

Electronic Music at Lewis 2001 Festival



May 5-6, 2001

Philip Lynch Theatre at Lewis University



May 5, 2001

Welcome to *Electronic Music at Lewis - 2001 Festival* ! Even though this is the first year of the festival, we are excited about its success already. In February of this year, we received over 120 entries from four continents. Congratulations on your selection!

The music department implemented the first stage of a commitment by Lewis University to provide students with the latest music technology and computer assisted instruction this past fall. The newly established electronic music studio is used by students to compose electronic and acoustic music, practice ear-training, and study music theory. This spring, we offered the first course in music technology. To enhance the students experience, we decided last fall to host a conference to bring new music and innovative technology to Lewis University for our students and residents in the surrounding communities. We present this festival to offer our students and residents a chance to interact and create a dialog with professional composers. We are grateful that you have chosen to help us bring these goals to fruition.

We hope that you have a great time during your stay. If we can do anything to make your experience at Lewis University better, please do not hesitate to ask any of the festival team.

Best wishes,

Mike McFerron
Composer-in-Residence
Lewis University



Visiting Artist

James Mobberley

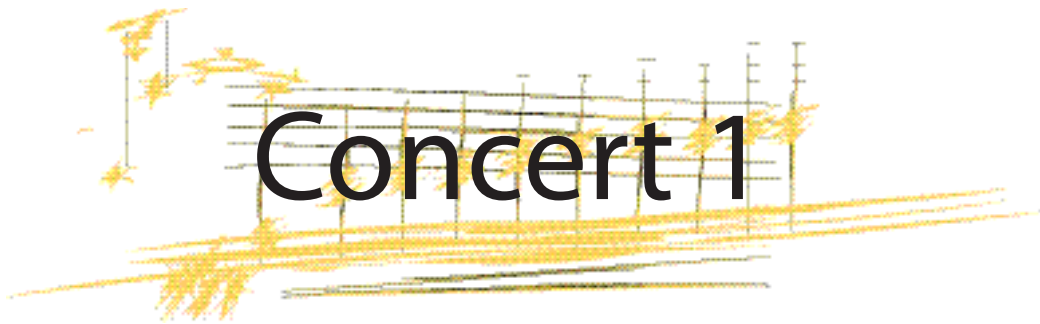
Born in Des Moines, Iowa (1954), James Mobberley grew up in central Pennsylvania and spent his high school and college years in North Carolina. While earning a bachelor's degree in guitar he became interested in composition through his studies with composer Thomas Brosh, and went on to receive his masters in composition at the University of North Carolina at Chapel Hill, where he studied with Roger Hannay. He earned his doctorate at the Cleveland Institute of Music, studying with Donald Erb and Eugene O'Brien.

He began teaching composition and electronic music in 1981, with a year at the Cleveland Institute of Music, a year at Webster University in St. Louis, and since 1983 has been on the composition faculty of the Conservatory of Music at the University of Missouri-Kansas City, where he has recently been named Curators' Professor of Music. He also serves as coordinator of the composition programs. He was invited to be Visiting Professor at the Indiana University School of Music for the fall semester, 1998. From 1991-1999 he served as the Kansas City Symphony's first Composer-in-Residence. This residency was expanded to include the State Ballet of Missouri and the Paseo Academy for the Performing and Visual Arts, the local arts magnet high school, through a grant from Meet the Composer's New Residencies program for 1994-97. Other residencies include Composer-in-Residence for the "newEar" Ensemble (1999-2002), and guest residencies and workshops at Washington State University, Heidelberg College, the University of Texas at Austin, the Taiwan National Symphony, the Ft. Smith Symphony, and the Composers Forum of the East in Bennington, Vermont.

He has received numerous fellowships, grants, and awards, including a Guggenheim Fellowship, the Rome Prize Fellowship, a Composer's Fellowship from the National Endowment for the Arts, the Lee Ettelson Composers Award, as well as additional awards from the NEA, the International Composers Competition of the Polish Section - ISCM, the Music Teachers National Association, ASCAP, the Missouri Arts Council, the MidAmerica Arts Alliance, the University of Missouri, the Mrs. Ewing M. Kauffman Excellence in Teaching Award, and others. Commissions have come from the Barlow Endowment for Music Composition, Meet the Composer, the St. Louis Symphony Chamber Series, the Kansas City Symphony, the Nelson-Atkins Museum of Art, the Cleveland Museum of Art, the SUNY-Stony Brook Contemporary Music Ensemble, the Cleveland Chamber Symphony, the Missouri Music Teachers Association, Metro Theater St. Louis, and numerous individual performers. He has been featured on numerous record labels, including five works on the Music from SEAMUS series, as well as the Capstone and an upcoming release from Gothic Records. His most recent recording is an all-orchestral CD performed by the Czech National Symphony Orchestra on Albany Records.

Mobberley's music spans many media, including orchestral and chamber music, music for film, video, theater, dance, and music that combines electronic and computer elements with live performance. Overall his music has received over 500 performances on five continents. Much of his music is published by Cautious Music, Box 32493, Kansas City, MO 64171. Other publishers include MMB Music (St. Louis), Roger Dean Publications (Dayton, OH), and Edipan (Rome).

Lewis University is honored to have James Mobberley serve as resident artist for Electronic Music at Lewis - 2001 Festival.



Concert 1

Philip Lynch Theatre
Saturday May 5, 2001
10 am

Via Negativa: The Cloud of Forgetting

Benjamin Broening

3-3-stream

Kyongmee Choi

Day Trip

John Gibson

Hush Little Baby

Dan Gutwein

Seven Microworlds

Stephen Taylor

1. collision focus (flute, guitar)
2. cloud chamber (guitar solo)
3. path integral (piccolo fugue)
4. verticality (flute, guitar)
5. quantum frenzy (flute solo)
6. quantum shadow (guitar solo)
7. flatland (alto flute, guitar)

Kim Risinger, flute
Angelo Favis, guitar

A park in New York's Chinatown — dozens playing Mah-Jongg – tiles slapping, people talking, cars honking. I use this sound as excitation for a variety of filters, creating layers that complement and distort the original soundscape, which fades in and out amongst the swirling whine and noise of the imagination. All sound was processed and synthesized using RTcmix, running under Linux.

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

Hush Little Baby

Hush Little Baby was composed in April 2000 using recordings of the voices of African-American women and children obtained during the summer of 1999 while preparing my electronic score to Deep River, a multimedia play in three acts based upon the trans-Atlantic journeys of African slaves, written by colleague and playwright Joanne Braxton. The entire composition, from recording to final mix, was produced on my Dell Latitude laptop computer. The recordings were processed using a variety of granular techniques available in Csound and Grain Mill software. The composition is through-composed with some algorithmic passages generated by Andre Bartetzki's Cmask software.

Dan Gutwein (b. 1951) was born in Dayton, Ohio. He is an Associate Professor of Music at The College of William and Mary, where he teaches electronic music, music theory, composition, music cognition, topics in jazz history, and the Workshop in Black Expressive Culture. His compositional interests are split between writing chamber music and electronic music. Recent chamber works include DownsideUp - two movements for saxophone quartet (2001, Siesta Moon (2000)- for soprano and chamber ensemble, commissioned by Currents, the new music ensemble in residence at the University of Richmond, and Tango Magnetism (1998) for alto saxophone and audio CD. Recent electronic works include the electronic score to Deep River (2000), a multimedia play in three acts based upon the trans-Atlantic journeys of African slaves, written by colleague and playwright Joanne Braxton, Hush Little Baby (2000), Blowin' Bamboo (2000), and Four Fofs a'Funking (1998). He has also collaborated with William and Mary colleague and poet/singer Hermine Pinson to produce other live-performed and improvised electronic works such as Marvin's Lament and Southland. In addition to writing electronic music, Mr. Gutwein has also written several artificial intelligence computer-music programs. In addition to works for solo voice and solo orchestral instruments, chamber ensemble, orchestra, Mr. Gutwein has also composed portions of a multimedia opera, portions of which appear on Owl Recording, Inc. (OWL33) "New Music for Synclavier II Digital Music System: Prelude to Act I, and Kidsrump Fantasia from the opera "With Honor and With Dignity". His music is available in print from Dorn Publications and Arizona University Records, on LP from Owl Records, and on CD from Arizona University Records. He holds a masters and doctorate in music composition from the University of Cincinnati, College-Conservatory of Music where he studied composition with T. Scott Huston, Norman Dinerstein, Paul M Palombo, and Lukas Foss.

<http://www.wm.edu/CAS/music/Gutwein.htm>

Via Negativa: The Cloud of Forgetting (1994)

Via Negativa: The Cloud of Forgetting takes its title from the 14th century Christian mystical work *The Cloud of Unknowing* and was realized at the University of Michigan Electronic Music Studios. I came across this work a few years ago and was struck by current secular perversions of this idea, in which denial of the external world is regarded as a means of attaining Truth/Happiness. The temptation to willfully forget or ignore and the temptation to embrace repression are very much with us. Material and intellectual comfort, it seems, has replaced contemplation as the elevated state to which we aspire. *Via Negativa: The Cloud of Forgetting* is not a call to reanimate the Christian values of a time long past; rather, it is part of a personal effort to combat comfort's seductive solutions, and to preserve contemplation as a value in my own life.

Benjamin Broening (b. 1967) has written works in many media including orchestral music, vocal music, chamber music and electronic music. Recent commissions include *Concerto for Clarinet and Wind Ensemble* for Richard Hawkins and the Interlochen Arts Academy Wind Ensemble, an evening length multi-media cantata for Hampton-Sydney College, and a cantata commissioned by the Charlotte Symphony and the Oratorio Singers of Charlotte. Broening holds degrees from the University of Michigan, Cambridge, Yale, and Wesleyan Universities. Broenings works have been recorded for the Centaur and Equilibrium labels. He is an assistant professor and Director of the Electronic Music Studio at the University of Richmond, in Virginia.

3-3-Stream (2000)

This piece was aimed at using DIASS, a Digital Instrument for Additive Sound Synthesis, which runs in conjunction with M4C. MUSIC 4C(M4C) is a portable Unix sound synthesis software program, which allows writing instrument algorithms in the C language. The program generates samples of a controlled range of elements, and the overall shape of the piece is created by importing samples into sound mixing software. The piece itself has three sections whose characteristics are determined by the range of frequency, duration, number of waves, as well as various effects by means of describing the flow of stream in the composer's imagination. Each number in the name of piece, 3-3-stream, denotes the 3 sections and 3 types of controlling effects of each section.

Kyongmee Choi began her musical pursuits by teaching herself pipe organ and exploring varied timbres produced by different kinds of instruments. She earned a B.A. in Chemistry, and in the study of science she trained herself to grasp logical ideas about nature. She studied Korean literature, specializing in the analysis of early 20th century poetry. Her acoustic pieces are based on algorithmic compositional devices such as making geometric charts, or using analogies of musical elements with other concepts. She gave an organ recital in 1997 in Korea as well as 1999 in Germany covering various period of repertoire. Her electronic piece, *ZODIAC*, was on the 1998 Honors Recital at the GSU. Her cello duo, *TANGRAM*, was selected for MCS (Midwest Composer Symposium) in 1999 and her chamber music piece, *Kandinsky*, which collaborates visual images and dance along with music, was chosen for MCS in 2000. She is currently working on projects to combine different media from several art forms.

