

ELECTRONIC MUSIC



M I D W E S T

*Invitational
mini-festival*

March 11, 2010

Lewis University

ELECTRONIC MUSIC
EMM
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Dear Friends,

As we celebrate EMM's 10th anniversary, I am thrilled you have chosen to be a part of the first EMM Invitational mini-Festival. Welcome! We are truly excited about this opportunity to present a one-day festival of electroacoustic music.

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

I believe that today's concerts will be extraordinary. With your help, we've been presenting EMM for 10 years. Your contribution to the festival has given everyone in attendance insight into the current state as well as the future of this ever-developing field of expression. Thank you for your contribution.

I am delighted that you have chosen to join us this year at Lewis University, and I hope that you have a wonderful time during your stay.

Sincerely,



Mike McFerron
Lewis University



Concert 1

Philip Lynch Theatre
2pm

Phimphony II. A Momentary Lapse of Disturbance	Ian Corbett
Hospício É Deus: Astros	Timothy Ernest Johnson
It only needs to be seen Timothy Ernest Johnson, guitar	Kyong Mee Choi
Blue Jaunte (whispers of Gouffre Martel)	Jay C. Batzner
The Pornography of Unfettered Optimism	David McIntire
Texturologie 9: Phacelia James Caldwell, performer	James Caldwell
Autosquish	Timothy Ernest Johnson
Tranquility	Kyong Mee Choi
Steady State Universe	Aaron Kristen Johnson
Silica	Jake Rundall
Shiny	Jay C. Batzner

Ludwig Van Halen

In many ways, I think this is one of the best pieces I've ever composed.

Hospício É Deus: Astros

This work is from a series of works inspired by the writing of Brazilian author Maura Lopes Cançado, specifically her book *Hospício É Deus* (Diário I). The title of this book translates to "The Asylum is God." It relates her experiences while interned at the Gustavo Riedel psychiatric hospital in Rio de Janeiro in the years 1959 to 1960. The book is written in the form of a diary and explores themes of human tragedy, poetry and eternity. *Astros* is a reference to a conversation the protagonist has with another (mentally ill) patient in the hospital in which he says "...Your eyes are mortal and extinguished. Mine are stars. I see where your thought doesn't reach. From what planet do we know each other?"

It only needs to be seen

This piece is inspired by the Steve Hagen's saying, "Truth does not need any explanation. It only needs to be seen. The only way we can be free in each moment is to become what the moment is." I want audience to experience to be the moment through the stream of sound that does not need any explanation but only needs to be heard.

Blue Jaunte (whispers of Gouffre Martel)

The inspiration for this work comes from Alfred Bester's sci-fi classic *The Stars My Destination*. Gully, the anti-hero of the story, is taken to the prison Gouffre Martel, a place of total darkness and isolation. Many inhabitants of the prison become mad within this total isolation and end their lives with a "blue jaunte" in which they teleport themselves into nothingness (teleportation is a common inherent skill in Bester's book and the total darkness of Gouffre Martel prevents the prisoners from successfully teleporting to freedom). Due to an acoustic anomaly in Gully's cell, he hears whispers from another prisoner several miles away and begins to have conversations with her. This personal contact, the sound of another's whispers, strengthens Gully's resolve to stay alive and attempt and escape from the inescapable prison. In this piece, we are with Gully in total isolation. Around him are the sounds of "blue jauntes." Gradually, whispers creep in and sooth the tension and despair Gully is feeling.

This work was part of the MELANCOLIE project at the 2007 Institut International de Musique Electroacoustique de Bourges.

The Pornography of Unfettered Optimism

The Pornography of Unfettered Optimism is a setting of a poem by the poet Michael Ives, with whom I have collaborated many times. It is being presented today as a "work in progress." The voice heard is that of Michelle Allen McIntire.

Michael Ives teaches at Bard College. He was a founding member of the spoken performance group F'loom. His work can be read in many literary journals and in his collection, *The External Combution Engine*.

Texturologie 9: Phacelia

This work is part of a series of pieces with the title *Texturologie*, the name of a series of paintings by Dubuffet, that explore the creation of intricate continuous-field textures through algorithmic processes generated in the software MAX/MSP. *Texturologie 9: Phacelia* is my third piece to explore the Wii Remote as a controller. I have recently become immersed in Karl Blossfeldt's photographs of magnified botanical forms, like the phacelia, as a source of images for making drawings and prints in charcoal and pastels or with lithography. Some of his images are reminiscent of continuous-field or all-over-pattern abstract paintings.

Autosquish

Autosquish is a piece that asks the question “what happens when you mix a swamp, guns, slimy critters, hillbillies, souped-up cars and a jug band?” Autosquish may also have been a dream Gator McKlusky had one night while sleeping in the Okefenokee Swamp. Autosquish also asks the question “is there life after The Dukes of Hazzard?” But ultimately it leaves us with the question “who wins—the critters or the cars?”

