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SOCIETY OF ELECTRO-ACOUSTIC MUSIC IN THE UNITED STATES  
2007 NATIONAL CONFERENCE  
@ IOWA STATE UNIVERSITY OF SCIENCE & TECHNOLOGY

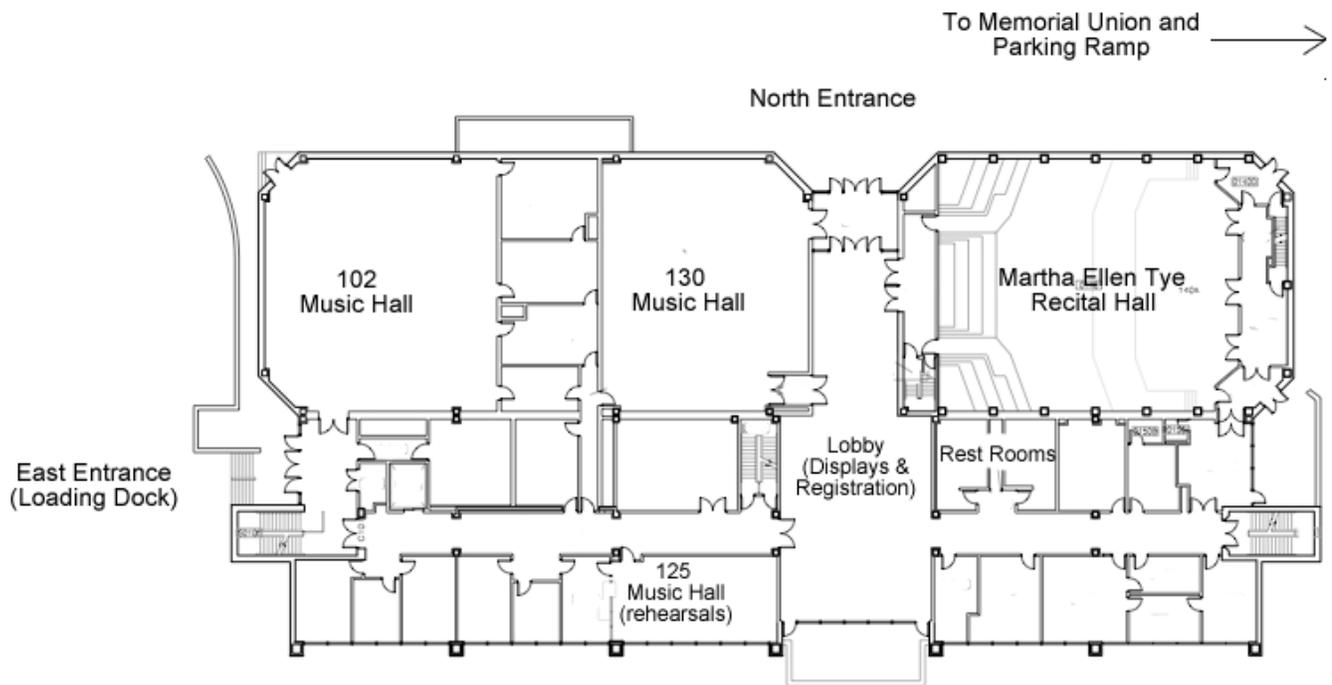
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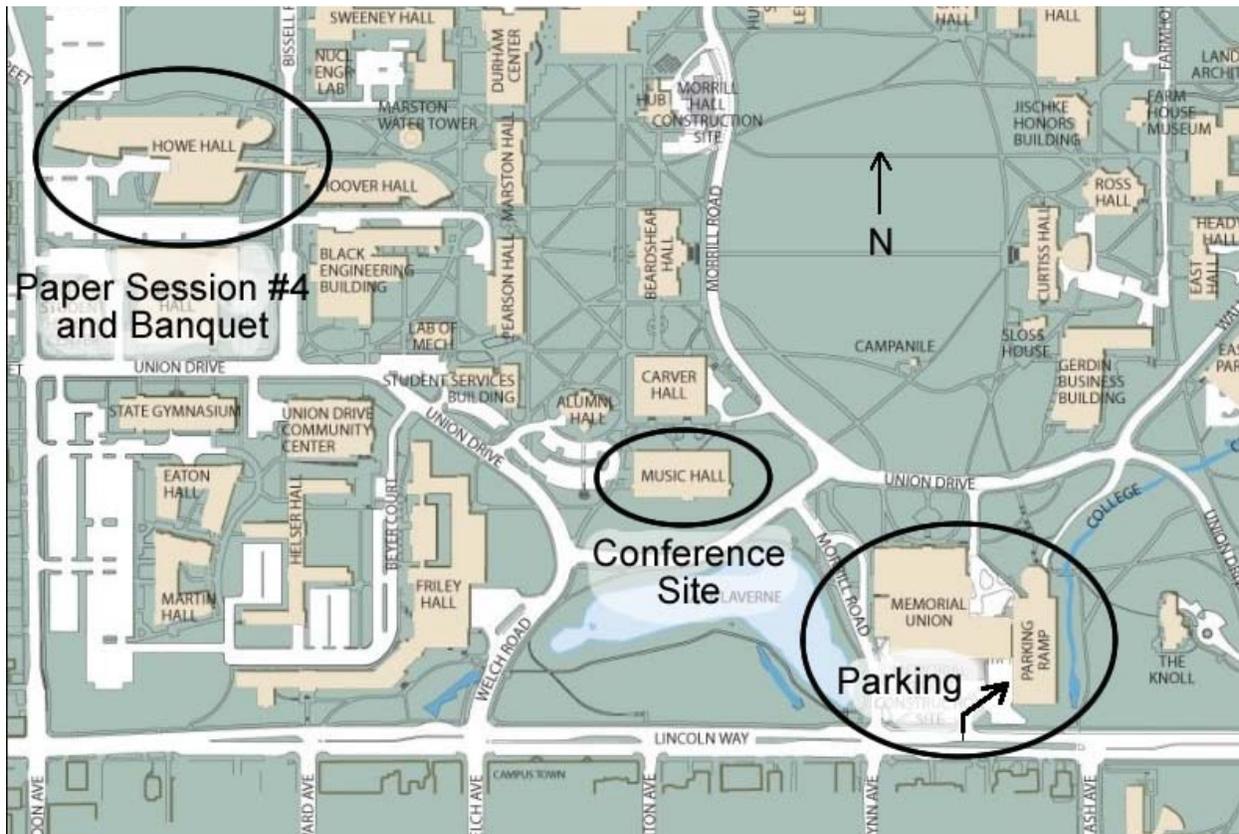
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<http://music.iastate.edu/seamus>