Seven Microworlds

Seven Microworlds is inspired by string theory, a recent branch of physics in which fundamental particles—quarks, photons, etc.—are thought to be composed of unimaginably small, vibrating strings. These strings, vibrating at different frequencies, account for all the menagerie of particles currently known. This simplicity makes string theory neat and concise (although the math is horrendous), but we currently have no way to tell whether or not the theory is true.

The equations of string theory require, in addition to the three familiar spatial dimensions, several other ultra-microscopic dimensions curled into fantastically complex knots known as Calabi-Yau shapes. We don't notice these micro-dimensions even though, according to the theory, we are constantly moving through them.

Right away these ideas spoke music to me, and this piece tries to capture some of the radical, mysterious poetry happening at the scientific frontier.

Of the seven movements (played without pause), the first, fourth, and seventh for both flute and guitar represent the three everyday, macro-dimensions. The others are solo movements inspired by various twisting Calabi-Yau shapes. "Collision focus," the first movement, zooms into the hidden chaos of the very small; the fourth movement, "Verticality" (the only movement with no processing), plays with wide melodic leaps and ascending scales; "Flatland" is a meditation on a plane which eventually curves into itself, just as the flat surface of the Earth wraps into a sphere.

Stephen Andrew Taylor (b. 1965) composes music that explores boundaries between art and science, combining traditional instruments with modern technology. *Light*, inspired by images from the Hubble Space Telescope and the Christian Bible, was commissioned and premiered by the American Composers Orchestra in 1996 in Carnegie Hall. Other works include *Seven Microworlds* for flute, guitar, and electronics, premiered November 2000 in Toronto; and *Quark Shadows* for horn, viola, bass and prepared piano to be premiered in May 2001, commissioned by the Chicago Symphony.

In the fall of 2001, Taylor will join the faculty of the University of Illinois. Previously he has taught at Illinois State University, Pittsburg State University, and Syracuse University; he studied at Northwestern and Cornell. He has received scholarships from the Aspen Music Festival and the Conservatoire Americain de Fontainebleau, as well as recognition from Northwestern, Cornell, Fontainebleau, the Debussy Trio, the College Band Directors National Association, the New York State Federation of Music Clubs, the Illinois Arts Council, the International Horn Society, the American Music Center, and ASCAP. Among his commissions are pieces for Northwestern University, Illinois State University, NuClassix, the Syracuse Society for New Music, Pink Martini, the Oregon Symphony, the Chicago Symphony, and the American Composers Orchestra, with performances worldwide.



Presentation

Ives Hall
Saturday May 5, 2001
1 pm

Abstract

Investigative Studies on Sound Diffusion/Projection
at the University of Illinois: a report on an explorative collaboration

by Scott A. Wyatt

director of the University of Illinois at Urbana-Champaign Experimental Music Studios
and Professor of Music

with graduate composition students:

Cris Ewing, J-C. Kilbourne, Paul Oehlers, Michael Pounds and Ann Warde

While sound diffusion has played a significant role in certain parts of the world for more than 25 years, only recently (within the past 5 to 8 years) have sound diffusion concerts emerged as an interest and trend within the United States—primarily by those centers that are aware of diffusion practice abroad and that have the financial support to access the necessary equipment. Since the audience of this presentation is informed colleagues, composers and performers, this presentation is not meant to be a tutorial on sound diffusion or projection, but a shared report of our work.

The use of multi-channel delivery systems in live performance and the concern with spatialization has had an active history at the University of Illinois over the past 35 years with effective explorative performances accomplished by composers Salvatore Martirano (with his 24-channel Sal-Mar Construction), Ben Johnston (with his early presentations of simultaneous playback of multiple stereo recordings), Herbert Brün (with his early four-channel tape performances) and my work with multi-channel performance sculpture and multi-channel tape with instrument performances. Approximately three years ago, I began an extended collaborative study with several graduate composition students on multi-channel diffusion aesthetics, techniques and notation. Cris Ewing, J-C. Kilbourne, Paul Oehlers, Michael Pounds and Ann Warde participated in this research, and work continues as an on-going explorative collaboration in the development of our Discrete Eight System, an eight-channel sound diffusion system used within the University of Illinois Experimental Music Studios. The areas of our study include:

- awareness of associated aesthetics
- scientific factors for consideration
- investigation of syntax with further development planned
- selection, design and installation of a system
- notation
- exploration and design of performance practice

Understanding sound diffusion/projection requires specific language and an awareness of associated terms, perceptions and simulation procedures. Having had long conversations and discussions among the members of our collaboration, we soon realized that while we were using many of the same terms, each of us had a different understanding of the terms. We found it necessary to take the time to define many of the basics, as well as many of the techniques. Several of these terms will be presented during the presentation.

We are aware that we have only begun to explore the basics of diffusion/projection, and as our investigations continue, we are rapidly realizing there is so much more involved for the composer, projectionist and the listener with respect to the fragile art of sound diffusion/projection. While careful use of such systems can spectacularly enhance the organic structure, space and performance of electroacoustic music, one must remember that poor improvisation at the faders can easily subvert the musical integrity of a work and that of the composer. Remember, sound diffusion/projection is an art and a performance requiring awareness, analysis, sensitivity and artistry.

Scott Wyatt serves as Professor of Composition and director of the University of Illinois Experimental Music Studios. Among other honors he has received, Wyatt was one of the winners of the International Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music Competition in Bourges, France, and a finalist in the 1989 Bourges Competition. He was the 1990 recipient of an Arnold Beckman

Research Award for the development of digital timescaling applications, and among others, several 1996-00 grants for the development of a specific compositional and live performance methodology for eight-channel sound projection. He served as president of SEAMUS from 1989 until 1996. His compositions are recorded on CENTAUR, Library of Congress, MARK, OFFICE, SEAMUS, UBRES, and VERIATZA recordings.



PAGODA HOUSE
 FINEST CHINESE
 AND AMERICAN CUISINE
 1044 E. 9TH Street (Route 7)
 Lockport, Illinois 60441
 Phone: 815-838-5123

From Lewis University:
 Take rt. 53 South for 1 mile
 Turn Left on Renwick (turns into 9th Street)
 Go over the bridge and continue for 4 miles
 Pagoda House is on the left-hand side of the street



Concert 2

Philip Lynch Theatre
Saturday May 5, 2001
2 pm

Violation: Time Expired

David Mooney

In the Beginning

Minsoo Cho

Fuzzy Chaos Logic Theory

Michael Ladd

Corruption

Michael Drews

Vorstellungsgespräch

Jason Bolte

Conversation

Ian Corbett

Aphorism

Dmitri Papageorgio

Walking

Larisa Montanaro

Study for Vox Inhumana

James Mobberley

Corruption

Corruption deals with the permutation and juxtaposition of various sound motives. The structure of the piece is driven by the manner in which these motives unfold and develop. All sound sources in this composition were MIDI generated. Corruption was commissioned by Scott Wyatt and realized in the Experimental Music Studios at the University of Illinois.

Michael Drews received a M.A. degree in composition from Cleveland State University in 1998. His music has been performed by the Cleveland Chamber Symphony and the University of Illinois Chamber Orchestra. Currently, Michael Drews is working toward a doctoral degree in composition at the University of Illinois at Urbana-Champaign. His teachers have included P.Q. Phan, Edwin London, William Brooks, Guy Garnett, and Scott Wyatt.

Vorstellungsgespräch

I originally recorded the sound sources for Vorstellungsgespräch when I was thirteen. At the time I was writing a school paper describing my grandfather's life when he was my age. For the paper, I was required to perform and record an interview with my chosen subject.

Vorstellungsgespräch examines the intricacies of my grandfather's voice. Throughout the composition, his voice is subjected to several processes, which create different textures that make up the bulk of the piece. Much of the ever-present noise components are derived from tape hiss that was present on the original cassette. The frequency limitations of the original recording were also exploited to give the piece, in some instances, a low-fi feel.

Jason L. Bolte is currently the Assistant to the Director of the Music Engineering Technology Studios at Ball State University. He received a Bachelor of Music degree with an emphasis in Music Engineering Technology from Ball State University in 1999, and he is currently pursuing a master of music degree with emphasis in composition and technology. Jason is a student of Cleve Scott, Jody Nagel, and Michael Pounds.

Conversation

Conversation is a sound collage starring Chip and Luiz. In places I have attempted to evoke the 'meaning' of each of the related words, through the collage created, but this was not as important to me as the creation of contrasting, yet related textures.

Ian Corbett is an Instructor of Music Technology at Kansas City Kansas Community College. He is currently completing a D.M.A. in composition at the University of Missouri-Kansas City. Ian's other composition credentials include a Fellowship Diploma from the London College of Music, and an M.M. degree from Emporia State University, KS. His published works include Sporady and Caccia for small percussion ensemble, and Three Movements for Timpani (HoneyRock Publishing). Overture Diabolique for symphonic band (Penfield Music Commission), and song lyrics (Watermark Press). Overture Diabolique won First Prize in the 1999 Penfield Music Commission Project Composition

This piece is section 23 of a 24 part work called Rhythmiconic Sections. Leon Theremin built the rhythmicon in 1931 for Henry Cowell as a vehicle for Cowell's exploration of the relationship of rhythm to the harmonic series. Using a keyboard, a performer could sound any combination of the first sixteen tones of the harmonic series. The tones beat rhythmically according to the intervals of the tones, so that for each beat of the fundamental the second harmonic beat twice, the third harmonic three times, etc. Using the Kyma system, I've created a "virtual rhythmicon environment." In this section, four rhythmicons set to different fundamentals and tempos diverge and converge; order rises from apparent chaos which perhaps is not as chaotic as it seems.

David Mooney (b. 1949, Newport News, Virginia) is a self-taught composer of computer music. In the mid-sixties through college, Mooney experimented with various kinds of tape manipulation. After digressing for two decades through writing and visual arts he returned to music in the early 1990s. Performances include the New Electroacoustic Music concert of the 1998 Music on the Edge series at the University of Pittsburgh; a pre-opening concert at the Electronic Music Foundation's Engine 27 performance space in New York in 1999; the International Computer Music Conference in Beijing (ICMC99); a 1999 broadcast on the Works from the Fringes of Sonic Expression show on WMBC, Baltimore; the year 2000 Shy Anne Sound and Video Festival in Tacoma, WA.; broadcasts on the Kalvos and Damian's New Music Bazaar, Fall 2000; and a 2001 broadcast on BiP_Hop Generation, Radio Grenouille, Marseille.

In the Beginning

In the Beginning is based on the depiction of the early earth during its formation. In the earth waiting for living creation, churning oceans and volcanic eruptions followed by darkness and dense fog - sound breaks the silence.

