Concrete*.

HyeKyung Lee - *Confusion/Combustion*

conFUsion/comBUstion is my first electro-acoustic piece. Though I took my first electronic music class in 1988, I avoided the medium until recently; I realized I could not avoid it any longer. The whole process was confusion....

Stephane Roy - *Trois petites histoires concretes*

Trois petites histoires concrètes (Three Short Concrete Stories) commemorates the 50th anniversary of *musique concrète*. It is centered around three major topics that characterise the concrete approach: the acousmatique, the sound "shooting", and the exploration of sound space. The following descriptions is filled with allusive statements concerning the concrete music tradition of thought.

1) "Ruptures": Sad rupture! It was a legitimate hymen: the sound, and the object to which it refers as a sign or a signifying. Such a union could be viewed as an absolute necessity. A union for which one could claim the absolute necessity. This Pierre Schaeffer has launched a paving stone in the swamp and makes lose cause and sense to the frogs at the point to make them completely acousmatic. But, splashed that we are, let us delight us by our chronic acousmatism. Let us celebrate the furrow closed but O! how much fertile and the chromatism of a bell

sounding the mourning of its attack, concret incidental if it is, which transcend the causal relationship.

2) "Micro-confidences" or, on a more intimate mode style, "Confidence on... the microphone": The microphone, its centring, its magnifying effect favor the recording of small frictions, slip and whispers which, cached on the fly, exacerbate the sensuality of hearing and modulate the intensity of the work. "Micro-confidences" commemorates the advent of the sound "shouting" and the modern phonography, great accomplice of this unfaithfulness to the sounding body that one practice for 50 years in some room closed, sometimes even at the depth of a cupboard.

3) "Pythagorizons": The opacity of the curtain behind which Pythagore hid himself was used to give transparency and depth to its teaching. Will I dare to compare this mythical curtain with the dark and austere face of group of loudspeakers of which electroacoustic makes use today? These apathetic propagators have however shouted, howl, whispered and sung our *concrétitude* for 50 years with most faithful "opacity". This "curtain" of boxes and cones dissimulates for better doing to us to dream, wander, for better mislaying us to the furthestmost bounds of the sound horizon. Soloist in spite of him of the first concrete musics, the loudspeaker geared down and forms today a sort of "orchestra" which confers to the works multiple coloring and crazy kinetic trajectories in order to combine the horizons of imaginary and those of sound space.

Trois petites histoires concrètes is a commission of Réseaux, the work was composed at the composer computer music studio in Saint-Louis, Missouri.

Lawrence Fritts - *Doctrine of Chances*

Doctrine of Chances, the title of which is taken from an obscure 18th-century mathematical treatise on probability, re-examines the relation between statistical distribution and form in music in the latter part of the twentieth century. The so-called chance composers of the fifties and sixties, represented by Cage, Wolff, Brown, and others, used probabilistic procedures to create sound worlds that were free from what they would regard as doctrinaire approaches to formal organization, as represented by Babbitt and the east coast academic composers. From our vantage point at the end of the century, these differences between these two approaches appear to be not so great as once imagined. Serialists, it has often been argued, sometimes too casually applied higher mathematical processes without a clear understanding of their structural implications in order to create expressive patterns of richness and complexity. At the same time, chance composers came to incorporate increasingly elaborate sets of rules and conditions governing how chance operations would be employed in their music. Both approaches to creating pattern and complexity are integrated in *Doctrine of Chances*, which combines the structural clarity of digitally-generated sound with the richness of digitally-processed musical instruments.

Tom Lopez - *Auxilio & Au Secours*

Auxilio & Au Secours was originally completed in August 1998 but was revised in March 2000. The video, created by Anita Pantin, was inspired by Severo Sarduy's "De Donde Son Los Cantantes" and the audio, created by Tom Lopez, was inspired by Virginia Woolf's "The Waves." Anita and Tom collaborated closely for the mixture of the two elements. Distributed by Blackchair Productions, this work has been shown at the New Op 8 Film Festival in Montreal, Canada, and at the 2000 SEAMUS conference in Denton, Texas.

Paper presentation III - April 29, 3:00pm

"*On Musical Narcissism and Self-Loathing: Exercises in Auto-Plundering*"
Mark Applebaum

Between 1992 and 1996 I composed the *Janus Cycle*, a group of eleven pieces that all share the same bipartite form. These are hard-core, modernist solo, chamber, orchestral, and choral works for virtuoso ensembles, principally acoustic. In December, 1999 Innova Records released *The Janus Cycle: Exercises in Auto-Plundering*, a collection of eleven remixes, each derived exclusively from the corresponding extant recording of one the original eleven acoustic works.

Found objects are burdened with and enriched by a predetermined cultural locus, but because I have adopted only samples from my own music, the remixes demonstrate a treasured recollection as well as a mutilation of my own past. They vary from punchy, up-tempo techno grooves, trancy, haunting ambient tracks, collisions of morphing and fusing sounds, and strange stereo barrages. All eleven remixes have little, if anything, to do with the discursive vector of the original works. One area of fascination is inherently postmodern: the aesthetic squeezing of plastic sounds—themselves containing a particular modernist investment—into the foreign working conditions of the software: industrial, techno-oriented, cinematic.

Conceived as a lecture-demonstration, the presentation will acquaint the listener with my music and its motivation. It will explore the aesthetic issues and compositional challenges associated with a generic notion of auto-plundering and specific topics that accompany this project. Furthermore, with the assistance of a computer that will play back Pro Tools sessions, some of the technical issues that are problematized in the work will be explicated.

Concert IV - April 29, 4:15pm

Paul Rudy *Degrees of Separation - "Grandchild of Tree"*
Paul Rudy - Cactus

Daniel Nass *Gitchee Gumee*

Mark Hatfield *The Aloof Moon*
I. Hypothesis
II. Metamorphosis
III. Reconciliation

Mikel Keuhn *...remembrance of things past...*

Ian Corbett *Conversation*

Mark Applebaum *from Janus: Remixes*
I. Tlön ReMix
II. Sargasso ReMi

Mike McFerron *Stationary Fronts*
Thomas Clement - Flute

Paul Rudy - *Degrees of Separation - "Grandchild of Tree"*

The idea for a cactus and tape work came about when I heard a performance of John Cage's *Child of Tree*. I was immediately taken with the sound of the cactus in particular. Taken from its natural environment and placed in the confined and groomed existence of a pot, amplified with a contact microphone, the cactus took on a completely new and interesting character, however paradoxical. Without the amplification its subtle and poignant resonances go largely unnoticed. The relationship between natural objects and their unnatural extension is the metaphor which inspired *Grandchild of Tree*. I am deeply indebted to Nathan Davis for his amazing cactus technique and samples!