Tranquility

This piece is inspired by the image of a tranquil pond at dawn. It starts with mystic and hazy scenery of the pond represented by a relatively wet sound. Gradually, dry and more transparent sonic material is introduced. While the essence of the piece, tranquility, is presented, subtle tension is still achieved through dynamics and articulations of sonic gestures. The majority of sound samples are processed by CLM (Common Lisp Music); utilizing instruments such as `expandn`, `grani`, `expsrc`, `ring-modulate`, `vkey`, `fullmix`, and `nrev.lisp`.

Steady State Universe

Steady State Universe is more the result of an exploratory spirit and technical know-how than it is of compositional skill or imagination. That is to say, it was a lucky discovery: it is the result of ‘time stretching’, using software, a field recording to several times the length of the original source file. In this case, the source file was that of a rural Chinese communal sing along. The title reflects (and perhaps suggests) my impression upon hearing the result: a vast cosmos, not bound by any human-imposed concept of time--stretching infinitely into the past and future, in alignment with the theories of Eric J Lerner and others.

Silica

Silica refers to silicon dioxide, “the principal component of most types of glass” (Wikipedia). The piece, silica, expresses many traits of glass: hard, delicate, brittle, smooth, jagged, shattered, clear, resonant. It is a musique concrete composition created using only recordings of glass objects. I used Michael Klingbeil’s SPEAR software to analyze the spectral content of the sound sources. This software performs a windowed FFT on the source recording, thus breaking the sound down into grains/windows and then analyzing them for spectral content. The resulting data describes the original sound as consisting of brief component frequencies (10 milliseconds each) - tiny particles. I used CM/CLM to re-synthesize/process the sounds using these particles as a starting point, but in some cases transforming them significantly. Additional processing was performed in Max/MSP. ProTools software was used for recording, editing, mixing and light processing (equalization and reverb). In the piece, I attempted to create a dramatic form through transformations and juxtapositions, some subtle and others jarring, of materials and suggested space. This work was commissioned by the University of Illinois Experimental Music Studios in commemoration of its 50th anniversary celebration.

Shiny

Shiny was composed in the summer of 2008 and was a finalist for VI Concurso Internacional de Miniaturas Electroacusticas that same year. The sound sources come from David McIntire’s wacky bag of magical noises.



Concert 2

Philip Lynch Theatre
5pm

Mixed Messages		Michael Pounds
Beyond		Jay C. Batzner
Balloon Animals		Jay C. Batzner
Not Yet Forgotten		Zachary Dawkins
2012 Stories	Paul Rudy, performer	Paul Rudy
Within/Without		Jake Rundall
Summer Smoke: Final Wisps		M. Anthony Reimer
Texturologie 6: Emerald Emergent		James Caldwell
Conversation		Ian Corbett

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Mixed Messages

Mixed Messages is a remixed version of a much longer composition entitled *Messages*. The original composition was inspired by a collection of reel-to-reel tapes recorded by my late father when I was a small child. As the piece took shape, it became an exploration of the sounds of technology and the ways in which technology affects our various forms of communication. On another level, the piece is about my father, whose love of music and technology was certainly influential in my own choice of careers. Some of the source recordings are from the World Soundscape Project Tape Library at Simon Fraser University (Canada).

Beyond

Beyond reflects on the time my wife and I took swing dance lessons. It would always take me a while to decompress from my day at work and loosen up at dance class. "Beyond the Sea" is fragmented and broken up and gradually coalesces into more recognizable chunks as a representation of my scattered mind changing its focus from work to play.

Balloon Animals

This work was the second work composed for the weekly podcast Unsafe Bull Music. For 86 weeks I composed a new electroacoustic piece and put it on the podcast. Balloon Animals should be self explanatory once you start listening. The sound sources were all taken from the Freesound project.

Not Yet Forgotten

Not Yet Forgotten is composed of the small tasks that either go unnoticed or are forgotten. These deceptively simple tasks hold the potential to fester into larger and more complex issues if left unaddressed. It is with these overlooked and obscure shortcomings that *Not Yet Forgotten* constructs an event. The event is designed to take vengeance, shedding light on our lackadaisical approach to living.

2012 Stories

Sound has the ability to provide image in each individual imagination that it touches. *2012 Stories* is about my personal journey to learn the song of mother earth, and to explore and express that sound for the listener to explore their own journey. *2012 Stories* is an ongoing tale with four completed CD's and ideas for many more. They offer journeys...not of my making, but of the ones chosen by each individual listener. Listening becomes an individual creation: it connects, it challenges, it soothes, it reminds, reminisces and wanders, through the hallways of our planets multi-faceted voice.