Minsoo Cho is currently a doctoral student in Composition at University of Illinois. She started composition at Ewha Women's University in Seoul, Korea where she obtained a B.B. and M.M. At Illinois her primary composition teachers are Guy Garnett and Erik Lund. Since 1999, she has worked at Experimental Music Studio studying electronic music technique with Scott Wyatt. Her Study for Piano and Quintet 2000 have been performed at the 2000 and 2001 UIUC Composers Festival, and her In the Beginning is to be recorded in 2001 EMS CD.

Fuzzy Chaos Logic Theory

Fuzzy Chaos Logic Theory was the result of many experiments with stretching sounds well beyond their normal borders of perception. At times stretching a singular moment into many minutes, and then editing to fit. It is also an attempt to achieve a cohesive work via random processes.

Michael J. Ladd (myklad@ufl.edu) is currently pursuing graduate studies at the University of Florida. Current research is focusing on the development of music software for the Linux operating system, as well as optimizing Linux for real-time audio performance.

Radio. In 1997, *Undr II* for orchestra was recorded for the Third Program of the Greek National Radio. In 1998, Papageorgiou was invited by the Center for New Music to Iowa City to take part in the Festival of Contemporary Greek Composers. He has been active in the Midwest Composers Symposium (1998 and 1999), as well as several conferences, among them the SCI conference of Region VII at CalArts (2000), the SCI National Conference at Syracuse, NY (2001), and the 10th Annual Electroacoustic Music Festival at Gainesville, FL (2001).

Besides his artistic activities, Papageorgiou is a strong advocate of new music. He is one of the co-founders of the Austrian artistic group *Die Andere Saite* (The Other String) - a society for emerging composers in Graz. As a member of the Union of Greek Composers, he organized numerous concerts and seminars in Greece. In Iowa, he works closely with David Gompper and the Center for New Music. Most notably, he assisted Gompper in planning and hosting a festival of contemporary Austrian music.

Walking

Walking is a piece devoted to the sensations felt when taking a walk alone - concentration on breathing, the gravel under your feet. It also addresses the issue of travelling from one point to another - just as music aims to carry the listener from one place to another. In this case, the walker is day-dreaming about travelling to places far, far away. *Walking* was commissioned by Sharir+Bustamante Danceworks.

Larisa Montanaro (b. 1972) is originally from northern New York, but is currently a doctoral student at the University of Texas at Austin. She has studied electronic composition with Paul Steinberg, Russell Pinkston, and Stephen Montague. Her first compositions were composed using analog equipment and cut-and-splice techniques. As a result, her new music retains the technique of *musique concrète*, but uses digital means. In addition to being a composer, Larisa is a singer specializing in New Music, while also performing song/vocal literature from the 12th through the 19th centuries. She is inspired by collaboration with other artists and is currently working with Austin choreographer, Yacov Sharir, and Seattle artist and videographer Alicia Berger. Honors include an honorable mention in the 27th International Electroacoustic Music and Sonic Art Competition at Bourges.

Study for Vox Inhumana

Study for Vox Inhumana is a brief exploration of the sound world that is to form the basis for a series of larger and varied works that combine vocal sounds (non-singing) with each other (tape compositions and works for vocal improvisation ensemble), with instruments, and with combinations of live vocal and instrumental sounds with both recorded and interactive computer elements. The human voice is the most varied instrument of all, and its rich soundfield has yet to be tapped fully - in fact it may never be. The sounds in this recording were produced and recorded by the composer, representing only one of thousands of vocal treasures. The piece uses Csound and sound editing software to combine collage techniques with grooves and other devices. The structure is at times controlled and at times rhapsodic, reflecting the moods and bends of the creative (snapped) mind of its composer.

Contest, and his jazz ballad, *One Way (No Return)*, won 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. Ian spends his summers as the Assistant Manager of the Presentations (Audio) Department at Interlochen Center for the Arts, where in addition to concert recording, he has provided sound reinforcement for artists including Bill Cosby, The Count Basie Orchestra and Nancy Wilson, Buddy Guy, and The Kings Singers.

Aphorism

Aphorism is a short digital statement, which came up as a result of my first contemplation on computer music. The sounds I use have been derived from two different sources: my own composition UNDR for alto flute, double bass, and percussion and Scelsi's Second String Quartet. Since this was my first attempt to compose a tape piece, I decided to limit myself and experiment primarily with time stretching. I was mainly interested in the "attacks" of the strings, so I recorded approximately 1 sec of several entrances, and stretched them out in time (x20-x90). Then I layered several of the resulted sounds - often a hundred of them- to create longer sounds. Using the sounds, I then repeated the same procedure several times, until the desired effect was achieved. The composition was created at the EMS of the University of Iowa.

Dimitri Papageorgiou (b. 1965, Thessaloniki, Greece) holds a degree in composition from the University of Music and Dramatic at Graz, where he studied with A. Dobrowolski, who introduced him to the techniques of New Music, and H. M. Pressl who taught him aleatoric counterpoint and introduced him to the work of Hauer. He graduated in 1991 with special distinction and received the "Doris Wolf Prize" of the Austrian Ministry of Culture for outstanding academic and artistic achievement.

In 1991, Papageorgiou returned to Greece where he taught composition and music theory until 1998. In 1998, he was awarded an Iowa Fellowship to attend the University of Iowa and decided to leave his teaching position in Greece and move to the United States, where he has studied composition with D.M. Jenni, Jeremy Dale Roberts, and David Gompper.

Papageorgiou's creative output includes works for chamber, choral and orchestral music. He also composed music for the theater in 1990 when he was commissioned by the Austrian National Radio and the Forum Stadtpark Graz to write music for the theater play *Mein Schrank riecht nach Tier*, by W. Grond and L. Cejpec. His music has been performed in several public concerts in Austria, Greece and the United States. Several of his works have been recorded and broadcasted by the the Austrian Na-



Festival Installation

Philip Lynch Theatre Lobby

Samay Chakra by Bart Woodstrup

Samay Chakra is a program written with the MAX/MSP programming language. Translated, Samay Chakra means "time cycle." This program uses the basic rules of Indian Classical Hindustani music to guide its' composition. The fundamental element of this music is the raag. The raag is similar to the Western scale in that it tells the performer what to perform, yet it also includes other instructions depending upon the time of day or season of the year.

This program uses several sensors, which determine the environment's temperature, humidity, activity, and amount of light. The information from these sensors is used to interact with the music in order to determine pitch, timbre, velocity, duration, etc. When programmed to run continuously, the raags will change at the appropriate times of day or in response to changes in the weather/environment.

Bart Bridger Woodstrup received a Master of Music in Computer Music and New Media Technology at Northern Illinois University. His work, however, extends beyond the boundaries of music and sound art. He has produced video work, which is shown frequently in the U.S. and abroad. He also enjoys working with a variety of media (i.e. photography, performance art, net.art, etc.) often incorporating these into an intermedia piece. Recently he served as a Visiting Assistant Professor at Northern Illinois University where he taught classes in video, performance, sound art, digital imaging, and critical thinking for art and time. Bart is currently an instructor at the Illinois Institute of Art at Schumburg.



Concert 3

Philip Lynch Theatre
Saturday May 5, 2001
5 pm

Fiction de l'absence II

Albin Read Jones

STRATUM

Larry Axelrod, piano

Mike McFerron

Island

Geoffrey Kidde, flute

Geoffrey Kidde

Arturo

Elainie Lillios

Archetypal Infusion: MemEry2k

Ann Yeung, harp

Paul Oehlers

Beams!

John Leisenring, trombone

James Mobberley

ceived a doctor of musical arts in composition from the Conservatory of Music at the University of Missouri-Kansas City in 2000. He has been on the faculty of UMKC and the Kansas City Kansas Community College, and has served as resident composer at the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt.

McFerron is the founder and director of "Electronic Music at Lewis"-2001 Festival. Perspectives for orchestra was a winner in the 2001 Chicago Symphony Orchestra's 'First Hearing Program,' and it received an honorable distinction in the Rudolf Nissim Prize (2001). McFerron has been a composers fellow at the MacDowell Colony (2001), June in Buffalo (1997) and the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt (1999). McFerron's Stepping Through... was awarded first prize in the UMKC Concerto-Aria Composition Competition, and McFerron was also a finalist in the 1999 Salvatore Martirano Composition Contest and the 1997 South Bay Master Chorale Choral Composition Contest. McFerron's music has been performed on concerts and radio broadcasts throughout the U.S., Europe, and Cuba. He has received commissions from The Chamber Music Conference of the East/Composers' Forum, Thomas Clement, Andrew Lang, Sumner Academy of Arts and Science and the Metropolitan Youth Symphony.

Island (1992)

Island (1992) for flute and tape was initially inspired by Aldous Huxley's utopian novel of the same name, although now I think of islands in general. The tape portion of this piece was realized at Columbia University's Electronic Music Center, and utilizes a variety of digital and analog devices. Island was a second prize winner in the NACUSA young composers competition in 1993, and was also used the basis for a dance piece choreographed by the composer's wife, modern dancer Patti Kooyman.

Geoffrey Kidde is a composer and flutist. His concert works have been performed throughout the United States at such events and venues as the Bar Harbor Music Festival, SEAMUS, the SCI National and Regional Conferences, the National Association of Composers (NACUSA), Composers Concordance, The Now and Present Flute Seminar, The Aspen Music Festival, June in Buffalo, and many other settings. His compositions have won him recognition in the form of prizes (NACUSA National Young Composers Competition- Second Prize), fellowships, and grants, as well as critical praise from newspapers and journals. Commissions have come from the National Flute Association, the Stuart Marrs Percussion Ensemble, The Schnabel Duo, and the Bar Harbor Music Festival. He has composed a feature film score (Habit, a feature film by Larry Fessenden, available from Fox Lorber Video), orchestral works (his orchestral piece Quest is available on the MMC Label, MMC 2015), choral works (his Songs from William Carlos Williams has been recorded by the Gregg Smith Singers and will be available on the Living Artists Recordings label), chamber music, and a series of works for instruments and electronic tape. He currently serves on the music faculties of Hofstra University and Queensborough Community College. He has received graduate degrees in composition from Columbia University and New England Conservatory.

'fiction de l'absence' II

In many ways, the constellation of musical events in 'fiction de l'absence' II corresponds closely with the general mood of its predecessor (similarly based on impressions from Mallarmé's *Pour un tombeau d'Anatole*) though there are noticeable stylistic differences. The experience of loss addressed in Mallarmé's text (composed after the death of poet's infant son), while striking in its presentation, is an unfortunately ubiquitous one. The idea of approaching Mallarmé's thematic through traditional musical forms (dirge etc.) seemed altogether inappropriate. The text is jagged, lacking his usual eloquence and complexity of sentence structure—indeed, correctly formulated sentences occur infrequently in this poem. It is not a lament of beauty in any refined sense; rather, it is a breakdown, an image of a person incapable of comprehending quotidian experience in the absence of the deceased one. Thus, the initial conceptual challenge behind realizing this work and ultimately necessitating the technical procedures used involved exploring the different ways in which Mallarmé's *Trauerarbeit* could serve as a formal model for how the textual material could be employed to mirror the syntactic and psychological breakdown portrayed in the poem.