Daniel Nass - *Gitchee Gumee*

One of my favorite places to visit is the North Shore of Lake Superior. This piece was written with that area in mind. My father-in-law collected the sound samples while on vacation at the North Shore in 1997, and they consist of walking on rocks, crashing waves, water drops, voices, and a Murphy bed at a lodge on the lake. *Gitchee Gumee* was constructed using only Csound,

and was realized at my home studio in Kansas City, Missouri. The title, *Gitchee Gumee*, is derived from the name of the great lake in Native American legend.

Mark Hatfield - *The Aloof Moon*

The title refers to the mysterious, secretive quality of the moon and the light that it reflects on the earth. The first movement is a statement of current condition; this condition is challenged by changing perceptions and eventually discovers reconciliation.

Mikel Keuhn - *...remembrance of things past...*

...remembrance of things past... is a text-sound work that uses a recitation (performed by my wife, soprano Deborah Norin-Kuehn) of Shakespeare's *Sonnet XXX* as the basis for its structure and sonic sculpting. The length of the work (10:55) is ten times longer than the recitation and uses an expanded proportion of the timing of each successive word as small sections. These contiguous sections, which sometimes overlap depending on the dramatic stress of the line, contain "embellishments" of each word as they progress in time. All of the sounds in the piece are derived from my wife's voice and are subject to various amounts of digital signal processing.

Shakespeare's *Sonnet XXX*:

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:

Then can I drown an eye, unus'd to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight.

Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.

(But if the while I think on thee, dear friend,
All losses are restor'd, and sorrows end.)

Ian Corbett - *Conversation*

Notes go here

Mark Applebaum - *Tlön ReMix* and *Sargasso ReMix* from *Janus: Remixes*

Tlön ReMix and *Sargasso ReMix* are two of eleven tracks from *The Janus ReMixes: Exercises in Auto-Plundering* (Innova Records, 1999), a CD of digital remixes of eleven of my acoustic pieces—solo, chamber, orchestral, and choral works that constitute the original *Janus Cycle* (1992-1996). The sound sources of these two remixes are taken exclusively from their acoustic counterparts, pieces of my own, hence the term "auto-plundering."

The original *Tlön*, which takes its name from the Borges short story, is somewhat unusual in that it is scored for three conductors and no players, a study in the projection of dynamic and temporal dissonance in the ocular rather than aural sphere. For the remix I used samples of shuffling feet, breathing, and pages turns from the audio track of a video recording. *Sargasso* is

a work for solo cello. The remix is built around a vigorous but insipid groove, made vulgar by its sarcastic, symmetric recapitulation at the conclusion, an aesthetic move that I would have forbidden in the original cycle.

I arrived at these pieces through rather prosaic editing operations carried out (often in extreme measures) in the Pro Tools environment, sometimes using Hyperprism plug-ins and SFX Machine (via Peak). These new pieces have little, if anything, to do with the discursive vectors of the original works. One area of fascination for me is inherently postmodern: the aesthetic squeezing of plastic sounds—themselves containing a particular modernist investment—into the foreign working conditions of the software: industrial, techno-oriented, cinematic.

Mike McFerron - *Stationary Fronts*

Stationary Fronts was written at my home studio in Kansas City, MO. This work explores my interest in "hard, loud, and fast" music and the relationship between two seemingly opposing forces. *Stationary Fronts* was created entirely using Csound, and is dedicated to flutist Thomas Clement.

Paper presentation - 5:30-6:30pm

"From the sound object to the musical function"
Stephané Roy

For many years, my research has focused on the use of a semiological model for the perceptual analysis of electroacoustic music. To this musical repertoire, I have adapted the generative (Lerdahl and Jackendoff), implicative (Meyer), and paradigmatic (Ruwet) analytical theories

which bring to the foreground the importance of hierarchy, causality, and parallelism in musical constructions. I have also developed a new method of analysis (functional) specifically adapted to electroacoustic music. These approaches have their source in various domains outside the field of music, such as linguistics, cognitive science and literary semiotics. They reflect the convergence in laws that govern the organization of various human endeavors (literature, art, music). For the purpose of this lecture, I would like to present briefly those approaches, especially the functional analysis for which I will present some musical examples of its application. During this short demonstration, I would also use some concepts from the implicative theory of Leonard Meyer.

Concert V - April 29, 8pm

Evan Chambers

Minor Demons
Evan Chambers - Zeta Violin

Shaun Naidoo

Waking in the Dirt
Marty Walker - Bass Clarinet

James Bohn

Simply Folk

Intermission

Karl Korte

**Distant Pentachords*
Thomas Clement - Flute

Stephen Taylor
Lullaby

Pulse Aria
Kate Hamilton - Viola

David Taddie

Convergences

Ann Yeun - Harp

Tom Lopez

Hollow Ground #3

**World Premiere*

Evan Chambers - *Minor Demons*

Although they are usually manic, obsessive, and incapable of moderation, minor demons are also occasionally endearing; there is even a certain sadness to their baleful, marginalized existence. They appear to us in many forms: petty frustrations, impossible job situations, flashing headlights, ghastly nightmares, glowing eyes in the dark woods. They can be hostile, bitter, sarcastic or sadistic, ranging from the gently playful to the mildly threatening, from merely annoying to genuinely frightful—but when gathered together en masse in anger or outrage, they constitute a terrifying force. Banished to the otherworld, they are nevertheless incessantly banging into people and objects in this one—always running full-blast and in a straight line, getting trapped in tree trunks and tripping over power lines. When life is out of balance, their frenetic collisions with our world increase, until their howling fury and peals of nasty laughter can no longer be ignored.

Shaun Naidoo - *Waking in the Dirt*

Waking in the Dirt (1999) for bass clarinet and tape was written for Marty Walker and moves from tightly focused improvisation during the first half ("Waking in the Dirt") to strictly notated music (with free interjections) during the second half ("Turning the Soil"). Both titles were inspired by photographs of bodies exhumed from the mass graves around Srebrenica and Tuzla, Bosnia. Most of the tape sounds are derived from the same bass clarinet sample and provide, among other things, textural and harmonic reinforcement for the soloist.

James Bohn - *Simply Folk*

"Some luck lies not in getting what you thought you wanted but getting what you have, which once you have it you may be smart enough to see is what you would have wanted had you known. He takes deep breaths and the cold air goes to his brain and makes him more sensible. He starts out on the short walk to the house where people love him and will be happy to see his face." - Garrison Keillor, from "Lake Wobegon Days"

Simply Folk is dedicated to my parents.

Karl Korte - *Distant Pentachords*

Distant Pentachords was written in memory of flutist Samuel Baron who through the years encouraged, performed, and recorded the composer's works for flute and tape. The composition itself was inspired by the beautiful sound of the Woodstock Chimes ancient pentatonic Pythagorean tuning. The composer has had a set in his studio window for many years and, perhaps on an unconscious level, was influenced by their intervals and tuning. All of the digitally recorded and manipulated sounds in the composition originated with these "Chimes of Olympus."