IOWA STATE UNIVERSITY



Music Hall Venues for SEAMUS 2007 National Conference



# Table of Contents

Welcome and Acknowledgements	1-2
President's Welcome	3
SEAMUS Directors, Founders and Presidents	4
Lifetime Achievement Award: <b>Joel Chadabe</b>	5
2006-2007 ASCAP/SEAMUS Student Commissions	6
Schedule Overview	7

## **Thursday, March 8**

Paper Session 1	8
Concert 1	12
Paper Session 2	16
Concert 2	18
Concert 3	22
Concert 4	26

## **Friday, March 9**

Paper Session 3	34
Concert 5	36
Concert 6	40
Concert 7	44
Paper Session 4	48
Concert 8	50

## **Saturday, March 10**

Concert 9	56
Concert 10	60
Concert 11	62
Concert 12	66
Concert 13	70
Concert 14	74
Performers' Biographies	79

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2007

*Welcome to Iowa State University of Science and  
Technology for the SEAMUS 2007  
National Conference.*

Over three days this conference will display a broad spectrum of creativity and scholarship in our discipline of electroacoustic music. It is also a time simply for gathering, to make and renew professional contacts, collegial partnerships, and friendships. It is a time for established professionals to mentor the new generation of students, while together to be inspired, challenged, and refreshed. It is also a time to assess the progress of our discipline, to gain exposure to innovations and to provide a sympathetic forum for musical experiment. Finally, it is a time reflectively to recall achievements of the past as these continue to project us to the future.

Over the course of the conference, we will experience new work in many genre with a particularly strong showing in multi-channel audio, interdisciplinary concert video, and works with live instrumental and vocal performance. The program includes work that bridges genre in the form of lecture-performance hybrids and sound installation. There will be the opportunity to review current scholarship related to electroacoustic music, notably in the areas of collaborative media, computer engineering/software design, and composition.