I have recently found myself surrounded by instruments from all over the world. Some I have collected, but many were gifts. I pulled them out of the closet one day and realized that they were just waiting to be played, that they had voices of their own, made in far corners of the earth and even collected off the ground, wanting to sing! This music explores my own voice with the aid of these wonderful things in tandem with material from the *2012 Stories* CD series.

Within/Without

Within/Without (2005) is a musique concrète composition created in Pro Tools. It deals primarily with the opposition of various types of: energy and activity; gestures; materials and processing techniques; and environmental presentations. It concerns itself concurrently with intense emotion as well as a sense of emotional void. Sound sources include a ruler being dropped on a desk, a plastic bag being crumpled, and a cymbal being scraped.

Summer Smoke: Final Wisps

I spent a great deal of time during the summer of 2007 sitting on my porch thinking about future directions for my life and smoking cigarettes. Smoking is an interesting habit. Aside from the physical addiction to nicotine, I am quite entranced by the small physical movements involved in the process of smoking, and their associated sounds. Now, even after having quit smoking, these sounds continue to pull at me long after “the need” has faded. This piece is a contemplation of the difference between where those sounds took me during the summer of 2007 and my relationship to them now.

Texturologie 6: Emerald Emergent

This work is part of a series of pieces with the title *Texturologie*, the name of a series of paintings by Dubuffet, that explore the creation of intricate continuous-field textures through algorithmic processes generated in the software MAX/MSP. The *Texturologie 6* studies are tape pieces (OK, computer-generated music on fixed digital media) that explore a chromatic weighting algorithm as an approach to pitch organization. The title is an obscure reference to Takemitsu's *Twill by Twilight*.

Conversation

The text content of *Conversation* consists of words related to conversation and verbal utterances. This sound collage is the results of these words being explored both as “wholes”, and also broken up into their syllabic fragments. I have attempted to evoke, suggest and describe the “meaning” of each of the utterance related words, through the collage created, but more important was the creation of contrasting, yet related, entertaining textures, that form a text-sound piece of music.



Concert 3

Philip Lynch Theatre

7:30pm

Ludwig Van Halen

Jay C. Batzner

Alone, Dancing

Lisa Bost-Sandberg, flute

Asha Srinivasan

Space-Time is Love-Bliss

Patrick Lidell

Hajiki (Pluck)

Michael Pounds

Canotila: stretching toward the sky

Terry Peeple, claves

Mike McFerron

Turning the Tide

M. Anthony Reimer

Brief Intermission

Texturologie 6: Orange Drops

James Caldwell

Bapu

Lisa Bost-Sandberg, flute
Cynthia Doggett, clarinet

Asha Srinivasan

Revenants

David McIntire

Mandala

Robert Voisey, voice

Robert Voisey

Three Improvisatory Groovescapes

Ian Corbett

- I. What that? Be-Phunk?
- II. Slurpy, Syrupy, Mmmm...
- III. "Play Maceo, Play"

Ian Corbett, saxophone

<http://www.emmfestival.org>

Ludwig Van Halen

In many ways, I think this is one of the best pieces I've ever composed.

Alone, Dancing

With a lazy dance, she awakens to the day. Arrhythmically dancing alone, as in a dream, until she comes to full consciousness. Dancing to a strange meter, with an imaginary partner. At first steady but soon frenzied as she becomes consumed by her wild fantasy dance. Whirling like the frantic wind, seemingly out of control, until she collapses triumphantly to the floor.

Time Is Love-Bliss

Time Is Love-Bliss is a quote from spiritual teacher Adi Da Samraj, discussing the connection between our Universe and our thoughts. This sentiment is echoed in current quantum theory, where consciousness is required to collapse the behavior of electrons (as exemplified in the infamous Schrödinger's Cat paradox). I used the electron emission spectrum of elemental hydrogen as the source for timbral and formal material within this piece. The dual-duality of the title also suggests the fractal (in this case, Cantor's Comb) nature of the Universe, again found in the emission spectrum of hydrogen and a formal factor in both the music and video.

Hajiki (Pluck)

Hajiki (Pluck) was composed using only recordings of a Japanese shamisen. It is an exploration of the various possibilities of the instrument and the sounds it can make (and many that it cannot). The piece is loosely structured around the idea of a plucked string, with its excitation and resolution as a metaphor for life experience. Thanks to Kyoko Kidd for playing her shamisen in the recording studio.

Canotila: stretching toward the sky

Canotila, according to Lokota Native American lore, are spirits that live in trees.