Stephen Taylor - *Pulse Aria / Lullaby*

Pulse Aria was inspired the first time my wife Hua and I heard the sound of our unborn baby's heartbeat, using a special Doppler detector at the doctor's office. Even though the baby was smaller than a pea, there was already a quick pulse. The sound was strange, like a vast ocean wave, but at the same time intimate and lonely—a tiny, indomitable spark.

Several months later I sampled the heartbeat and used it as the foundation of a groove, inspired by the Björk album *Homogenic* which had recently been released. Over the groove, the viola's rubato aria reflects the dark, earthy power and fragility of immanent life.

Achoo Lullaby, a companion piece to *Pulse Aria*, was written shortly after the birth of our son Lincoln. To capture the joy and animation of new life, I recorded him and patiently waited for a good sneeze. After collecting a few sneezes as well as some hiccups, I was ready to make my percussion track.

Over this groove, the viola alternates between plucking and bowing the strings. The tunes are based on a Chinese lullaby which I learned from my wife and which finally appears in a sort of “daydream.”

David Taddie - *Convergences*

Convergences for amplified harp and electronic tape, was written on commission from the Massachusetts Music Teachers Association. The title reflects the composer's concerns in this piece with sound-space and gesture. The electronic sounds are often employed to expand the apparent acoustical size or sound-space of the harp (as well as to create new "hybrid" timbres), a thread which runs throughout the piece. At the gestural level, the rapid melodic fragments which occur throughout the early sections of the piece merge (some in altered form) into a perpetuum mobile in the latter stages of the work, while the blurred gliss-like and repeated / looping gestures coalesce on the tape part in the coda of the piece. The tape part was done on computer using both purely electronic sounds and previously recorded harp samples which were then altered via computer.

Tom Lopez - *Hollowed Ground #3*

Hollow Ground III, (also titled, *CommEnt*) was composed in May, 1998. The final installment of the *Hollow Ground* trilogy has some of the same source material as its two predecessors. The primary addition is the utilization of video tracking systems to perform the music. Using the VNS (Very Nervous Systems) tracking capabilities, a camera captures minute facial gestures and translates them, via the software program Max, into aural gestures. This recording was made during a performance with the Sharir Dance Company in Austin, Texas; it has also been performed at the Florida Electronic Music Festival.

Composer Bios

Thomas Aber, D.M.A., is a native of Kansas City, Missouri. His study of music for the bass clarinet led him to the Juilliard School in New York and to Amsterdam, where he studied with Harry Sparnaay on a Fulbright-Hays grant. During his stay of several years in The Netherlands he was a prize winner in the Gaudeamus Foundation International Competition for Interpreters of Contemporary Music. He has given American and/or world premieres of numerous works for the bass clarinet. A member of the Omaha Symphony since 1990, Dr. Aber is also a founding member of newEar, Kansas City's ensemble for new music. Thomas and Dwight Frizzell have been collaborating since 1982 on numerous projects and ensembles, including BCR, Les Trois Fauves Suaves and newEar. Two of their collaborations (a stereo version of "Organogenesis" and "The Goofus Five meet the Bald-Headed Sea Monster") are featured on Thomas Aber CD, "The Hermaphroditic Bass Clarinet (earThis 991).

Charlie Aitken has performed, recorded and produced musical theater since 1989 under the pseudonym Dutch Falconi. In addition to studying under artists Kevin Adams, Gary Dinnen, and filmmaker Steven Holsapple, his long collaboration with veteran actor Victor Wong has led to numerous award winning narrative and experimental video pieces. Mr. Aitken works as a freelance multimedia designer specializing in video and Internet based media.

Linda Antas is currently pursuing a doctorate in composition at the University of Washington. She was a staff member at CARTAH (Center for Advanced Research Technology in the Arts and Humanities) for three years and has been a teaching assistant for several computer music courses. Linda's composition teachers include Richard Karpen and Diane Thome at the University of Washington and Salvatore Martirano and Morgan Powell during her Bachelors (1994) and Masters (1996) degrees at the University of Illinois. Linda's works have been programmed throughout the U.S. and in Europe and have been recognized by various competitions and festivals including the Santa Fe International Festival of Electro-Acoustic Music, the International Computer Music Conference, the Second International Music Contest Citta di Udine, the Society for Electro-Acoustic Music in the United States, and the National Flute Association. Her works are recorded on the Centaur, Media Caf, and TauKay labels. She has studied flute with Janet Scott, Alex Murray, and Paul Taub.

Mark Applebaum received his Ph.D. from UCSD where he worked with Brian Ferneyhough. His music has been performed throughout the U.S., Europe, and Asia with notable premieres at

the Darmstadt sessions and ICMC. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Paul Drescher Ensemble, the American Composers Forum, Tokyo-based MANUFACTURE, and Zeitgeist, among others. In 1997 he received the American Music Center's Stephen Albert Award and a fellowship at the Villa Montalvo Artist Colony in Northern California. Applebaum is also active as a jazz pianist and builder of electro-acoustic sound-sculptures. Improvisations on these unique instruments may be heard on his Innova CD *Mousetrap Music* (1996). Applebaum has taught at UCSD and served as the Dayton-Hudson Visiting Artist at Carleton College. He currently teaches at Mississippi State University where he collaborates with an art colleague, converting her brainwaves into audible sound in live performance.

Daniel Asia, born in Seattle, WA in 1953, has been the recipient of the most competitive grants and fellowships in music including a *Meet The Composer/ Reader's Digest* Consortium Commission, United Kingdom Fulbright Arts Award Fellowship, a Guggenheim Fellowship, four NEA Composers Grants, a M. B. Rockefeller Grant, an Aaron Copland Fund for Music Grant, McDowell Colony and Tanglewood Fellowships, ASCAP and BMI composition prizes, and a DAAD Fellowship for study in the Federal Republic of Germany.

The composer's major orchestral works include four symphonies, a piano concerto, a cello concerto, 2 song cycles and the works AT THE FAR EDGE, BLACK LIGHT, and GATEWAYS. He has also written extensively for chamber ensembles and solo performers. Working with many renowned soloists, ensembles, and orchestras, Mr. Asia has been commissioned by the *Cincinnati Symphony Orchestra, Seattle Symphony Orchestra, Milwaukee Symphony Orchestra, New Jersey Symphony Orchestra, Phoenix Symphony, American Composers Orchestra, Columbus Symphony Orchestra, among others, and Dorian Wind Quintet, Musical Elements, Andre-Michel Schub/piano, Carter Brey/cello, John Shirley-Quirk and Sara Watkins/baritone and oboe, Jonathan Shames/piano, and Robert Dick/flute.*

From 1991-1994, Mr. Asia was the *Meet the Composer/ Composer In Residence* with the *Phoenix Symphony*. He has been on the faculty at the University of Arizona since 1989, and is presently Professor of Music, and head of the Composition Department.