There are also special events. The 2007 SEAMUS Lifetime Achievement Award will be presented to Joel Chadabe during the Awards Banquet on Friday evening, followed by a concert presenting his immersive and thought-provoking *One World 1*. We will hear the premiere *It only needs to be seen*, by last year's ASCAP/SEAMUS commission winner Kyong Mee Choi. Finally, on Saturday evening we will be treated to the premieres of two new *Synchronisms* by Mario Davidovsky, extending this seminal and influential series of works.

As I consider the conference as a whole, what appears most clearly is the extraordinary accomplishment of all the presenters. The quality of the work is high, the variety impressive. I feel a great rush of pride and, more importantly, of appreciation for the many, many hours of serious and time-consuming work that precedes the few minutes each composition and presentation takes in real time. Yet, it is not real time that we present, is it? Rather it is idealized time in a world of human gesture writ into a fabric of unique sound. This is what this conference truly represents and offers—something truly special, and so may I offer—a special welcome.

## **Acknowledgements**

I am indebted to many individuals whose cooperation and efforts, simply put, make an event such as this possible. Russell Pinkston, Lawrence Fritts, and Stephen David Beck, provided essential guidance on matters of policy and procedure, and provided constant moral support. I am grateful to Jeffrey Stolet, the host for the 2006 conference, for the time he took to advise the early stages of my preparation. Board members Ico Bukvic and Mark Zaki provided important touchstones for financial and membership checks, and Michael Rhoades provided the all important migration to a new system of online registration, a large and significant accomplishment.

Twelve adjudicators generously gave their time to review and ratings of the 285 submissions to the conference:

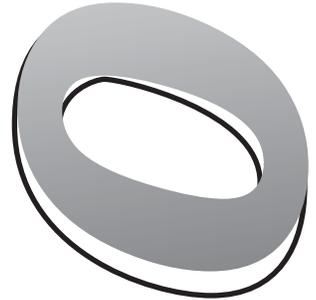
Stephen David Beck	Hubert Howe	Daria Semegen
Kristine Burns	Colby Leider	Mary Simoni
Kyong Mee Choi	Tom Lopez	Jeffrey Stadelman
Tim Edwards	Scott Miller	Joseph Waters

In the Iowa State Department of Music, I wish thank Michael Golemo, department head, for his continuing support, and Sue Proescholdt for setting up accounts and navigating university systems needed for conference support. Tammy Krock worked many extra hours on our conference publicity materials and program, and provided important day-to-day encouragement. Larry Curry, Greg Wohlend, Jonathan Salvador, and Jared Wachter provided essential technical assistance with facilities and supporting technologies. Chad Jacobsen, technical director, displayed remarkable competence in both planning and execution of technical preparations. One cannot run a conference of electroacoustic music without a sympathetic technical director. I would like to thank the many fine performers on our faculty who agreed to be available to prepare and perform works for the conference.

The loan of high-quality loudspeakers for the conference is a significant donation by Genelec Inc.



Christopher Hopkins  
SEAMUS 2007 Conference Host



# s.e.a.m.u.s.

2007

## *President's Welcome*

Welcome to Iowa State University and the 2007 National Conference of the Society for Electro-Acoustic Music in the United States! Every SEAMUS conference has its share of memorable moments, but SEAMUS 2007 seems destined to be one we're not likely to ever forget. In addition to presenting 14 concerts and 4 paper sessions, SEAMUS 2007 has the distinction of hosting the world premieres of two new works by Mario Davidovsky. These pieces, *Synchronisms Nos. 11* and *12*, were commissioned by SEAMUS and a consortium of eleven institutions in honor of the composer's seventieth birthday and the twentieth anniversary of the founding of SEAMUS. They were written for two extraordinary musicians, Donald Palma and Allen Blustine, both of whom will be here on Saturday night to give the first performances. So it's obvious we're in for a rare musical treat here in Iowa. As I write this, the conference is still almost a month away, and yet it is abundantly clear that Christopher Hopkins and his staff have done a marvelous job of planning and organization. I know from personal experience that directing a SEAMUS conference is a labor of love (with the emphasis on labor). It's a labor that starts quietly, long before the conference, but that gradually builds to a huge crescendo as the date approaches. Now that it's finally here, I'm certain that Christopher and his staff will have their hands very full making sure that everything goes smoothly and that all our needs are taken care of. So as we enjoy the fruits of their labor over the next few days, let's be sure to thank them for everything they've done for us.