Turning the Tide

This piece (whose title is partly derived from one of its source materials, an empty laundry detergent bottle) is a series of fantastical "episodes" separated by the sound of waves rolling in on a beach. When the piece begins, the waves seem to be at a great distance in front of us. As the piece progresses and the tide starts to roll in, the waves seem to approach us, gaining in energy, until they ultimately engulf us. Finally, we find ourselves no longer observing the waves, but lost within them.

Texturologie 6: Orange Drops

This work is part of a series of pieces with the title *Texturologie*, the name of a series of paintings by Dubuffet, that explore the creation of intricate continuous-field textures through algorithmic processes generated in the software MAX/MSP. The *Texturologie 6* studies are tape pieces (OK, computer-generated music on fixed digital media) that explore a chromatic weighting algorithm as an approach to pitch organization. The title is a reference to one of Kenneth Gaburo's classic tape pieces, *Lemon Drops*.

Bapu

Bapu, an homage to Mahatma Gandhi, is based on one of his favorite devotional songs. This song is so iconic of Gandhi that hearing it immediately conjures up his image in any Indian's mind. As with most Indian music, the basic song is a guideline for many possible renditions; I've used the version I remember learning as a child. The structure uses the Indian concept of continuing melodic variations. The song's original text praises Lord Raam, but Gandhi's version inserts Allaah into a Hindu song and thus proclaims universality of religion. His version translates as "Lord Raam, Chief of the house of Raghu, Seetha and Raam, the uplifters of those who have fallen, Ishwar and Allaah is your name, Bless everyone with wisdom, Lord."

In the finale of this piece, Gandhi's song is juxtaposed with another iconic Indian song, Vande Maataram, which evokes strong patriotic emotions in Indians, and certainly in myself. Both songs affect me deeply, as an Indian-American and as a person. While I have conflicted feelings on being a non-resident Indian, I consider America my home. These songs express the universality of culture and humanity and engender in me a "patriotism" for the entire world.

Revenants

A "revenant" is a ghost, or more abstractly, some thing that has been "brought back" from an unseen (or in this case, inaudible) place. This work explores the ambient sounds of the minimalism gallery of the Nelson-Atkins Museum of Art in Kansas City. Much of the material for this piece comes from sounds that usually lie well above the threshold of hearing of most individuals, except perhaps that of infants or dogs. By isolating and then transposing this layer of sonic strata downwards nine or ten octaves, I discovered a vibrant rhythmic world, constantly present, but normally unheard. Other revenants are present, including the voices of visitors to the gallery, now long gone.

Mandala

Mandala is a concentric diagram having spiritual and ritual significance in both Buddhism and Hinduism. The term is of Hindu origin and appears in the Rig Veda as the name of the sections of the work, but is also used in other Indian religions, particularly Buddhism. In the Tibetan branch of Vajrayana Buddhism, mandalas have been developed into sandpainting. They are also a key part of anuttarayoga tantra meditation practices. In various spiritual traditions, mandalas may be employed for focusing attention of aspirants and adepts, as a spiritual teaching tool, for establishing a sacred space, and as an aid to meditation and trance induction. In common use, mandala has become a generic term for any plan, chart or geometric pattern that represents the cosmos metaphysically or symbolically, a microcosm of the Universe from the human perspective.

Three Improvisatory Groovescapes for multi-channel surround sound and instrument

- 1) What's That? Be-Phunk?
- 2) Slurpy, Syrupy, Mmmm.....
- 3) "Play Maceo, Play"

These short entertaining miniatures are each a presentation of different concepts of 5.1 imaging and soundstage techniques, combined with different improvisatory concepts in the instrumental part. Tower of Funk drum performances by David Garibaldi.

Composer Biographies

Jay C. Batzner is currently Assistant Professor of Music Technology at the Central Michigan University. He recently completed a D.M.A. in composition at the University of Missouri — Kansas City where he received such honors as a Distinguished Dissertation Fellowship, a Dean's Doctoral Scholar Fellowship, and an Ovation Scholarship. Jay's music has been performed throughout the Americas and Europe at various festivals and conferences such as the Wellesley Composers Conference, the International Young Composers' Meeting in the Netherlands, and the Sonoimágenes festival in Argentina. His solo piano work, *Deconstructionist Preludes*, will soon be released on the Capstone label.

Jay is an active member of the EMM Festival, the Society of Composers, Inc., the College Music Society, and the Collected. He has given many presentations on analytical techniques of electro-acoustic music and his review essay of music technology textbooks has been published in College Music Symposium.