Asia's music is recorded on the Summit, New World, Koch International Classics, Albany, and Attacca record labels. For more information see: www.danielasia.com.

bART:

In nineteen-ninety four TranceMission started in Los Angeles as bunch of kids who got together, to connect peoples sound systems for a series of house parties in which there was a communal sense of authorship for the music. The main instruments included synthesizers, Roland 303's and 808's. As word spread around the town instrumental artist from many backgrounds, especially reggae, began to collaborate in various ways with the group. The first mp3 release was a reggae track recorded by the group.

In nineteen ninety-six the collective changed its name to bART, to avoid confusion with the Canadian group who already had the name Trance Mission. The goals stayed the same, to promote development and experimentation in the world of music, visual and performance art. One of the first projects was the Experimental Jazz Convention, which was funded by the UC Santa Cruz student council, special thanks to Stevenson College. A number of other smaller shows took place featuring such prominent local talent such as Euphonious Skunk and New Sun Born. Collective member DJ Underachivar brought experimental sounds to the airwaves on KZSC in a show called the green lounge, this show was also web-cast. As group of travelers called Koneonea a number of house parties and after hours were produced in the San Francisco

bay area. bART featured in the annual electronic music festival, produced by Peter Elsea at UC Santa Cruz, with the ambient work "Invites You." In the summer of nineteen ninety-eight in Los Angeles there was an art show called "Wild Flowers Bloom," which featured painting, photography, computer graphics, music (by various artists), home grown sprouts and Kombucha tea. In 1999 featured in the annual electronic music festival in Santa Cruz and had three short pieces played at the University of Sheffield festival of the Twentieth Century, "cinema for the ear."

James Bohn received his Bachelor of Music degree from the University of Wisconsin in 1992. He received his Master's degree from the University of Illinois a year later where he, in the Spring of 1997, completed his DMA. He has studied composition with: Stephen Dembski, Joel Naumann, Robert Crane, Paul Zonn, Tamar Diesendruck, Zack Browning, Erik Lund, Bill Brooks, Morgan Powell, and Salvatore Martirano.

After earning his doctorate, James served as the Lab Coordinator for the Office of Research in Arts Technology at Illinois State. He currently teaches Electronic Music and Music Theory at the University of Massachusetts Dartmouth, where he also performs with the Creative Arts Consort. His music appears on several recording labels: Capstone, The Experimental Music Studios, Frog Peak, and The Media Cafe. James has received commissions from the University of Illinois School of Music and the Boston and Chicago Chapters of the American Composer's Forum.

Richard Boulanger (b.1956) holds a Ph.D. in Computer Music from the University of California, San Diego. Active as a composer and performer, Boulanger's works have been played and broadcast in Moscow, Japan, Australia, Canada, throughout Eastern and Western Europe, and all over the United States. His music is recorded on the NEUMA label. He has received many awards and honors including a Fulbright. In composition his principal teachers have been Hugo Norden, Joji Yuasa and Roger Reynolds. In computer music, he has collaborated extensively with Barry Vercoe and Max Mathews. Currently Boulanger is a Professor of Music Synthesis at the Berklee College of Music in Boston where he was recently honored with the President's Award. "For me, music is a medium through which the inner spiritual essence of all things is revealed and shared. Compositionally, I am interested in extending the voice of the traditional performer through technological means to produce a music which connects with the past, lives in the present and speaks to the future. Educationally, I am interested in helping students see technology as the most powerful instrument for the exploration, discovery, and realization of their essential musical nature - their inner voice."

Matthew Burtner's compositional work is guided by an interest in natural acoustic processes, and a focus on music as the synthesis of imagination and environment. A native of Alaska, he studied philosophy at St. Johns College, music composition at Tulane University (BFA 1993), computer music at Iannis Xenakis's Center for the Study of Mathematics and Automation in Music (CEMAMu), and computer music at the Peabody Institute of Johns Hopkins University (MM 1997). From 1996 to 1998, he was composer-in-residence at the Banff Centre for the Arts, Simon Fraser University in Vancouver, and the Audiovisual Institute in Barcelona. He is currently a doctoral composition fellow at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA).

Burtner has written for a wide variety of ensembles and media, and has received several prizes and grants for his work. His music, commissioned by performers such as soprano Phyllis Bryn-Julson and pianist Mark Markham, the Spectri Sonori Ensemble, MiN Ensemble, the Peabody Trio, Trio Chiaroscuro, and the Quiescence Dance Ensemble, has been performed throughout North America and Europe, as well as in Japan, Australia, China, Russia, Uruguay and Brazil.

His commercial recordings include "Incantations" (DACO 102, Germany), "Portals of Distortion" (Innova 526), and "Arctic Contrasts" (EUCD 012, Norway).

Evan Chambers (b 1963, Alexandria, Louisiana) is Assistant Professor of Composition and Director of Electronic Music Studios at the University of Michigan, Ann Arbor. A traditional Irish fiddler as well as a composer, he appears frequently as a performer of his own works, and was recently named resident composer with the new music ensemble Quorum. He was twice awarded first prize in the Cincinnati Symphony National Composers' Competition, and in 1998 he was awarded the Walter Beeler Memorial Composition Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the International Luigi Russolo Competition, the Vienna Modern Masters Orchestral Competition, NACUSA, the American Composers Forum, and the Tampa Bay Composers Forum. His works have been performed by the Cincinnati, Kansas City, Memphis, and Albany Symphonies; he has been the recipient of commissions from the Albany Symphony, members of the Cleveland Orchestra, members of the St. Paul Chamber Orchestra, Quorum, the Greene String Quartet, and the University of Michigan Bands, among many others. He has been a resident of the MacDowell Colony, and been awarded individual artist grants from Meet the Composer and the Arts Foundation of Michigan. Chambers graduated with highest honors from the University of Michigan, where he received a Doctor of Musical Arts and Master of Music in Composition. He also holds a Bachelor of Music in Viola Performance from Bowling Green State University. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. His works have been released on recordings by the Foundation Russolo-Pratella, Cambria, and Albany Records, and have been recorded by the Greene String Quartet, the Albany Symphony, and Quorum.

Robert L. Cooper earned his doctorate in Music Composition in 1991 from the University of Missouri in Kansas City. He received the Leith Stevens Award for composition in 1990 and the National Foundation for the Advancement of Musical Arts Award in 1991. The following year the International Jazz Educators Journal published his composition Parking Permitted for trumpet and tape.

He served as Adjunct Assistant Professor of music composition and assistant director for the M-PACT Center (Music Production and Computer Technology) at the University of Missouri in Kansas City until 1997. The Conservatory then appointed him to the position of Computing Resource Manager.