Consequently, *fiction de l'absence II* explores the various ways in which the spoken word (as a purely acoustic phenomenon) can be transformed to render audible the continuous breakdown of natural-language syntax into musical gesture. The work was composed from three recorded sources: a recitation of Mallarmé's text, a recitation of a single stanza from George Seferis' *Notias*, and a third track consisting of various vocal effects. Though not immediately associable with the Mallarmé text, I found Seferis' poem, resonant with the general "writing-to-the-dead" thematic of Mallarmé's work; musically it provided a variety of phonemes alien to the Latinate language of the French text, many of which (under transformation) resulted in the bell-like sounds resonating throughout.

'fiction de l'absence' II was realized December 15-16, 2000 in the University of Iowa Electronic Music Studios on a Mac mainframe, using Peak, Metasynth, and Pro Tools software.

Albin Read Jones (b. 1976) is a MA candidate in Music Composition at the University of Iowa. His former training includes a BA in Music and Philosophy from Marietta College; he has studied composition with William Buelow, Lawrence Fritts and Jeremy Dale Roberts. After graduating this spring, he will be continuing his studies at New York University's Graduate School of Arts and Science where he will pursue a PhD as a McCracken Fellow and a Langley Ryan Fellow in Music Theory and Composition.

STRATUM

The piano writing in *STRATUM* explores multiple layers of the register and rhythm. Also, I focused on sharp contrasts in dynamics, and on the exploitation of two pitch set-classes that interest me. Every sound in the tape part is derived from a recording session, which involved pianist Stephan Casurella and myself. The entire tape part, including mixing, was created using these samples and realized with CSound on a Macintosh computer. The tape part makes use of more ambient sounds at times when the piano is more active, and makes use of motion when the piano is more static.

Mike McFerron is an assistant professor of music at Lewis University in the Chicago area. He re-

Walt Disney World, the Berlin International Film Festival, the Society for Electro-acoustic Music in the United States National Conference, the Gamper New Music Festival, the College Music Society National Conference, the Kansas City Festival of Electronic Music, the Glassboro Center for the Performing Arts, Studio PANorama - San Paolo, Brazil, the CEAIT Electro-acoustic Music Festival, the Shy Anne Sound and Video Festival, the VII Annual Brazilian Electronic Music Festival, the ShortTV.com Film Festival, and the WHYY-TV (PBS) Independent Images Film Festival. A recent master's 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.

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.

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Arturo

Arturo was written based on an interview with a tarot card reader living in Denton, Texas. Arturo requests visitors to "...please let me answer the questions before you ask them", and claims that most times, he does. After years of palmistry and tarot readings, Arturo has interacted with many people and has learned many life lessons. This piece reflects some of his views on life and the casting of cards to reveal future possibilities. Arturo was composed in the Electroacoustic Studios at the University of Birmingham, England.

Elainie Lillios, active instructor, composer, and promoter of electroacoustic music, is Assistant Professor of Composition and Coordinator of Music Technology at Bowling Green State University in Ohio. She received a DMA in composition with emphasis in computer music media at the University of North Texas, with other degrees from Northern Illinois University and the University of Birmingham, England. Mentors in composition include Larry Austin, Jonty Harrison, Joseph Klein, Jon Christopher Nelson, and James Phelps. Her music has been performed widely and has been recognized by numerous national and international competitions and festivals including ASCAP/SEAMUS, CIMESP, Bourges, Russolo-Pratella, ICMC, and the GRM. She has recently received grants from the National Foundation for the Advancement of the Arts, Meet the Composer, the MidAmerican Center for Contemporary Music, the BGSU Technology Grants Fund, and the BGSU Faculty Research Committee. Elainie is Vice-President for Membership of SEAMUS and participates on the production team of the Canadian Electroacoustic Community (CEC). Her works are available on the Empreintes DIGITALes, SEAMUS, and Studio PANaroma labels.

Archetypal Infusion: MemEry2k

Archetypal Infusion: MemEry2k was commissioned by the Society for Electro-Acoustic Music in the United States (SEAMUS) with support from the American Society of Composers, Authors, and Publishers (ASCAP). The tape part was created in the Experimental Music Studios of the University of Illinois at Urbana-Champaign. The composer wishes to thank Ann Yeung and Scott Wyatt for their assistance in the completion of this piece.

Paul A. Oehlers completed his bachelor's and master's degrees in only four years time, becoming the youngest master's 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,

A large, expressive yellow brushstroke graphic that spans across the top of the page, partially obscuring the text below it. The stroke is thick and textured, with some darker yellow and black lines underneath, suggesting a layered or 'graffiti' style.

The Artists Association of Lewis University Present

DO THE EVOLUTION

Caterpillar Gallery

Nick Prohl is a senior at Lewis University and will graduate with a bachelor of fine arts degree with a major in Illustration as well as a minor in Marketing. He has been instructed by two fantastic professors, Paul Mitchell and Mark Swain for the last four years. Nick Prohl is also a member of the Lewis Scholar's Academy, has been a member of Lewis' Student Governing Board, has served as IFC President as well as President of Sigma Delta Fraternity, and has been a disc jockey at WLRA radio station. His artistic interests include cartooning, sequential art, computer graphic design, pop art, photo-realism, photography, painting and graphite drawing. In addition to being an Illinois State Scholar, Nick has won many awards including 1st place in the 1996 and 1997 St. Joseph Art Shows, winner of the 2001 Senior Departmental Award for Illustration, 3rd place in the 1999 Windows Magazine Competition, and the recipient of the 1999 and 2000 Scholar's Academy Mary Cassatt Award. Nick's artwork has been featured in the 2000 Windows Magazine, The St. Joseph, and the Lewis University Flyer. Nick is well on his way of reaching his career goal of becoming a cartoonist and publishing his own books.

Nick Prohl has put on display, in the Caterpillar Gallery, his collected works for from the last four years here at Lewis. These works include the satirical comics of Dork! County as well as several other projects Nick has worked on throughout his collegiate career. Everyone is welcome to come and enjoy the work during the weekend.

"If you had an Art Show... I'd look at yours!"

-Nick Prohl

SOME WORKS AT THIS ART SHOW MAY CONTAIN WORDS AND IMAGES OF AN EXPLICIT NATURE. PARENTAL GUIDANCE IS SUGGESTED.

Nick would like to thank Lewis University, his parents, the staff at the Philip Lynch Theatre, The Oremus Fine Arts Center staff, Paul Mitchell, Mark Swain and Br. James Gaffney for this opportunity.

The Artists Association of Lewis University Present

DO THE EVOLUTION

The Art of Nick Prohl

DO THE EVOLUTION
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APRIL 28 – MAY 12, 2001
In the Caterpillar Gallery in
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Come see the Artwork of Nicholas Prohl in the Oremus Fine Arts Center in the Caterpillar Gallery.

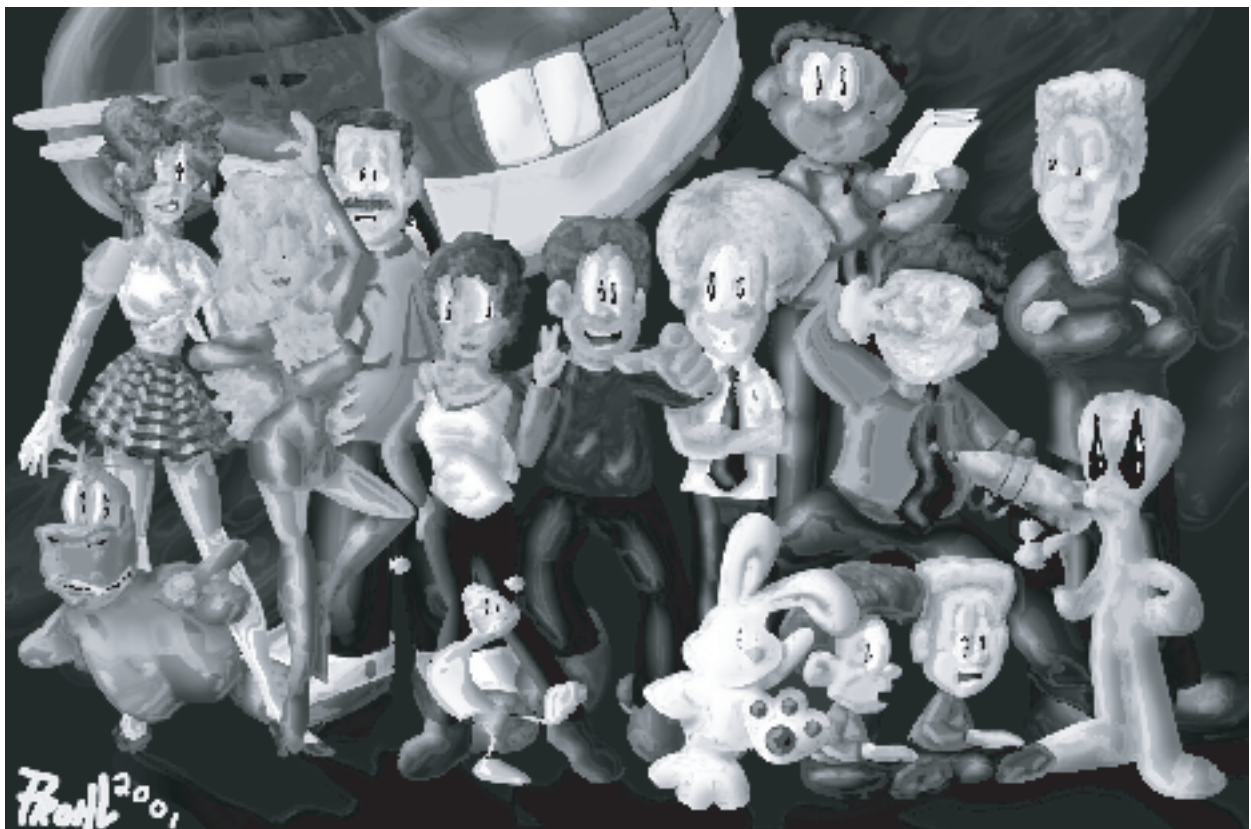
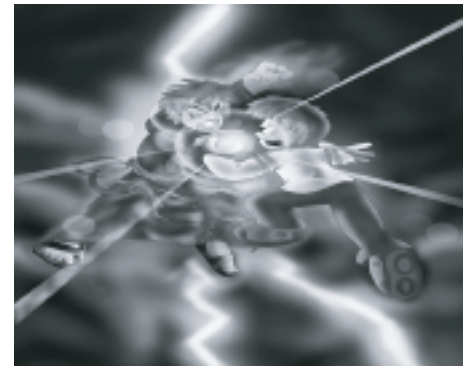
Nick Prohl is a graduating senior here at Lewis with a major in Illustration and would like all of you to come visit the show to catch a glimpse of his original work.