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

James Caldwell is Professor of Music Composition and Theory at Western Illinois University and co-director of the New Music Festival. He earned a BM from Michigan State University, and a MM and DMus from Northwestern University. In 2005 he was named Outstanding Teacher in the College of Fine Arts and Communication and received the first Provost's Award for Excellence in Teaching. He was named the 2009 Distinguished Faculty Lecturer. Since 2004 he has been studying drawing, design, and print making at WIU as a way to stretch creatively and to reacquaint himself with the experience of being a student.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Illinois Arts Council Fellowship, ASCAP/PLUS Awards, The First prize of ASCAP/SEAMUS Award, The Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo, Mention for Musique et d'Art Sonore Electroacoustiques de Bourges, Honorary mention in the Destellos Competition among others. Her music can be found at CIMESP, SCI, EMS, ICMC, ERM media, SEAMUS, Détonants Voyages. She received a D.M.A. at the University of Illinois at Urbana-Champaign, a M.M. at Georgia State University and a B.S. in chemistry and science education at Ewha Womans University, and studied Korean literature in a master's program at Seoul National University in South Korea. She is an Assistant Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She writes for chamber, electro-acoustic, interactive, and multi-media work.

(<http://kyongmeechoi.com>)

Ian Corbett is an Associate Professor of Music Technology and Audio Recording, and the Coordinator of the Audio Engineering Program at Kansas City Kansas Community College. He also owns and operates "off-beat-open-hats - recording and sound reinforcement", specializing in servicing the needs of classical and jazz ensembles in the Kansas City area. Ian's composition credentials include a Doctor of Musical Arts degree from the University of Missouri-Kansas City, a Fellowship Diploma from the London College of Music, and an M.M. degree from Emporia State University, KS. He has works published by Emerson Edition, HoneyRock Publishing, London College of Music and Media, off-beat-open-hats, Penfield Music Commission, Watermark Press, and Schirmer. He has works released on Mark Records and Miso Records labels. His competition successes include an Honorable Mention in the 2002

<http://www.emmfestival.org>

ASCAP Morton Gould Competition, First Prize in the 2002 Musica Viva Electroacoustic Music Competition (Lisbon, Portugal), First Prize in the 1999 Penfield Music Commission Project Composition Contest, and First Prize in the 1998 Hastings College Jazz Ensemble Composition Competition. In 1994 Ian was awarded a Fulbright Scholarship to study Jazz at Indiana University.

As an audio engineer, Ian's credits include releases on Innova, ICA, KCJO Records, Look at You Records, and many non-commercial releases. He is a Co-Director and the Technical Director for Electronic Music Midwest, an electronic music festival held in Chicago and Kansas City. Ian spent several summers as the Assistant Manager of the Presentations (Audio) Department at Interlochen Center for the Arts. He has provided sound reinforcement for many headline artists including Bill Cosby, BB King, the Count Basie Orchestra, Dennis DeYoung (Styx, orchestra engineer), the Detroit Symphony Orchestra, Nanci Griffiths, Buddy Guy, The Kings Singers, Marilyn Maye, Jane Monheit, Randy Newman, Clark Terry, Nanci Wilson and many opening acts. He has provided sound system support for artists including the Boston Pops Orchestra, Canadian Brass, Chicago, The Chieftains, Rosemary Clooney, Bela Fleck and the Flecktones, Chris Isaak, Diana Krall, the Lincoln Center Jazz Orchestra with Wynton Marsalis, Lisa Loeb, Kenny Loggins, the Glenn Miller Orchestra, the Neville Brothers, Bob Newhart, Peter, Paul, and Mary, the Preservation Hall Jazz Band, Joshua Redman, Take 6, and Dwight Yoakam. Ian authors articles on audio recording related subjects occasionally for Sound On Sound magazine ("Europe's number 1 selling recording magazine"), most recently a multi-media article on audio mastering published on their first DVD + magazine issue. He has given presentations and workshops, been a discussion panelist, and served as a mentor, at Audio Engineering Society Conventions, Summits and events.

A saxophonist and clarinetist, Ian holds a Licentiate Teaching Diploma (clarinet) and Associateship Performance Diploma (alto saxophone) from the London College of Music. As a studio musician, his saxophone playing (and horn arrangements) are featured on several deep-house tracks, released in 2002 on the Viva and Hed Kandi labels, and in 2004 his solo compact disc "If That's You", was released by off-beat-open-hats.

Aaron Krister Johnson is a Chicago-based multi-keyboardist, teacher and composer. His work has received glowing words from Keyboard Magazine, Chicago Sun-Times, Chicago Tribune, Windy City Times, Chicagocritic.com, and Tokafi.com. Passionate about the past and future possibilities of pitch, he founded UnTwelve, a concert series and website which explores music beyond the standard 12-note system. His compositions are heard internationally, including the 2009 60x60 International Mix. He is the pianist, organist and choir director at Temple Shalom of Chicago, a post held since 1998. Active in Chicago theatre, his score for Ibsen's Peer Gynt received a 2005 Jeff nomination. Other theatrical scores include Modigliani, Petrified Forest, Clash by Night, Madwoman of Chaillot, Natural Affection, Twelfth Night and Julius Caesar. He is also responsible for all the fabulous content at akjmusic.com. He is a graduate of both SUNY Purchase and Northwestern University in piano performance. Finally, he is the proud husband to Lorna and father to his precocious 3.8 year-old daughter Annika.