Numerous performances of his works have taken place in such venues as: Society of Composers and Society of Electro-Acoustic Music conferences, the Contemporary Music Festival in Baton Rouge Louisiana, the University of Krakow in Poland and the Open-air Electroacoustic Festival in Brazil.

Dr. Cooper's life was one of unbounded energy and devotion to both his family and his profession. He died suddenly in September of 1997. He is survived by his wife Melissa and his three children: Devin, Kuri, and Mallory.

The Cleveland *Plain Dealer* described **Paul Elwood**, composer, five string banjo player, and percussionist as "a composer-performer with the imagination of a child and the self-assurance of a virtuoso." His music has been performed at the Darmstadt International Summer Courses for New Music; June In Buffalo, a festival for emerging composers; the North American New Music

Festival; the Eastman School of Music; and at the American Academy in Rome, where Elwood was the Southern Regional Visiting Composer in 1998. Ensembles and performers that have given voice to his music include the Charleston Symphony Orchestra, Tambuco (the Mexican Percussion Quartet), the Scottish Chamber Orchestra String Quartet, the Dehler String Quartet (Weimar, Germany), Trio Phoenix (Montreal), the Wichita Symphony Orchestra, pianist Stephen Drury, pipa player Min Xiao-Fen, bassist Robert Black, and flutist Rachel Rudich.

Recent performances of his music also have been presented at Summerfest in Kansas City, Missouri; at the Bowling Green New Music and Art Festival; at the New England Conservatory, and at the North Carolina School of the Arts. During the coming year he will have works performed at the Congrès Mondial du Saxophone in Montreal, Quebec; at the Sigma Alpha Iota Convention in Dallas, Texas; and by Dinosaur Annex in Boston.

Elwood is an assistant professor of music in theory and composition at Brevard College in Brevard, North Carolina.

Lawrence Fritts received his PhD in Composition from the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is Assistant Professor of Composition and Theory at the University of Iowa, where he directs the Electronic Music Studios. Recent compositions have been presented at festivals, conferences, and concert series in New York, Philadelphia, Boston, Chicago, Minneapolis, Ann Arbor, Bowling Green, San Jose, Denton, Thessaloniki, Gorizia, Aberdeen, Glasgow, Lyons, and Paris. His music is recorded on the Frog Peak and Innova labels.

Rev. Dwight Frizzell is a composer, sound designer, writer and new media artist. His writings on audio art were published in *Semiotext(e)* and *TDR* (MIT Press). Dwight's video installation, "Sunset Event," was featured at the Musée d'Art Moderne de la Ville de Paris 12th Biennale. "Harry's Shadow," Dwight's semi-autobiographical film about growing up next to Harry Truman, was screened at the WorldWide Video Festival in Amsterdam (1997) and the Kansas City Film Jubilee this year. His compositions for newEar include "Search for the Particular," commissioned for the opening of the Kemper Museum of Contemporary Art and Design, "Postmodern Prometheus" (after Mary Shelley's "Frankenstein"), and "Out of Time" (w/Michael Henry) for soprano Patricia Johnson, chamber ensemble, video projections and multi-channel sound. Dwight's audio theater work, "Contacting the Other" and "Indeterminate Moments with John Cage," are available on compact disc from LodesTone (www.lodestone-media.com). His 1976 LP, "Beyond the Black Crack," and the more recent "Natural Selection" have been released on Paradigm compact discs. "If the idea of Sun Ra's Arkestra jamming with electric-era Miles Davies and Frank Zappa on some distant burnt-out asteroid appeals, then this could be for you." --England's TOP Magazine.

Dr. Bryan Kip Haaheim completed his doctorate in Music Composition at the University of Arizona where he studied with Daniel Asia. He obtained his masters degree at the University of Minnesota under Alex Lubet, Judith Zaimont, and Dominick Argento. His interest in music and technology began at California State University, Hayward in the early 1970s with one of the first Buchla synthesizers and has followed the field as it has grown exponentially in the last twenty-five years. In the San Francisco Bay Area he owned and operated a computer based MIDI studio where he composed music for film and dance. He also produced recordings for and performed with a variety of Jazz and Pop artists. So far this year he has completed one commission for the electronic percussion ensemble "Crosstalk" and another for tenor saxophone and digital audio playback. After receiving some acclaim for his sci-fi soundscape for the multi-media installation "The Red Other, - the Other, Red" last year he accepted a commission to provide the audio environment for Carol Flax's interactive installation "Voyages" which will begin a two year tour

this summer. Dr. Haaheim is currently an adjunct faculty member at the University of Arizona in Tucson teaching Computer Music Composition, Orchestration, and 20th Century Music Theory.

Mark Hatfield is a graduate student of Kenneth Jacobs at the University of Tennessee School of Music. He graduated from Maryville College in 1997 where he received the Dorothy Bushing Award for Composition. He has also participated in the 1999 South Eastern Composer,s League Annual Conference, the Resolution 2000 Music Festival in New Albany, Indiana, and received first prize in the 2000 Philip Slates Composition Contest.

Mikel Kuehn received degrees in composition from Eastman (Ph.D., M.A.) and the University of North Texas (B.M.) and is former Co-Administrator of the *Eastman Computer Music Center*. Kuehn has received awards and grants from ASCAP, BMI, the Chicago Symphony Orchestra (*First Hearing* Contest), Eastman, Indiana University, the *League of Composers/ISCM*, the MacDowell Colony, Meet the Composer, and the University of Illinois *Salvatore Martirano Memorial Composition Contest*. His music has twice been selected to represent the United States abroad (by ISCM and SEAMUS), in both the acoustic and electro-acoustic mediums, and has been programmed on concerts and conferences throughout the U.S. and abroad (the *Bonk* Festival, CCRMA, Civic Orchestra of Chicago, ICMC, *Ensemble 21*, *Festival Elektrokomplex*, Florida ElectroAcoustic Music Festival, *June in Buffalo*, *Kesatuan*, *New Millennium Ensemble*, Orpheus Chamber Music Series, etc.). He has lectured at national conferences of SCI and SMT on the music of Milton Babbitt. Kuehn is Coordinator of the Composition Area and directs the New Music Ensemble at Bowling Green State University.

Karl Korte is a graduate of the Juilliard School and is Emeritus Professor of Composition at the University of Texas at Austin where he taught from 1971 to 1997. His early training was in the areas of jazz and popular music. His music has attracted national and international attention through publication, performances and a number of significant prizes and awards, including two Guggenheim Fellowships, Fulbright Fellowships to Italy and New Zealand, and a Gold Medal from the Belgian government in the Queen Elizabeth International Competition. His music has a scope and variety that makes classification of it difficult. Orchestra works range from symphonies to pieces for beginning string orchestra, choral works from oratorios to a number of short works intended for school and church use. In recent years he has worked extensively on a number of compositions for various soloists with "extended" accompaniment created by computer. His home is now in Cambridge, NY and he is currently a Visiting Professor of Music at Williams College in Williamstown, Mass.