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Nick Prohl Photo Courtesy of Dork!
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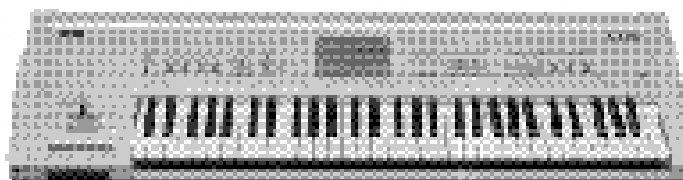
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Concert 4

Philip Lynch Theatre
Saturday May 5, 2001
8 pm

Tarogato! Larry Austin
Stephen Duke, soprano saxophone

Concerto No. 1 Greg Wilder
Greg Wilder, piano

Convergences David Taddie
Ann Yeung, harp

Hoe Don Malone
Don Malone, RealTimeMixer

Intermission

PANIC 2000 Frank Stemper
Kevin Lucas, percussion

In the Arms of Peril Scott Wyatt

In Bocca del Lupo James Mobberley
Jesús Florido, violin

Begun in Prague during the summer of 2000, Concerto No. 1 for piano and computer attempts to combine a modern musical aesthetic with aspects of composition commonly found in the traditional concerto. The computer assumes the role of a 19th century orchestra and maintains a clear sense of "contest" between itself and the performer. Throughout the work the computer frequently imitates the sound of an orchestra, however the effect is usually temporary and always defies the actual possibilities found in an average size ensemble. The computer-generated music of Concerto No. 1 was created using an Intel based computing system running linux, csound, and qrt (a recent linux port of Paul Lansky's rt for IRIX).

Greg Wilder has had works commissioned and performed by ensembles and musicians all over the world including conductor David Gilbert, the Cleveland Chamber Symphony, the Bicinia Trio, the University of Rochester Wind Ensemble, and the Interlochen Center for the Arts. His music has been performed in the United States, Canada, the Czech-Republic, Germany, Italy, Spain, and Estonia (including national radio and television broadcasts).

His list of awards and honors include those from the American Academy of Arts and Letters, ASCAP, Austin Peay State University, Britten-on-the-Bay, MTNA, the International Center for American Music, and Bowling Green State University.

Wilder began his musical pursuits at age of four. After years of piano study, he began composing his own works, which led him to receive a Bachelor of Music degree from Bowling Green State University in 1996. Currently, he is working toward the Doctor of Musical Arts degree in composition and piano at the Eastman School of Music in Rochester, New York.

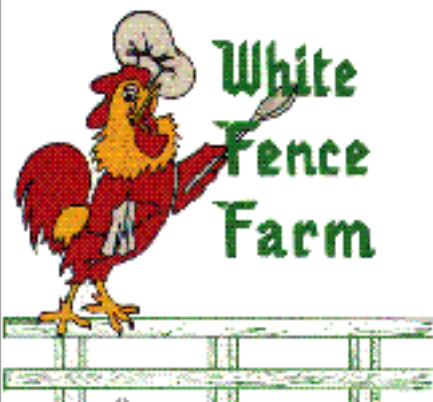
Mr. Wilder's composition teachers include Allan Schindler, George Rochberg, Robert Morris, Joseph Schwantner, Sydney Hodkinson, and Samuel Adler.

Tarogato! (1998)

Tarogato! was commissioned by concert clarinetist and tarogato performer Esther Lamneck. It is scored for solo tarogato (optionally soprano saxophone) and octophonic computer music on ADAT. The tarogato is an Hungarian folk woodwind (single reed) instrument developed during the 19th century and used as a dance instrument and outdoors for rallying troops in battle. Much of the material for both the score and the pre-recorded and synthesized/processed computer music derives from recordings of Esther's tarogato sounds and free improvisations, created in a collaborative session with the composer. The performer follows a through-composed, precisely timed score, which details the music read and improvised along with the taped computer music; the nature and notation of the events and music heard on the tape; and the patternings that inform and serve as models for the improvisations. The montage of sounds and music heard on the tape were all combined, mixed, processed, and married during the spring/summer of 1998 at the composer's computer music studio, "gaLarry", in Denton, Texas, using an SGI O2 computer and the software synthesis languages, csound and cmix. The computer music was completed between March and June, 1998, in the composer's studio, and the performance part/score was completed in July, 1998, during a month-long composer residency at the Rockefeller Foundation's Study and Conference Center in Bellagio, Italy. Computer music systems used included Paul Lansky's rt and cmix and the audio software editors and 8-channel digital i/o programs developed for the Silicon Graphics O2 computer with the SGI 8-channel digital i/o PCI, along with Doug Scott's move program on a NeXTstation.

Larry Austin (b. 1930, Oklahoma), composer, was educated in Texas and California, studying with Canadian composer Violet Archer, French composer Darius Milhaud, and American composer Andrew Imbrie. He also enjoyed extended associations in the sixties with composers John Cage, Karlheinz Stockhausen, and David Tudor. Since 1964, he has composed over seventy works incorporating electroacoustic and computer music media: combinations of tape, instruments, voices, orchestra, live-electronics and real-time computer processing, as well as solo audio and video tape compositions. Austin has received numerous commissions, grants, and awards, his works widely performed and recorded, including the 1994 premiere recording of Austin's complete realization (1974-93) of Charles Ives' unfinished *Universe Symphony* (1911-51). In 1996 Austin was awarded the prestigious

Magisterium prize/title for his work *BluesAx* (1974-75). Austin was a member of the former, and composer. journal, *SOURCE: Music of South Florida*, 1972-75. Austin resides with his studio, gaLarry, Austin recordings, writing, and Tokyo, and Europe.



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in, Bourges, France, work and influential 1958 to 1972, Austin is a conductor, perennial new music es of the University and directing extensive career in 1996, at of his Denton hours, performances, ties in New York,

and live, non-pitched percussion. At least for me, non-pitched percussion in shorter doses easily builds energy and emotion, but with the absence of familiar pitches, longer percussion pieces usually fail to relay an extended message. In PANIC 2000, nearly 13 minutes of drums, cymbals, gongs and other instruments, counterbalanced by, at times, very complex digital polyphony, create a density that will most likely be very demanding and challenging for your two little ears. The music is divided into four continuous sections of approximately three minutes each. 1. DIGI-SIREN: announcing the soloist's primitive métier; DIGI-BOP: a common ground between 1940's Bebop Jazz and 1960's Frequency Modulated sequences, including some asymmetrical exchanges that are strangely reminiscent to trading 8's; 3. GLI-DIGI-SANDO: some softer, cool lines, affected blue notes, with the soloist trying to swing; ELECTRO-BEAT: a finale, creating a fairly dense marriage between various genres of the 1960's pop world. In addition to all the obvious and subliminal influences that lead to this piece, the work of Elvin Jones and Ginger Baker deserve mention.

Frank Stemper's music has been performed throughout the United States, Canada and Western Europe; in more remote locations such as Budapest (Hungary), Tokyo (Japan), Bucharest (Romania), Riga (Latvia), Łódź (Poland); and by orchestras such as the Romanian Radio Orchestra, the Jugendsinfonieorchester Dornbirn, the Milwaukee Chamber Orchestra, the Illinois Symphony Orchestra, the Utrecht Conservatorium Orchest (Holland). He has received grants from the National Endowment for the Arts, the American Music Center, ASCAP, the New York Council on the Arts, Meet the Composer, the Rockefeller Foundation, etc., and has been awarded several Artist Fellowships from the Illinois Arts Council. Professional recordings are available on the Opus One, Advance and Stonehouse labels.

He was born in Milwaukee, Wisconsin, one of seven children of a Jazz Singer and a Psychiatrist. After early success as a Jazz Pianist, he earned degrees in Music from the University of British Columbia, S.U.N.Y. Stony Brook and the University of California at Berkeley, studying with Pianist Robert Silverman, Theorist David Lewin and Composer Andrew Imbrie, respectively. In addition, as a recipient of the George Ladd Prix de Paris, he spent two years on a Post-Doc in Paris, France. He is Professor of Music Composition at Southern Illinois University at Carbondale, where he coordinates computer music activities in the Center for Experimental Music, serves as Director of Graduate Studies and plays some Jazz.

In the Arms of Peril

As we proceed with our lives, hopes and dreams, and the daily ventures of life, we are at times exposed to increasingly dangerous provocations, threats and serious challenges. For some, the real issue is survival. In this composition, through the use of sonic environments and events, such confrontations are relived with the persistent search for threads of relief, from the shadow of being in the arms of peril.

This work was composed, designed and realized within the University of Illinois Experimental Music Studios specifically for multi-channel diffusion performance presentation.

Scott Wyatt serves as Professor of Composition and director of the University of Illinois Experimental Music Studios. Among other honors he has received, Wyatt was one of the winners of the Interna-

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. The tape part was done on computer using both purely electronic sounds and previously recorded harp samples, which were then altered via computer.

David Taddie, a native of Cleveland, Ohio, holds undergraduate and graduate degrees in composition from Cleveland State University and recently received his 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. He has received awards from the American Academy of Arts and Letters (a Charles Ives Scholarship), several composition awards from Harvard University, the Kaske Fellowship to the Wellesley Composers Conference, and in 1995 was named the Music Teachers National Association-Shepherd Distinguished Composer of the Year.

Hoe

For the last couple of decades my music has been based on live algorithmic electroacoustic performance. Lately I have been incorporating the live techniques of the DJ culture. This piece employs my algorithmic performance software and is mixed, scratched and processed in real time. It employs samples from various dance forms including Copeland's "Hoe Down" from the ballet Rodeo, Eifel65's club dance hit Move Your Body and Walt Solek's rendition of the Polka Krakowiak.

electroMuser Don Malone (aka Lone Monad) has pioneered live algorithmic performance techniques and a form of heuristic improvisation called aMente. He has mused in a varied assortment of venues including the streets of Chicago and Carnegie Hall. He is the Director of electroAcoustic Studios at the Chicago College of Performing Arts of Roosevelt University.

PANIC 2000

PANIC 2000 is an assault. First of all, it is very loud, not as loud as a rock concert, but similar in its intent to fill the hall with sound. Secondly, it is written as a duet between computer generated sounds

tional Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music Competition in Bourges, France, and a finalist in the 1989 Bourges Competition. He was the 1990 recipient of an Arnold Beckman Research Award for the development of digital timescaling applications, and among others, several 1996-00 grants for the development of a specific compositional and live performance methodology for eight-channel sound projection. He served as president of SEAMUS from 1989 until 1996. His compositions are recorded on CENTAUR, Library of Congress, MARK, OFFICE, SEAMUS, UBRES, and VERIATZA recordings.

In Bocca del Lupo

In Bocca del Lupo was composed during a year's fellowship at the American Academy in Rome, and is a companion piece to Soggiorno, also for violin and tape. The title means, "Into the Mouth of the Wolf", and is an Italian saying that is equivalent to our "Break a Leg", which is said in an encouraging way to actors and performers who are heading onto the stage. Indeed, the beginning of the piece bursts into life, much as an excited performer would take the stage, and the extensive use of tremolo recalls the combination of nerves and bravado that all of us face in performance situations.

The tape sounds consist entirely of violin samples recorded and stored on computer, then manipulated, edited, and mixed using Csound software. The resulting combination of live violinist and taped violin sounds takes on the character of a concerto for performer and him/herself, with a natural timbral unity between parts.