Timothy Ernest Johnson is a multifaceted creative/performing artist with a lifelong commitment to cultivating deeply engaging, substantive and moving artistic expression. His large ensemble work Antyphony: Kasparov vs. Deep Blue was a finalist in the 2008 Alea III International Composition Competition and received its premiere in Boston. His co-commissioned electronic work Tensile Strength received an Honorary Prize in the 2008 International Electroacoustic Music Competition "Musica Nova" sponsored by the Society of Electroacoustic Music of the Czech Republic. Tensile Strength was presented at Electronic Music Midwest (2008), SEAMUS (2009) and ICMC (2009), as well as being featured on the 50th anniversary recording of the Experimental Music Studios of the University of Illinois. As a theorist, Dr. Johnson's most recent presentation was at the 2008 College Music Society National Conference in Atlanta at which he gave a paper entitled "Ben Johnston's Compositional World: 13-limit Extended Just Intonation." His most recent classical guitar performance was the premiere of a new work for scordatura guitar at the 2008 CMS Super-Regional Conference in Bloomington-Normal. He teaches at Roosevelt University, Lewis University and Columbia College Chicago.

<http://www.emmfestival.org>

Patrick Liddell recently received this Doctor of Music at Northwestern University in Music Composition. His primary instructors have been Jay Alan Yim (Northwestern University, Evanston IL), Chris Mercer (Northwestern), Peter McIlwain (Monash University, Melbourne, Australia), and Steve Heinemann (Bradley University, Peoria IL). His music has been performed by Function Ensemble (London, UK), Monash Gamelan Ensemble (Melbourne), pLAy Ensemble (Los Angeles, CA), Vox Novus (NYC, NY), Third Coast Percussion Ensemble (Chicago, IL), and many other chamber and popular groups. His art is a combination of music and video (video being the visual counterpart to the temporality of sound), and in a postmodern idiom attempts to combine popular, art, and world musics into a “unified disassociation”. His most recent project, Arrow To The Sun, is a multi-dimensional fractal-art piece that fuses music, video, taste, touch, smell, and thought to evoke an anti-narrative of spiritual enlightenment.

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). A past fellow the MacDowell Colony, June in Buffalo, and the Chamber Music Conference of the East/Composers’ Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra’s “First Hearing” Program (2001). McFerron’s music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

David D. McIntire started out composing electronic music using an old English synthesizer, some sine wave generators and bits of tape sliced up with razor blades purchased in bulk quantities. Decades later, he composes electronic music with a computer but his music sounds pretty much the same. So you can’t blame the computer.

After a relatively short career as a mechanical engineer, **Michael Pounds** turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and a MacDowell Colony Fellowship. His music has been performed throughout the United States and in Canada, Mexico, England, Ireland, France, Spain, Austria, Korea, Australia and New Zealand. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). Michael is currently the Assistant Director of the Music Technology program at Ball State University, where he teaches courses in composition, acoustics, music perception, recording and computer music.

Originally an orchestral French Horn player hailing from Indiana, **M. Anthony Reimer** has worked most of the last 20 years or so as a freelance composer and sound designer working in live theatre. Tony’s work has been heard on stages and at festivals across the country and internationally. He completed his undergraduate work at Ball State University and received a Master’s in Computer Music from Northern Illinois University. Tony is currently pursuing a doctorate in Music Composition at the University of Illinois.

<http://www.emmfestival.org>

Paul Rudy (1962) is a life-long student. His music encompasses sounds from the cactus of the desert, the kitchen, inside, and outback, to the chamber and orchestral stage. A fascination with sound has led from instrumental works to radio programs in London and Aspen Colorado, to interactive, installation, and cinematic works, with, and without visuals. Rudy has received awards from the Guggenheim (2008), Fulbright (1997) and Wurlitzer Foundations, Sounds Electric '07 Competition (1st Prize), Bourges Electroacoustic Music Competition (including a 2008 commission), EMS (Sweden 1st Prize), Citta di Udine (Prize ex aequo), SEAMUS, Meet the Composer, the American Composer's Forum, SCI, National Music Teacher's Association and the Missouri Music Teacher's Association. He promotes the music of living composers by curating concerts Internationally and lectures widely on the analysis of non-notated sonic art, sound in film and timbral practice. He teaches at the University of Missouri at Kansas City where he received the 2008 Kauffman Award for Artistic Excellence. He has an avid interest in bicycling, hiking, camping, and mountaineering. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks and still hopes some day to go above 20,000 ft. Rudy's CD His music is available on iTunes.