HyeKyung Lee (born in Korea) is a graduate from The University of Texas at Austin (DMA in Composition and Performance Certificate in Piano), studying with Karl Korte, Donald Grantham, Russell Pinkston, Dan Welcher, and Stephen Montague. She also studied with Bernard Rands at the Atlantic Center for the Arts in March 1998, and Ladislav Kubik at the Czech-American Summer Music Institute in Prague 1995. HyeKyung has received awards from IAWM, ASCAP, SEAMUS, SCI, Composers Guild, Delius Composition Contest and fellowships for residencies (Atlantic Center for the Arts, Villa Montalvo, Djerassi Foundation). She has performed her own compositions and others in numerous contemporary music festivals and conferences. Her Suite for Solo Piano is available on New Ariel Recordings (performed by Jeffrey Jacob) and her Opposed Directions for Disklavier and Live-electronics (performed by herself) is available on Volume 8 of the SEAMUS CD Series. Her Sonatina for Soprano Saxophone and Piano is published by Musik Fabrik (Vandoren Catalog) in Paris. Currently she is a Visiting Assistant Professor at Oberlin Conservatory of Music in Ohio.

Tom Lopez was born in 1965 and grew up in Cincinnati, Ohio. He began composing at Oberlin College while taking courses in electronic music. While pursuing his MFA from the California Institute of the Arts, Tom spent one year as an exchange student at CIRM (Centre International de Recherche Musicale) in Nice, France, where he studied with Michel Redolfi. Returning to CalArts, Tom continued his studies with Morton Subotnick, earning his MFA in 1993. He was then awarded a Fulbright Fellowship enabling his return to CIRM as a composer-in-residence. For his work, *Vocal Sketch #2*, he was awarded a Grant for Young Composers by ASCAP. His work, *Hollow Ground II*, was selected by his peers for inclusion on the SEAMUS '97 CD (Society for Electro-Acoustic Music in the United States). In addition to compositions for traditional instrumentation, his work also involves various media encompassing theater, dance, video, graphic notation and interactive CD-ROM. His music has been performed in France, England, Germany, Netherlands, Portugal, Australia, Argentina, Brazil and throughout United States including The Kennedy Center. Tom is currently visiting faculty member at the Oberlin College Conservatory of Music in the division of Contemporary Music and composing his doctoral dissertation with Russell Pinkston at The University of Texas at Austin.

Mike McFerron received his Masters of Music in composition from the Conservatory of Music at the University of Missouri-Kansas City. McFerron has studied with James Moberley, Chen Yi, Robert L. Cooper, Gerald Kemner, and Ray E. Luke. McFerron is completing a DMA in composition at the Conservatory of Music at UMKC where he is currently Assistant Adjunct Professor of Music.

In 1997, McFerron's *Music for Viola and Piano* premiered at the June in Buffalo Conference, and his work *Stratum*, a work for piano and tape, has been performed at various conferences including the 1999 SEAMUS National Conference and the 1999 SCI Region VII Conference in Honolulu, Hawaii. McFerron was a finalist in the 1999 Salvatore Martirano Composition Contest and the 1997 South Bay Master Chorale Choral Composition Contest. He has received commissions from Thomas Clement, Andrew Lang, Sumner Academy of Arts and Science, the Chamber Music Conference-Composers Forum of the East-1999, and the Nelson-Atkins Museum of Art in Kansas City, Missouri. This summer, McFerron will serve as resident composer at the Chamber Music Conference-Composers Forum of the East - 2000. McFerron's *Chasm*, a work for tape alone, has been programmed on concerts throughout the U.S. including the 1997 SEAMUS national conference, the Brooklyn College Conservatory of Music, the State University of New York-Stonybrook, and the CCCD Electronic Music Festival. McFerron has had music featured at several SCI regional conferences and at the 1996 Music Educators National Convention. McFerron was an Adjunct Instructor of Music at Kansas City Kansas Community College from 1997-1999.

James Moberley has recently been named Curators' Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City, where he also founded the Conservatory's Music Production And Computer Technology (M-PACT) Center, and serves as Coordinator of the Composition Programs. He was the Composer-in-Residence for the Kansas City Symphony from 1991-99, and holds this same post with newEar, Kansas City's professional ensemble for new music performance. Major fellowships include the Rome Prize, the Guggenheim Foundation, Meet the Composer's New Residencies program, and the National Endowment for the Arts. His music has received over 500 performances on five continents, and appeared on a dozen recordings, including a recent all-Moberley orchestral release by Albany Records.

Shaun Naidoo (b.1962) has written extensively for cabaret, musical theater and modern dance in South Africa where he has been commissioned by the major dance companies and his music has received critical acclaim.

His music has been performed at the Market Theater (Johannesburg), South African National Festival of the Arts, Jazzart Center (Cape Town), Edinburgh Festival, Zabalaza Festival (London), Green Umbrella series (Los Angeles), Ernest Bloch Music Festival (Oregon), the Colly Concerts (Arcosanti, Arizona), Los Angeles County Museum of Art, Maybeck Recital Hall (San Francisco), PianoSpheres (Pasadena), SEAMUS festival, the SCREAM festival, and the Ussachevsky festival. Ensembles who have programmed his work include the California EAR Unit, the New World Symphony, Xtet, New Century Players, and Fear No Music.

His music can be found on the CRI (New York) Island Records (New York), Shifty Records/BMG (South Africa), Recommended Records (London), and Network (Malmo, Sweden) labels.

He is a recipient of a Fulbright Fellowship, an Italian Government Fellowship, the Halsey Stevens Composition Prize, the Peter David Faith Award in Composition, grants from Meet the Composer, and numerous academic honors and awards. In 1992 his electronic found opera Season of Violence received an Honorable Mention at the Prix Ars Electronica (Linz, Austria).

He holds a Doctor of Musical Arts degree in Composition from the University of Southern California where he teaches in the departments of Theory and Composition and Electroacoustic Media. He is artistic co-director of the FaultLines Contemporary Music Series.

Daniel Nass is currently pursuing a masters degree in composition. He is attending the UMKC Conservatory of Music in Kansas City, Missouri, where he is studying with Chen Yi, Paul Rudy, and James Mobberley. He earned a bachelors degree in music theory and composition in 1997 from Saint Olaf College in Northfield, Minnesota, where he studied with Peter Hamlin and Timothy Mahr. Daniel is currently serving as Adjunct Instructor of Music at KCK Community College in Kansas City, Kansas.