After the concert, meet the composers at a reception in the lobby of the Philip Lynch Theatre.

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Concert 5

Philip Lynch Theatre
Sunday May 6, 2001
10 am

Music Through Prisms

Mikel Kuehn

Family Stories: Sophie, Sally

Anna Rubin
Laurie Hollander

A Mind That Goes Out to Space

Christopher Weise

Dialogue for Performer and Computer

John Leisenring, performer
James Mobberley, computer

James Mobberley

Anna Rubin, Ph.D, composes instrumental and computer-generated music with a special interest in baroque instruments, often amplified and modified, as well as tape works combining narrative and synthesized sound. Her work has been performed internationally and she is the recipient of fellowships from the Ohio Arts Council (2000), New York Foundations for the Arts (1994, 1988) and commissions from the New York Council for the Arts, New American Radio, WNYC Radio, The Bowling Green State University Music at the Forefront Series, and such performers as Thomas Buckner, F. Gerard Errante and Isabelle Ganz. Her work is recorded on the Neuma, Sony and SEAMUS labels and she is published by Leisure Planet. She is currently on the faculty of Oberlin College Conservatory of Music, teaching composition and electroacoustic music. Current projects include works for amplified baroque oboe, baroque flute duo and a project in collaboration with flautist Fiona Wilkinson on the subject of landmines with live electronics and tape.

Laurie Hollander composes computer-generated music. She has studied at both Princeton and Yale Universities. Recent performances have occurred at the SCAN Festival (Small Computers in the Arts), Franklin Institute of Philadelphia; Yale School of Music; Concordia University Electro-Acoustic Series, Montreal; SEAMUS (Society for Electro-Acoustic Music) Conference, Dartmouth; Princeton University, and in Berlin.

A Mind That Goes Out To Space

I have been privileged to teach at a Southern, historically African-American institution this academic year. *A Mind That Goes Out To Space* was inspired by responses to this situation: my own, and those of my students. In one class, I introduced my students to many varieties of new music - their first exposure to these genres and composers. Their almost unanimously positive reaction seemed to suggest a profound sensitivity to and appreciation for creativity and imagination. Whether this response stems from having learned in an environment highlighted by African-American traditions or from coincidence, I do not know; but the subject seemed worth exploring, artistically and socially.

With the enthusiastic participation of four individuals, we have together sought to examine music and more general, societal issues regarding the participation of African-Americans (or the relative lack thereof) in experimental and electro-acoustic music (and beyond), from the perspectives of these young, but intrigued and aspiring, composers. *A Mind That Goes Out To Space* highlights snippets and synopses of comments and discussions expressed in our classes (as well as moments of playing, text-painted by the only instances in this work of effects processing applied to the voices).

A Mind That Goes Out To Space comprises three timbral layers: vocal commentary, synthesized/pitched sounds, and assorted objets trouvés (originally, recordings of the SRT office and corridor noises). The bits of narrative are interspersed with the synthesized information; both override, or interrupt, the more continuous layer of (mangled) University environmental sounds. Composed specifically for an 8-channel environment, structurally significant (and not so significant) sounds, events, groups, and moments are distributed within carefully schemed assortments of spatial locations. The overall shape of the piece is highlighted by a considerable *accelerando*, of musical as well as spatial activity, during the latter part.

Featured are the recorded voices of Kodi Owens, Germaine Layton, Kelland Drumgoole, and Tisha

Music through Prisms

Music through Prisms, for 2-channel tape, was inspired by a vision of applying a light prism to sounds. The prism, a triangular or hexagonal piece of glass, is used to disperse or “split” a light wave into its representative spectrum or constituent colors; hence, the “rainbow” effect that occurs when it is subjected to white light. As sound and light are in a sense the same material (waves) — although their physical quanta are different — what would be the effect of passing sound waves through prisms? The “prisms” in this sense are processes that in some way alter or transform the original sound’s spectrum. Just as glass prisms are capable of breaking white light into all of its representative colors, these musical prisms break, extract, and isolate or recombine elements of the source’s sonic spectrum. In many cases, this entirely distorts the original sonic identity of the source. Over the course of the work’s twelve-and-a-half minutes, a metamorphosis occurs in which the source material (the music that is fed into the prisms) is gradually revealed. The food for the prisms are four previous works of mine, two acoustic: Fünf Parabeln for soprano and chamber ensemble, and Between the Lynes for flute, cello, and piano; and two electro-acoustic: Diaspora (electronic), andremembrance of things past... (a text-sound composition based on a recitation of Shakespeare’s Sonnet XXX).

Mikel Kuehn received degrees in composition from the Eastman School of Music (Ph.D., M.A.) and the University of North Texas (B.M.). A student of Samuel Adler, Cindy McTee, Robert Morris, Joseph Schwantner, and Phil Winsor, he 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 through Prisms was a finalist in the 2000 Luigi Russolo competition (Italy) and his trio Between the Lynes, for flute cello and piano, has been described as having “sensuous phrases ... produc[ing] an effect of high abstraction turning into decadence” by author and New York Times critic Paul Griffiths. His works are regularly performed at international venues in both the acoustic and electro-acoustic mediums. Kuehn is a member of the composition faculty at Bowling Green State University where he directs the New Music Ensemble and is the Composition Area Coordinator.

Family Stories: Sophie, Sally

Family Stories: Sophie, Sally was co-composed by Anna Rubin And Laurie Hollander. It is a text/sound piece using narrative, sampled ambient sounds and computer-generated music. It tells the story of Anna Rubin’s mother, Sophie Rubin, the child of Russian Jewish immigrants in Atlanta. Because Sophie Rubin’s mother became ill and then died when she was seven, she was raised by an African-American woman, Sally, who had been hired by the family to care for the children. The racism and anti-Semitism in early 20th century Atlanta are the atmosphere in which this story of a child’s unbearable loss—the death of her birth mother and then the leaving of her surrogate mother— is told. The text was written by Anna Rubin with help from actress/choreographer Aleta Hayes who portrays Sally in song and text.

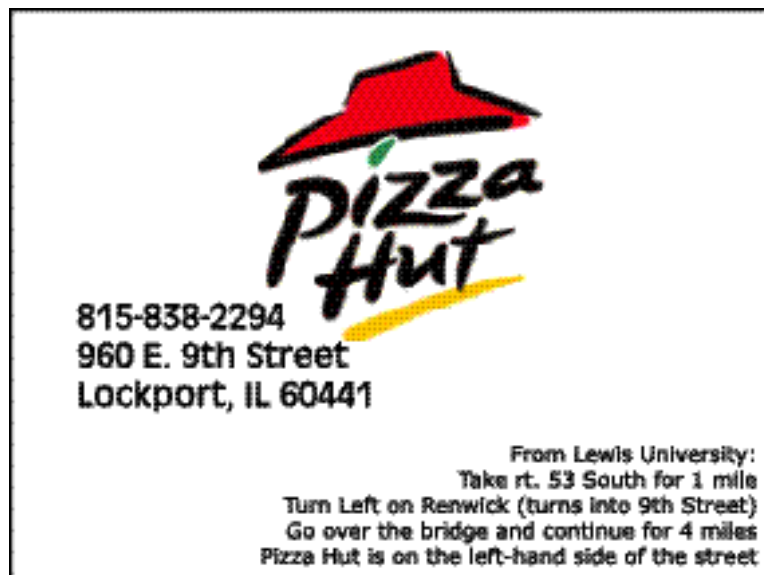
Arnold.

Originally from Milwaukee, Wisconsin, Christopher Weise currently directs the Sound and Recording Technologies program at the University of Arkansas at Pine Bluff, where he teaches Music Technology, Theory and Composition courses. He earned his D.M.A. in Composition and Theory from the University of Illinois at Urbana-Champaign (1997); his M.M. and B.F.A. degrees were completed at the University of Wisconsin-Milwaukee. Weises music has been heard at various locales around the United States, and on CD; he is an active member of SEAMUS and other organizations.

In his other life, Weise is a likewise active father of three, and husband of one. Sheryl, Phillip, Joe, and Zach are foremost in his heart, if not always on his calendar.

Dialogue for Performer and Computer

This work attempts to define, by example, the inherent discontinuity that exists between silicon- and carbon-based life forms. If desired, the audience can, at the end of the performance, determine which is superior. Or not. Whatever.





Lecture Recital

Ives Hall
Saturday May 6, 2001
1 pm

Abstract

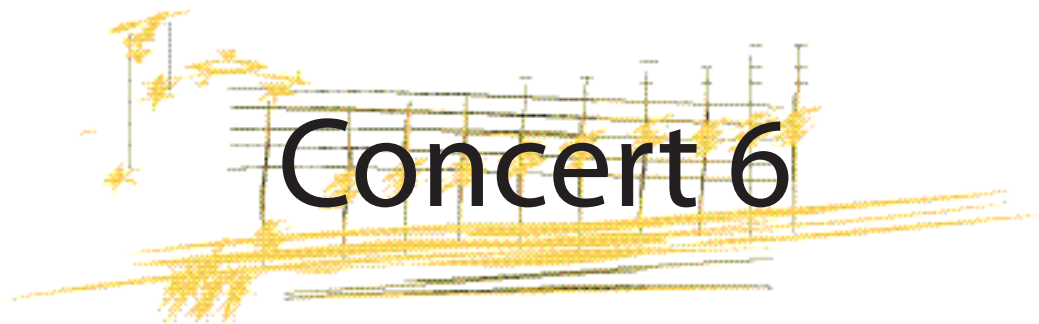
Presentation of the Presence II double CD

by Martín Fumarola

Associate Composer of the LEIM of the National University of Cordoba

PRESENCE II is the second self-funded CD project of the CEC (Canadian Electroacoustic Community) and *PeP*, the Productions electro Productions crew of the CEC. PII has a very broad international orientation: there are composers from 13 countries, and all styles of electroacoustic music are present in it: computer music, soundscapes, musique concrete-like, acousmatic music, "classical" electroacoustic music, etc. Some of the most impacting PII tracks will be played as part of this presentation as well as there will be a detailed explanation of the production environment and the impact on the international electroacoustic community. Performance of pieces by Adrian Moore, Ian Chuprun, Chin Chin Chen, Jorge Antunes, Martin Fumarola, Annette Vande Gorne, Steve Bradley, Thomas Gerwin, Sylvi MacCormac, and others, will be part of the CD presentation.

Martín Fumarola is an Argentinian composer with a special interest in electroacoustic and computer music. His electroacoustic music is regularly performed in international festivals and concert series in Europe, the USA, Canada, Latin America, and Australasia. He is currently an Associate Composer of the LEIM of the National University of Cordoba.



Concert 6

Philip Lynch Theatre
Sunday May 6, 2001
2 pm

Hanging with Clifford
I. Rhapsody
II. Confluence

James Caldwell

Bruce Briney, trumpet

Path of Iron

Alicyn Warren

Upright Position

Scott Krecji

Into the Maelstrom
Caution to the Wind

James Mobberley

Haysun Kang, piano

Hanging with Clifford

Hanging with Clifford. Clifford Brown. Iannis Xenakis. Max Roach. Conlon Nancarrow. Charlie Parker. Tangerine Dream. György Ligeti. Kenneth Gaburo. Toru Takemitsu. Post. We're just hanging out.