Jake Rundall graduated with a BA in music and mathematics from Carleton College in 2002, where he studied composition with Phillip Rhodes, but is currently a doctoral student in composition at the University of Illinois at Urbana-Champaign. His teachers at UIUC have included Heinrich Taube, Scott Wyatt, Stephen Taylor, Christopher Hopkins, Erik Lund, William Brooks, Zack Browning, and Vinko Globokar. His piece Knead for chamber ensemble received an honorable mention in the 2004 ASCAP Foundation Morton Gould Young Composer Competition. His composition Dogma, for 2 pianists and 2 percussionists, was a prizewinner in the 2006 Joseph H. Bearns Prize, and also won first place in the 2nd Annual Phi Mu Alpha Sinfonia composition contest. Mr. Rundall's electronic music has been performed at various festivals and conferences across the United States including the International Computer Music Conference, the SEAMUS National Conference, the SPARK Festival of Electronic Music and Arts, the New York City Electroacoustic Music Festival, the Florida Electroacoustic Music Festival, and Electronic Music Midwest. He is interested in algorithmic procedures and the creation of visceral and intellectually engaging music. He is currently working on his doctoral project, the subject of which is polymeter. In addition to studying the composition of acoustic and electronic music, Mr. Rundall is also a computer lab administrator.

As an Indian-American composer, **Asha Srinivasan** draws from her Western musical training and her Indian heritage to create her compositional language. Her music has been presented at various national and international festivals including SEAMUS, ICMC, June in Buffalo, Spark, and the National Flute Convention. Honors include: the ASCAP Plus Award, the Prix d'Été 2nd prize for her flute piece Alone, Dancing, and the Walsum prize for her string quartet Kalpitha, which was premiered by the Left Bank Quartet. In 2006, she won the BMI Foundation's 1st Annual Women's Music Commission; the commissioned work was premiered by The St. Luke's Ensemble in New York City. Other commissions by the Flute/Cello Commissioning Circle, Sequoia Chamber Players, and clarinetist E. Michael Richards. Her studies include: D.M.A in Composition at University of Maryland, College Park; M.Mus in Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, and B.A. at Goucher College. Ms. Srinivasan is currently an Assistant Professor of Music at Lawrence University, WI.

“With few opportunities and much competition, young composers show creativity in just getting heard.” And in Chris Pasles’s article in the Los Angeles Times, Robert Voisey is highlighted as one of those composers. Composing electroacoustic and chamber music, his aesthetic oscillates from the ambient to the romantic. **Rob Voisey** embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences.

In 2010, Voisey and his 60x60 project in the 11th issue of White Fungus, an art magazine based in Taiwan. He was also described as “an artist who knows how to create opportunities where they don’t exist” in David Cutler’s The Savvy Musician. Last year, Rob Voisey received his Carnegie Hall debut with his 10 minute opera, “Poppetjie.”

As a producer, Robert Voisey is regarded as having ambitious ideas for the dissemination of contemporary music. His 60x60 Dance collaboration in 2008 brought huge success to the project and The New York Times wrote: “The idea--60 new dance pieces are performed to 60 new pieces of music, each lasting no more than 60 seconds--is quite mad. But it’s this kind of madness that makes the cultural world go round”

Performer Biographies

Flutist, composer, and improviser **Lisa Bost-Sandberg** is currently the Adjunct Instructor of Flute and World Music at Clarke College, principal flute of the Ottumwa Symphony, and substitute flute/piccolo with the Dubuque and Cedar Rapids Symphonies. In addition to appearances in the United States, she recently performed in the United Kingdom and Norway. She received her Bachelor of Music degree with Highest Distinction and Honors in Music from The University of Iowa and her Master of Arts degree from New York University; her principal teachers include Robert Dick, Tadeu Coelho, and Lawrence Fritts.

www.lisabost.com

Cynthia Krenzel Doggett has a dynamic personality in performance that excites audiences, and a passion for teaching that inspires her students; her success in crafting their tone and musicianship has been widely recognized. Dr. Doggett regularly appears throughout the nation as a soloist, recitalist, and clinician, and her international appearances include performances and master classes in Romania and London.

Cynthia has commissioned a number of works for clarinet and saxophone for the duet KrenzelDoggett, a project founded in order to increase the repertoire for clarinet and saxophone. As an orchestral clarinetist Dr. Doggett has performed in orchestras throughout Ohio, Wisconsin, West Virginia, and Iowa. In 2008 she appeared as concerto soloist with the Central Iowa Symphony orchestra.