Paul A. Oehlers completed his bachelors and masters degrees in only four years time, becoming the youngest masters graduate in the one hundred twenty-five year history of the University of the Arts. His works have been performed throughout the United States, Latin America, South America, and Europe including at a command performance for former United States President Ronald Reagan, Walt Disney World, the Gamper New Music Festival, the College Music Society National Conference, the Glassboro Center for the Performing Arts, Studio PANorama in Sao Paulo, Brazil, and at the Krannert Center for the Performing Arts. A recent masters graduate from the University of Illinois, Mr. Oehlers is currently attending the University of Illinois at Urbana-Champaign in pursuit of his doctorate. He has studied composition with William Brooks, Zack Browning, P.Q. Phan, and Scott Wyatt.

Timothy Place is currently pursuing graduate studies at the University of Missouri-Kansas City with Jim Mobberley, Paul Rudy, and Chen-Yi. His primary interest is in expanding the possibilities of instruments with the use of real time signal processing technology. He also serves on staff for the Music Production and Computer Technology (MPaCT) Center at UMKC, as well as being composer-in-residence at the Paseo Academy of the Arts in Kansas City. He has been performed at various regional, national, and international music festivals and conferences. Recently his music opened the 1999 SEAMUS National Conference (San Jose, CA) and 1999 International Trombone Festival (Potsdam, NY), and was featured at the VIII International Festival of Electroacoustic Music (Spring in Havana 2000) and the 2000 Florida Electroacoustic Music Festival.

William Jason Raynovich is a doctoral candidate for the D.M.A. in music composition at the University of Illinois at Urbana-Champaign. Previously, his works have been commissioned and/or performed by the Society for New Music, the Oberlin New Music Ensemble, the University of Illinois Symphony Orchestra, and the Syracuse University Orchestra. An active cellist of new music, he has been a featured performer for the Cello+. . . Series, performing his own works, and the works of Lutoslawski and Crumb. Recently, he was a guest composer/performer at the Millennium Music Festival at Mercer University, where he performed the music of the Downtown New York School, as well as his own compositions. Raynovich currently is completing a solo marimba work and a computer music piece for the program DIASS, which was developed at the University of Illinois. He will also attend the June in Buffalo Festival this year, where his work for solo violin *Tautologies* will be performed.

After having straddled the world of literature and fine arts for several years, **Stéphane Roy** chose to devote himself fully to electroacoustic music. The malleable richness of certain pictorial works sparked his imagination and strongly influenced his concept of an acousmatic art. Unstable spaces, kineticism of sonic forms, shimmering vibrations of colors and contrasts of characters have dominated his compositions ever since.

His works have been awarded prizes at several national and international competitions. A grant recipient of the Canada Council as well as the Conseil des arts et des lettres du Québec, he has been invited on many occasions to present his works in Europe (France, Belgium, Norway, Switzerland) and the Americas (United States, Columbia). Stéphane Roy holds a doctorat in composition and will soon defend his Ph.D. thesis in musicology which mainly focuses on semiological models of analysis.

Paul Rudy (1962) was born in South Bend, Indiana. He is Assistant Professor of Composition at the Conservatory of Music, University of Missouri, Kansas City, and is director of the Music Production and Computer Technology Center there. Since 1995 he has been teaching in the Electronic Music Studio at the Aspen Music School. In 1996 he launched the Amplified Music Performance Series (AMPS) and has since produced concerts of electroacoustic works each summer at the Aspen Music Festival. He currently is the creator, producer, and host for "The Virtual Concert Hall" a show of contemporary electroacoustic music for public radio. In 1998 he received the Missouri Music Teachers Association "Composer of the Year" prize and the subsequent commissioned work "Church Keys" for piano and tape received honorable mention in the 1999 Music Teachers National Association Shepherd Distinguished Composers Competition. *Parallax 2 "Apparitions"* was a finalist in the 1999 Hultgren Biennial Solo Cello Competition, and appears on Living Artists Recordings. Other honors include residencies at the Atlantic Center for the Arts and the Aspen Music Festival and Fellowships from the Fulbright Foundation, the University of Texas, and the University of Colorado. International performances include: Bourges Synthèse Electroacoustic Music Festival; Sonic Circuits VII Electronic Music Festival, Spring in Havana 2000; The International Computer Music Conference ('98 and '99); the Korean Electroacoustic Music Society and Next Wave Festivals in Seoul, Korea; and the 50th Anniversary Fulbright in New Zealand celebration. He studied trumpet and jazz at Bethel College (B.A. 1984), and composition at The University of Colorado, Boulder (M.M. 1992) and The University of Texas at Austin (D.M.A. 1997). 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.

David Taddie, a native of Cleveland, Ohio, holds undergraduate and graduate degrees in composition from Cleveland State University and the Ph.D in composition from Harvard University. He has studied composition with Bain Murray, Rudolph Bubalo, Edwin London, Donald Martino, Bernard Rands, and Mario Davidovsky. He is currently Assistant Professor of

Music at West Virginia University where he heads the Electronic Music Studio. His works have been performed throughout the United States by ensembles such as the Cleveland Orchestra (educational series) Alea III, the New Millennium Ensemble, The Cleveland Chamber Symphony, the California Ear Unit, the Core Ensemble, the Gregg Smith Singers, and other contemporary music ensembles. Several pieces have also been featured at regional and national conventions, and in Europe. He has received awards from the American Academy of Arts and Letters, Harvard University, the Kaske Fellowship Award to the Wellesley Composers Conference, and in 1995 was named the Music Teachers National Association-Shepherd Distinguished Composer of the Year.

John Villec is currently a student at the University of Oregon where he is pursuing a Ph.D. in Composition and Music Technology. He received his Master of Music and Bachelor of Music degrees in composition from California State University, Sacramento. He has studied composition with Robert Kyr, Jeffery Stolet, Chris Brown, and in seminar with Donald Martino, Bernard Rands, and Donald Erb. His works have been performed at new music festivals nationwide and are recorded by the Dutch Falconi Orchestra.

Performer Bios

Beau Casey went to the grade school Westland. This school heavily emphasized art and creativity. Lessons included singing and recorder. As part of the sixth grade, graduation ceremony Beau was given a solo singing part. During junior high he one a number of awards one of them being in music. In high school he one an award in computer science. Beau's first college affiliation was with the University of California at Santa Cruz. During his life, he has participated in a number of ensembles: from 1996 until 1998 Beau took a vocal role in the Latin American Ensemble at UCSC; in 2000 Beau song in both the UCSC concert choir; and the bay Bay-shore Theatre company production of Madame Butterfly. In 1999 Beau went to the United Kingdom to Study with Adrian Moore at the University of Sheffield. He went to the Verlag Institute in Kurten, Germany, where he studied with composer Karlheinz Stockhausen. After this he went to the Dartington International Summer School, special thanks to the Performing Rights Organization, where Beau featured in the Sonic Art exhibition. Beau is now finishing off his senior year at University of California at Santa Cruz. This year his first solo digital video piece tittle "9" was featured during the "what are they doing?" electronic music colloquium. Beau has also been working with EMU and Creative on flash sound ROMs and beta testing.