James Caldwell is Professor of Music Theory and Composition at Western Illinois University. For more than a decade 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. His writing on music has been published in *Journal of Music Theory Pedagogy*, and *ex tempore*.

Path of Iron

The title of this "train fantasy" is a too-literal translation from the French for "railroad" (*chemin de fer*), and refers back 50 years, to the very beginnings of composition with recorded sound: Pierre Schaeffer's 1948 trip to the train station.

Two railroad lines crisscross Charlottesville, Virginia, marking the Town with a huge X. Several times each day, trains rumble through the valley near our house and continue on, passing right through the center of town. Besides these slower Charlottesville trains, "Path of Iron" also includes train recordings from New York and New Jersey, where I lived before returning south. The train announcement was recorded in New York City's Penn Station; the two conversational voices are those of myself and John Gibson.

The piece was completed in the summer of 1999 in the composer's home studio and at the Virginia Center for Computer Music, on a PII machine running linux, with RTcmix software.

Alicyn Warren is a composer who also writes about electronic and film music. She is a graduate of Columbia University and Princeton University, where she earned a doctorate in composition. She has received grants and prizes

from the National Endowment for the Arts, the American Musicological Society, the Mellon Foundation, and the Bourges Concours International de Musique Electroacoustique (two prizes, 1991 and 1999). Her works have been performed and broadcast in the US, the UK, Canada, Latin America, Africa, Asia, and Europe, and are recorded on the Centaur and Le Chant du Monde labels. She has recently completed a book manuscript entitled *Hearing Fictional Worlds: Opera, Cinema, Soundplay*.

Alicyn Warren has taught computer music, composition, and film music at Columbia University and at the University of Virginia, where she is Assistant Professor and Associate Director of the Virginia Center for Computer Music.

Into the Maelstrom

Into the Maelstrom was commissioned by pianist Barry Hannigan as a companion piece to *Caution to the Winds* (1987), the composer's first work for piano and tape. As in *Caution*, the tape part of *Into the Maelstrom* is constructed entirely from piano tones, which were subjected to various transformations using CSOUND software on a NeXT Station 250 computer.

It is my tenth such work (soloist with tape) and I find the process as inspiring now as I did with the first work in 1982. The combination of live performer with a tape accompaniment which has the same timbral basis creates a performance situation rather like a concerto, but with an invisible orchestra of multiple instruments of the same kind as the soloist, or perhaps more intriguingly, a concerto for performer and him/herself, or selves...

The title was added at the end of the composition process, and was chosen for several reasons. First, *Caution to the Winds* was a furious piece, and implied all sorts of furious natural phenomena, and the new work showed similar tendencies from the outset. I wanted to maintain the link to wind and weather in any case, but during the writing of *Into the Maelstrom* there occurred a seemingly endless set of human and natural disasters, beginning with the Los Angeles riots and continuing with hurricanes Andrew and Iniki, tornadoes in Wichita and Fort Worth, and, as of the evening of this writing, the continuing famine in Somalia, unrest in Bosnia, and earthquakes in both South America and Egypt. The word maelstrom means whirlpool or something like a whirlpool—given the continuous whirling chaos and confusion in the world, and given the fact that composers and other artists create work that is the product of their experience, I have little doubt that the furious materials which pervade this piece had their origins at least in part in these great events.

It is equally possible, I suppose, that I have merely been responding to and describing the increasing levels of chaos which occur when young children enter one's life...

Caution to the Winds (1987)

Caution to the Winds is dedicated to pianist Richard Cass, who premiered the work in January, 1988 in Kansas City. It is the fifth in a series of works which combine a solo instrument with an electronic tape accompaniment comprised only of sounds derived from the solo instrument itself. The piano sounds were recorded by Richard and myself, were sampled into a computer music instrument, and were edited and combined to form the tape part.

The work was commissioned by the Missouri Music Teachers Association, as a part of the commissioning program jointly sponsored by the Music Teachers National Association. It was subsequently chosen as the winner of the national competition, earning the title of Distinguished Composer of the Year for the composer in 1988. *Caution to the Winds* is programmatic only in the broadest sense; the title makes reference to the raw energy that is a major part of the musical arsenal to be found both in piano music and in electronic music, and reflects the free quasi-rhapsodic nature of the work.

Upright Position was composed at the Center for Experimental Music and Intermedia studios at the University of North Texas. This composition makes use of a variety of synthesis techniques utilizing sounds from commercial airlines as the source material. It is both an external and abstracted view of a commercial flight... but without any peanuts. Would you believe they were out!?

Scott Krejci is an electroacoustic composer currently pursuing his doctorate in computer music at the University of North Texas. He has taught composition, computer music and given lectures on electroacoustic music at the Red River Arts Academy in Oklahoma, Southern Illinois University at Carbondale and the University of North Texas where he holds the Teaching Fellowship for the Center for Experimental Music and Intermedia. He recently won an honorable mention and performance at the Midwest Composers Competition in Illinois. Both his acoustic and electronic music have been performed throughout the United States.



Performer Biographies

Lawrence Axelrod has been able to present himself as composer, pianist and conductor over the past few years. His work *River of Words*, for soprano solo, chorus and instrumental ensemble, was premiered by the Fairfield County Chorale (CT) on March 3, 2001 with music director Johannes Somary conducting. He was invited to perform a piano recital as part of the Eighth International Festival of Electroacoustic Music to be held in Havana, Cuba in March 2000, for which he received a grant from Arts International. Two piano pieces and one vocal chamber work were included in the Spring Festival of New Music at the University of New Mexico in March 2000. His work for orchestra and tape, *Cassandra Speaks*, was premiered by the San Jose Symphony (CA) in June of 1999 with music director Leonid Grin conducting. This work was previously recorded by the Slovak Radio Symphony Orchestra, Szymon Kawalla conducting. *Still Life with Sea and Whales*, a work for soprano, flute and two guitars has been released on the CRS label. His six *Diary Pieces* for string quartet were performed by the Composers' Concert Society of Edmonton (AB, Canada) on their Fall 1997 festival. Three Homages for brass quintet was performed at the MusicNinetySeven Festival at Cincinnati Conservatory in June 1997. The *Psalm/Tocatta* for chorus, soloists, brass, percussion and harp was premiered by the Taghkanic Chorale in New York in December 1997, and *Antártica* for soprano and chamber ensemble was premiered at the Ernest Bloch Festival in Oregon in July, 1996.

Mr. Axelrod has attended composition residencies at the Yellow Springs Institute, June in Buffalo Festival, the Charles Ives Center for American Music, the Ernest Bloch Festival, twice at the Atlantic Center for the Arts and twice at the Oregon Bach Festival. He also taught composition and performed at the Dutch Summer Seminar in 1993 in Amsterdam. Mr. Axelrod was a founder and past chairperson of the Chicago Composers' Consortium, on whose concerts many of his choral, solo vocal, chamber and solo works were premiered or performed. His teaching experience includes three years at the Music Center of the North Shore in Winnetka, IL, where he gave two piano recitals as part of the Sundays at Seven concert series, and at the Santa Fe Community College, Renasan and Plaza Resolana. Mr. Axelrod has given several solo piano recitals throughout the United States each of the last five years, concentrating on Twentieth Century and contemporary works.

Lawrence Axelrod received his undergraduate degree from Amherst College and a Master of Music Degree in orchestral conducting from Northwestern University. Past teachers have included M. Lewis Spratlan, Lukas Foss, Karel Husa, Judith Weir and George Crumb (composition), Harold Aks, Murry Sidlin, Pierre Dervaux, Herbert Blomstedt and Daniel Lewis (conducting) Lory Wallfisch, Clara Siegel and Deborah Sobol (piano) and Patric Marks and Steve Landsberg (sitar).

Bruce Briney received his musical education from the University of Illinois and Northwestern University, where he earned a Bachelor of Music and Master of Music Degrees respectively in Trumpet Performance. He has completed a DMA in Performance at Northwestern. His primary teachers in-

clude David Hickman and Vincent Cichowicz. As a Doctoral Candidate at Northwestern, he studied conducting with John Paynter and Victor Yampolsky. He has recorded with the Crystal, Koss, Premiere and RMC record labels. Mr. Briney has also presented clinic-concerts on brass playing at the International Trumpet Guild Convention (1994, 1987), the International Trombone Workshop (1988), the New York Brass Conference (1989), the Mid-West Band and Orchestra Clinic (1986) and the Texas Music Educators Convention (1993). His articles on the historical development of the trumpet are published in the Journal of the International Trumpet Guild.

As a trumpeter, Mr. Briney is member of the Quad Cities Symphony, the Knox-Galesburg Symphony and has performed with the Savannah Symphony Orchestra, the Peninsula Music Festival (Door County, WI), the Civic Orchestra of Chicago, and the Spoleto Festival Brass Quintet. Mr. Briney has taught trumpet at Roosevelt University, Bradley University, and is currently Associate Professor of Trumpet at Western Illinois University.

Saxophonist Steve Duke has a broad range of performing experience throughout the United States and in Europe — from Jazz at the Spoleto Festival to the Synthese Festival in Bourges, France. The New York Times describes his performance as “gorgeous tone....supple fluidity.” Recently, Duke has collaborated with composers in the commissioning of numerous works of real-time computer/acoustic interactive music, including; Larry Austin at the Center for Experimental Music and Intermedia at the University of North Texas, Cort Lippe at the Hiller Computer Music Studios at University at Buffalo-SUNY, Zack Settel at McGill University in Canada, and James Phelps at the Northern Illinois University Computer Music Studio. In addition to computer/acoustic works Steve Duke has premiered numerous acoustic solo pieces for saxophone including works by Dexter Morrill, William O. Smith, Les Thimmig, Jan Bach and Robert Fleisher. From 1982 to 1996 Duke performed and recorded duo improvisations in jazz and contemporary music with pianist/composer Joseph Pinzarrone. Duke’s solo recordings include releases on Sony/Columbia, the CDCM Computer Music Series on Centaur, and GMEB/UNESCO/CIME (France). In addition to his work in contemporary music, Steve Duke is widely recognized for his development of learning how to reduce tension in performance as well as for the articulation of cross-over style techniques. He received his Bachelor of Music and Master of Music degrees from the University of North Texas and is a Guild Certified Feldenkrais Teacher. Mr. Duke has served on the School of Music faculty at Northern Illinois University since 1980 and currently holds the position of Presidential Research Professor.