Cynthia Krenzel Doggett is currently Assistant Professor of Music at Central College in Pella, IA. Dr. Doggett earned her D.M.A. from University of Wisconsin-Madison, her M.M. from Kent State University, and her B.M. from University of Wisconsin-Stevens Point. Her primary teachers were Linda Bartley, Dennis Nygren, Andrea Splittberger-Rosen, and internationally acclaimed soloist Håkan Rosengren. Cynthia Doggett is a Yuan Gao performing artist.

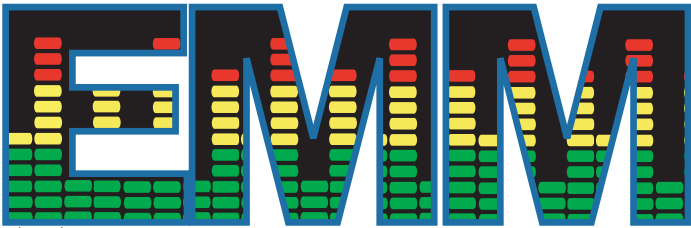
www.cynthiadoggett.com

Terrance P. Peeples is currently adjunct assistant professor of music at Lewis University where he teaches all of the percussion classes, History of American Music, History of American Pop Music and a Music Appreciation class called Music for the Listener. He is also on staff at Minooka High School where he arranges all the music for the marching drumline.

Mr. Peeples has a masters, bachelors and associates degree in percussion performance and a minor in music education from Western Illinois University, Illinois State University and Joliet Junior College. He is also currently a member of the Percussive Arts Society, and the Central States Judges Association where he is an Adjudicator of Marching Percussion. Mr. Peeples is on the Vic Firth Education team and is one of four members of the contemporary steel drum band called The Pantastic 4.

He was the winner of Chicagoland's Best Drummer Contest in 1991 sponsored by WBBZ (The Blaze), and also the Drumset 2001 Individual Champion at the Senior Drum Corp Finals in Syracuse, New York. Mr. Peeples is a freelance musician in Chicagoland in which he plays: jazz, rock, blues, hand drum and steel drum gigs.

ELECTRONIC MUSIC



M I D W E S T

Call for Submissions

In celebration of EMM's 10th Anniversary, Kansas City Kansas Community College and Lewis University are pleased to announce a call for submissions for the Electronic Music Midwest Festival, to be held October 14-16 2010 at Lewis University.

EMM Organizers

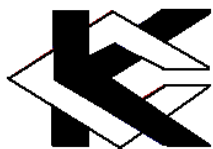
Mike McFerron
festival director

Ian Corbett
festival director/ technical director

Jason Bolte
technical director

Jay C. Batzner
programming director

David McIntire
marketing director



DEPARTMENT OF
Music
LEWIS UNIVERSITY

*EMM is made possible
by the generous support
of Kansas City Kansas
Community College and
Lewis University*

Each concert will feature an 8.1 speaker diffusion system. Acclaimed flutist, Rebecca Ashe, will be the featured performer, and composers are encouraged to submit works for her consideration. Any composer regardless of region, age or nationality may submit one work for consideration in the following categories:

- 1) Composition for Flute and fixed media/electronics
- 2) Two channel works for fixed media
- 3) Up to Eight channel works for fixed media
- 4) Instrument(s) and fixed media or live electronics (composer to provide performers)
- 5) Works for video
- 6) Sound Installations and Interactive Media (composer to provide all non-standard equipment)
- 7) Live Laptop works
- 8) Live Interactive works

Deadline: June 1, 2010, postmark deadline (submissions must arrive by June 12, 2010)

Entry Fee: none

Submission Guidelines:

1) For consideration, applicants must register and complete an online submission form available at <http://www.emmfestival.org>. Further submission guidelines are available upon submission registration.

2) Accepted formats for consideration are Audio-CD, DTS CD, DVD-Video, and DVD-Audio. Do not send Data CDs or Data DVDs. For adjudication purposes, multi-channel works (up to 8 channels) must be submitted as a stereo mix on audio CD. Submissions should clearly state requirements if a non-standard speaker configuration is required.

Note, "works in progress" will be considered if a substantial portion of the work is submitted. Composers and authors whose works are selected for this festival are required to submit a \$40 registration fee upon selection and must agree to attend the festival. Regrettably, EMM is not able to offer travel stipends or honorariums to festival participants at this time.

Submitted works can only be returned if an SASE is enclosed, else they will be archived for future considerations. EMM is not able to consider works that do not conform to the guidelines outlined above.

For further information, contact

Mike McFerron, festival director
(815)836-5857
<http://www.emmfestival.org>

<http://www.emmfestival.org>