Thomas Clement is principal flutist of the Philharmonia of Kansas City and a private instructor. He earned his Master of Music in Flute Performance from the Conservatory of music at UMKC under the tutelage of Dr. Mary Posses. He received a Bachelor of Music with a double major in Music Education and Flute Performance at Middle Tennessee State University. An active performer in a variety of styles and performance media, Mr. Clement maintains a special interest in contemporary music, including electro-acoustic performances. He has been a performer in master classes of James Galway, Jean-Pierre Rampal, Susan Milan, Mary Karen Clardy, and Ervin Monroe.

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

ensembles and orchestras, including the Solistes d'Aquitaine, the Ensemble International de Saxophones, the Quatuor de Saxophones de Talence, the Orchestre de Bordeaux-Aquitaine, and the San Diego and Kansas City Symphonies. Her past teaching experience includes professorships at private and municipal music schools in France. Faidley currently maintains an active private studio and serves as Adjunct Instructor of Saxophone at Mid-America Nazarene University. A cd of contemporary chamber works featuring Faidley and other newEar soloists is scheduled for release on the earThis label in late 2000.

Rich Jaime is currently an artist in the UMKC school of Fine Arts. He is interested in painting and digital video, with an emphasis on interactive and collaborative multimedia technology.

John Leisenring is Professor of Jazz Studies at the UMKC Conservatory of Music, and he's done lots of neat stuff.

T. J. Lindgren is a pianist and composer residing in Minneapolis, MN. He attended the Peabody Conservatory of Music in Baltimore, MD studying with Benjamin Pasternack and Leon Fleisher. He has performed with the Saint Paul Chamber Orchestra, the Peabody Symphony Orchestra and the New York City Youth Symphony. He has premiered several works in the Twin Cities and Baltimore, both acoustic and electroacoustic. One of his prominent areas of interest is the combination of live interactive electronics with acoustic instruments. Mr. Lindgren is a former member of the Vivace development team at Coda Music Technology. In addition to performing and composing, he works as a technical consultant for several recording studios in the Twin Cities area.

Stephan Moore is a sound artist whose recent works fall into the categories of installation, collaborative performance art, and DSP-assisted live improvisation. His current interests include his work on KromoZone, a networked multi-disciplinary performance system. Since recently spending a year as an instructor and graduate student at the Peabody Institute, he has served as the chief audio engineer for the nationally-syndicated public radio program SOUNDPRINT, and as an on-site trainer for Sonic Solutions. Stephan currently teaches sound courses in the Video Department at the Maryland Institute, College of Art, and is the New Media Director at Polk Audio, Inc.

SungAh Shin, a native of Seoul, Korea, graduated from the Chugye University for the Arts (B.A. Composition) in Seoul where she studied with SungHo Hwang, who is currently Professor at the Korean National University of Arts. She studied Electronic and Computer Music Composition (M.M. Electronic Music Composition) with Dr. McGregor Boyle in the Computer Music Department at the Peabody Conservatory of the Johns Hopkins University. She is currently pursuing a Doctor of Musical Arts (D.M.A) degree in composition with Dr. Chen Yi, Dr. James Mobberley and Dr. Paul Rudy as well as a Master of Fine Arts (M.F.A) in Sound Design in the Department of Theater at the University of Missouri-Kansas City.

Shin is a Technical Assistant to the Media Performance And Computer Technology (MPACT) Center, and Graduate Technical Assistant to Sound Design in the Department of Theater at the University of Missouri in Kansas City. She is a current member of the Korean Electro-Acoustic Music Society (KEAMS) and the International Computer Music Association (ICMA).

Marty Walker has devoted himself to new music and improvisation for over two decades, concentrating especially on collaborating with composers to inspire new works. Premiering over 80 pieces written especially for him, many of which highlight his bass clarinet playing, he has been a featured soloist in over 50 venues throughout the United States and Mexico. These include the New Music America, Miami and Houston Festivals, the International Festival of New Music at the Los Angeles County Museum of Art, Mexico City's New Music International

Festival, Boston's Berklee College of Music, Chicago's Links Hall, Berkeley's Maybeck Recital Hall, and Real Art Ways in Hartford (CT). In Los Angeles, he performs frequently (or has performed) on many series such as the Monday Evening Concerts, FaultLines, Los Angeles Contemporary Exhibitions (L.A.C.E.), Wires, and the former New Music Mondays at the Alligator Lounge. He has also broadcast live performances for Pacifica and National Public Radio.

In addition to his solo endeavors, Walker currently performs and records regularly with Some Over History, Ghost Duo, the Gong Farmers, and as a guest artist with the California E.A.R. Unit. His recordings are released on several labels including Advance Recordings, O. O. Discs, Cold Blue Records, Raptoria Caam, Grenadilla Records, Tzadic, and Rastascan. The Los Angeles Times refers to Walker's performance as "masterfully" executed, as well as saying that his "expressive phrasing, carried [the music] through successfully." El Nacional of Mexico City describes his "flawless" playing as taking "the audience to another musical dimension," and The Clarinet claims that he demonstrates "true artistry." Finally, Option Magazine labels him as "one of the finest new music clarinetists in the country."

Ann Yeung is known for her bold and personal interpretations as well as her commitment to the promotion and pedagogy of the harp. She has won many international and national prizes, including winning First Prize in the two highest divisions of the American Harp Society's national competition at the age of seventeen. She has performed extensively throughout the United States and abroad, including performances at the 1999 Seventh World Harp Congress in Prague, the 1998 National Flute Convention, the 1998 American Harp Society National Conference, and the 1998 Society of Composers National Convention. Guest appearances in 2000 include world premiere performances at the World Saxophone Congress in Montreal, the National Flute Convention, and at Cornell University. Dedicated to the expansion of the harp's repertoire, she premiered her transcription of the Goldberg Variations at Carnegie Hall, an unprecedented event. Dr. Yeung has premiered many works and has worked with numerous composers. She is an avid performer of contemporary music as well as traditional and unusual repertoire. She is a founding member of the Pacific Harp Quartet and has recorded for the Fons and Cadenza labels. Former students include national prize winners and members of professional orchestras throughout the world. She has a significant series of articles on gender and the harp currently being published in The World Harp Congress Review, and she served as an adjudicator at the American Harp Society's 1999 National competition. Recently, she was appointed Correspondent for the United States to The World Harp Congress Review. She received her Doctor of Music, Artist Diploma, Performer's Certificate, and bachelor's degree with highest distinction and honors as an Arthur R. Metz scholar from Indiana University. She is currently Assistant Professor of Harp at the University of Illinois at Urbana-Champaign.