Angelo L. Favis earned both the B.M. and M.M. degrees in Guitar Performance under Lawrence Ferrara and David Tanenbaum at the San Francisco Conservatory of Music. While there he became a prizewinner in many competitions, most notably the 1990 American String Teachers Association National Solo Competition and the Eighth International Solo Competition sponsored by the Guitar Foundation of America. Dr. Favis has been an active performer of solo and chamber music in the East, West, and Midwest, giving recitals in New York City, Los Angeles, the San Francisco Bay Area, Alabama, and throughout the state of Illinois. He was featured at Alice Tully Hall in Lincoln Center with the Little Orchestra Society of New York, and in 1995 was one of six performers chosen to play in a special masterclass taught by Julian Bream in New York City. A fan of new music for guitar, Dr. Favis has given the world premieres of several works, including Laura Schwendinger’s *Petit Morceau*,

Douglas Johnson's Ten Miniatures for Guitar, and Matthew Halper's Sonata for Flute & Guitar. With the help of a grant from the D'Addario Foundation for the Performing Arts, he commissioned and conducted the world premiere of Dusan Bogdanovic's Codex XV 323a for guitar orchestra at the 1998 Mid-America Guitar Ensemble Festival held at Illinois State University.

Born in Venezuela, Jesús Florido started playing the violin at age 7. He studied with Eligiuz Stoinsky, a former student of the great Leopold Auer. Playing in the Youth Orchestra and a string quartet within the following two years, music took a primary role in his life. He performed on national tours with his string quartet and as a guest soloist with many orchestras across Venezuela.

In 1985, he spent his summer studying with the prestigious teacher Margaret Pardee at the Julliard School in New York. After her words of encouragement, he was determined to become a professional violinist. While on a U.S. tour with a Venezuelan Orchestra in 1987, he met Joseph Gingold and Lawrence Shapiro. He played in masterclasses for both of them, which resulted in an invitation to continue violin studies in the U.S.A. In 1990, Mr. Florido was awarded a full tuition scholarship to study with Lawrence Shapiro and Dr. Davis Brooks at Butler University in Indianapolis. He has performed in masterclasses for Itzak Perlman, Yo-Yo Ma, Cho Lian Lin, Vladimir Spivakov, Yossi Zibony, Pepe Romero, Shlomo Mintz, Paul Neubauer, and many others.

All these experiences, plus a major influence from his father, has helped him become a musician with a wide range of taste and vision. His influences have taken him into exploring other styles of music other than concert repertoire. Jazz, World Ethnic, Folk, Electronic, and Latin American have served as major inspirations on his playing. He teaches Latin American fiddle music at the Mark O'Connor Fiddle Camp in Nashville, TN during the summer, and he has toured with major popular artist such as Whitney Houston, The Moody Blues, Roger Daltry, Robert Plant and Jimmy Page, Yanni, and Mannheim Steamroller. On a recording side, he has recorded with the Paula Mengarelli Band, the Kozlick Jazz Quartet, and other commercial recordings. Currently Mr. Florido divides his time between a Classical Piano Trio, a Jazz Quartet, a Latin Fusion Ensemble, and teaching at Lewis University as an adjunct faculty in Violin. He still likes to play chamber music when invited to join other groups — this remains his first love. He and his wife Emma live in Bolingbrook, IL, where they share their house with their beautiful labs Tory and Levi.

Haysun Kang has performed frequently as soloist with orchestras such as the Chicago Chamber, Northwestern University Symphony Orchestra, Northwestern University Philharmonic Orchestra, Lewis University Symphony Orchestra, Kankakee Valley Symphony Orchestra, and the Metropolitan Youth Symphony Orchestra. Furthermore, she has appeared in solo recital at Weill Hall of Carnegie Hall and performed live on WQXR-FM radio in New York.

Ms. Kang has been a winner in numerous competitions: the Frinna Awerbuch International Piano Competition in 1987, the 1988 Young Artist Association International Competition, the 1990 Verna Ross Orndorff Austrian-American Music Award, the 1991 Cliff Dwellers Arts Foundation Award, the 1994 Hoverson Piano Award, and the Nineteenth Grace B. Small Award in 1995.

Ms. Kang is currently completing her Doctor of Music degree in piano performance at Northwestern University. Her past and present performance teachers include Dr. David Kaiserman at Northwestern University, Julian Martin at Peabody Conservatory of Music, Dmitry Paperno at DePaul University, Alexis Golovin at the Mozarteum Academy in Salzburg, Austria, and Jin-Woo Chung at Seoul National University in Seoul, Korea.

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

Kevin Lucas is a national renown percussionist and marimba player. His honors include placing 2nd in the nation for solo percussion at the 1997 Music Teachers National Association collegiate performance competition. He was a member of the Madison Scouts Drum and Bugle Corps from 1992-1994, where he helped earn the DCI World Championship for the percussion ensemble caption in 1994. Kevin was also the 1994 Drum Corps Midwest Individuals Keyboard Champion, and has won three State of Illinois composition contest through MTNA (1995, 1997, 1998). He has won concerto contests and played as a soloist with the respective orchestras at Illinois State University and Southern Illinois University.

Lucas is endorsed by Mike Balter Mallets and is a Reception Records performing artist. His greatest honors have spurred from the formation of his rock ensemble The Dead Musicians Society, which has performed at the prestigious St. Louis Art Fair, and has received critical acclaim, including a rave review in The St. Louis Post Dispatch. Two years ago, the group were interviewed and featured live on National Public Radio. They have had radio play on countless radio stations, including classical and alternative rock stations. The group was the opening act for legendary electric bassist Victor Wooten and has also headlined the prestigious Sheldon Concert Hall in St. Louis. The Dead Musicians Society has been featured performers at both the Missouri and Illinois Days of percussion for the Percussive Arts Society. Kevin has released two CD's with his group and is currently working on a third, and he has also just been accepted to the 2001-2003 Arts Tour Roster for the Illinois Arts Council. Kevin has a bachelor of Music degree from Illinois State in percussion and a master of Music from Southern Illinois University.

Kimberly McCoul Risinger is the Professor of Flute at Illinois State University and performs with the Sonnorics Woodwind Quintet. Ms. Risinger was the guest soloist at the Ars Vitalis New Music Forum at Kean University in April, 1999. She performed on the New Sonatas Concert at the 1997 NFA Convention in Chicago and soloed at the National Composer's Symposium at MIT in October, 1997. Ms. Risinger won first prize in the 1995 Washington Flute Society's Mid Atlantic Young Artist Competition and second prize in the 1996 Myrna Brown International Flute Competition. She was the principal flutist in the Washington Bach Sinfonia (1994-96) and in performances and CD recording of An American Requiem with the Mormon Tabernacle Choir at the Kennedy Center and in New York City. She has made a CD recording of Daniel Bukvich's Surprise, Pattern, Illusion with the Illinois State Wind Symphony. She has performed solo and chamber concerts throughout the Midwest and East Coast. She completed a Doctor of Musical Arts Degree at the University of Maryland in May, 1999. She received her M.M. from Illinois State University and her B.M. from the College of Wooster.

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 and has performed throughout the United States and abroad, including world premiere performances at the 2000 World Saxophone Congress, the 2000 National Flute Convention, and the 1999 World Harp Congress. She has performed her transcription of the "Goldberg Variations" at Carnegie Hall as a winner of Artists International and has recorded for the Fons and Cadenza labels. She is currently on the Board of Directors of the American Harp Society and serves as correspondent for the U.S. to the "World Harp Congress Review" that has recently published her series of articles on gender and the harp. She received her doctorate, Artist Diploma and bachelor's degree with highest distinction and honors as an Arthur R. Metz scholar from Indiana University where she studied with Susann McDonald. She is currently Assistant Professor of Harp at the University of Illinois at Urbana-Champaign.



Special Thanks

Without the help of these people, Electronic Music at Lewis - 2001 Festival would not have been possible: Please extend your appreciation to them.

Br. James Gaffney - President, Lewis University
Katherine Delaney - Dean, Arts and Sciences College
Lawrence Sisk - Chair, Music Department

Jack Logan
Nancy Hanley
Mona LaMontagne
Keith White
Haysun Kang

Don Smith
Lisa Salazar
Thomas Manion
Harold McCay
Anne McFerron

Brookdale Music
Laura Kiran
Jesús Florido
Jo Ellen Slowik
Milton

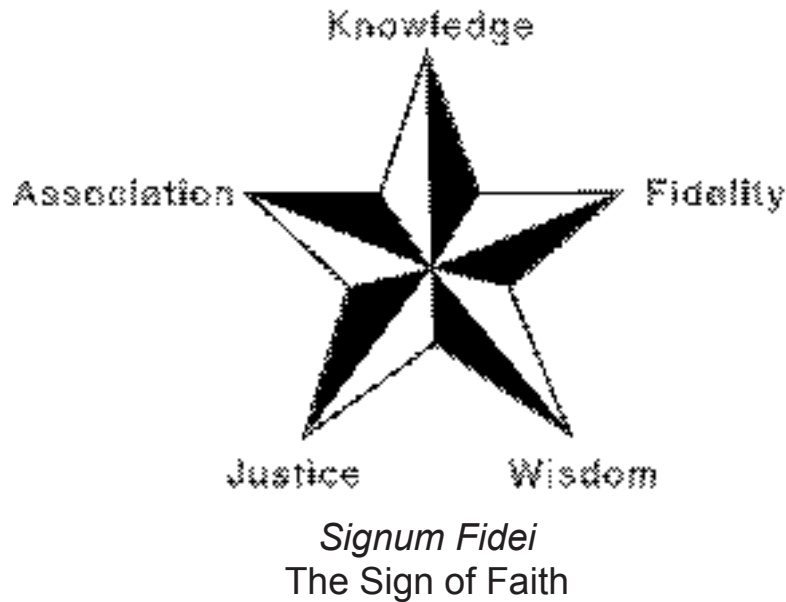
Alexis Widlak
Mark Quathammer
Holly Keenan
London Donlow
Matt Fenton

Lewis University Students
Johnyce Ware
Todd Chermak
Paul Krynski
André Herring
Lynnette Lattimore

Kyle Stilwell
Ann Halper
P.J. Malin
Kwesi Grant-Acquah Jr.
Randy Rehacek

The Mission Statement of Lewis University

Faithful to the Lasallian Heritage in Catholic Higher Education



Lewis University, guided by its Catholic and Lasallian heritage, provides to a diverse student population programs for a liberal and professional education grounded in the interaction of knowledge and fidelity in the search for truth.

Lewis promotes the development of the complete person through the pursuit of wisdom and justice. Fundamental to its mission is a spirit of association which fosters community in all teaching, learning and service. These distinctive values guide the University in fulfilling its mission:

- **Knowledge**

The result of a lifelong pursuit of learning fostered through creative and critical interaction in a community of learners.

- **Fidelity**

The spirit which recognizes God as ultimate reality, unifying the diverse forms of knowledge in the pursuit of fullness of truth, while recognizing the diversity of human experience.

- **Wisdom**

The result of the integration of reflection and action developed through higher learning throughout all of life.

- **Justice**

The affirmation of the equal dignity of every person and the promotion of personal and social responsibility.

- **Association**

The process of forming a community of mutual respect, collegiality, collaboration and service.

The word “Lasallian” in our mission statement is a reference to St. John Baptist DeLaSalle, who founded the Christian Brothers, a religious teaching order of men. The Sign of Faith (Signum Fidei) is part of the seal of the Christian Brothers.