  
Russell Pinkston, President

# ***SEAMUS Directors, Founders and Past Presidents***

## **SEAMUS Board of Directors**

Russell Pinkston, President  
Jon Nelson, Past President  
Paul Rudy, Vice President of Programs  
Mark Zaki, Vice President of Membership  
Scott Wyatt, CD Series Coordinator  
Tom Lopez, Member at Large  
Ivica Ico Bukvic, Treasurer  
Elizabeth Hoffman, Secretary  
Kurt Stallman, Editor, SEAMUS Newsletter  
Kristine Burns, Editor, SEAMUS Journal  
Stephen David Beck, Interim Director of Conferences  
Michael Rhoades, Webmaster

## **SEAMUS Advisors and Founders**

Jon Appleton  
Bebe Barron  
Thom Blum  
Frederick Lessemann  
Russell Pinkston  
Felix Powell  
Barry Schrader  
George Todd  
George Balch Wilson  
Richard Zvonar

## **SEAMUS Past Conferences**

1985 - California Institute for the Arts, Valencia, CA  
1897 - Dartmouth College, Hanover, NH  
1988 - Evergreen State College, Olympia, WA  
1989 - New York University and New Music America  
1990 - Louisiana State University, Baton Rouge, LA  
1991 - University of Illinois, Urbana, IL  
1993 - University of Texas, Austin, TX  
1994 - Middlebury College, Middlebury, VT  
1995 - Ithaca College, Ithaca, NY  
1996 - Birmingham Southern College, Birmingham, AL  
1997 - University of Missouri - Kansas City, MO  
1998 - Dartmouth College, Hanover, NH  
1999 - San Jose State University, San Jose, CA  
2000 - University of North Texas, Denton, TX  
2001 - Louisiana State University, Baton Rouge, LA  
2002 - University of Iowa, Iowa City, IA  
2003 - Arizona State University, Tempe, AZ  
2004 - San Diego State University, San Diego, CA  
2005 - Ball State University, Muncie, IN  
2006 - University of Oregon, Eugene, OR

## **SEAMUS Past Presidents**

Barry Schrader, 1984-1987  
Jon Appleton, 1987-1989  
Scott Wyatt, 1989-1996  
Stephen David Beck, 1996-2000  
Jon Nelson, 2000-2004

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## 2007 SEAMUS Lifetime Achievement Award



Every year, the Board of Directors selects a recipient of the SEAMUS Award, in recognition of lifetime achievement and contribution to the art and craft of electroacoustic music. The Award is presented at the SEAMUS national conference.

This year's award recipient is **Joel Chadabe**.

Joel Chadabe's contribution to electroacoustic music is comprehensive and far reaching. His work as an author, composer, systems developer, and organizational leader already has proven of inestimable foundational value to many of the most important techniques and artistic perspectives we assume for our field.

*"When people ask me what I do as a composer, I explain that I do not compose pieces, I compose activities."*

Chadabe has been a pioneer in the development of interactive music systems and interactive composition. In 1967, while director of the Electronic Music Studio at State University of New York at Albany, he designed the CEMS (Coordinated Electronic Music Studio) System, an analog-programmable electronic music system built by Robert Moog. In 1977, with Roger Meyers, he co-authored the Play Program, the first software sequencer. Later, as president of Intelligent

Music (1983-1994), he was responsible for the development and publication of a wide range of innovative software, including M and Max, as well as the TouchSurface, a touch-sensitive computer input device. This work was acknowledged by a 2nd Prize of the Grossen Preises der Ars Electronica in 1982.

Chadabe been represented as a composer and performed at such notable venues and festivals such as EMF @ Chelsea Art Museum (New York City), Expanded Instruments Festival (Engine 27, New York City), Centro Cultural Recoleta (Buenos Aires), Venice Biennale, Wellington Festival (New Zealand), La Porte Suisse (Paris), Aarhus Festival (Denmark), De Isbreker (Amsterdam), New Music America, Inventionen (Berlin), IRCAM (Paris), Stedelijk Museum (Amsterdam), Tage Neuer Musik (Bonn), Ars Electronica (Linz, Austria), Electronic Music Festival (Stockholm), Experimental Intermedia Foundation, and New Music New York. His music is recorded on EMF Media, Deep Listening, CDCM, Centaur, Lovely Music, Opus One, CP2, and Folkways labels.

He has received awards, fellowships, and grants for his music from the National Endowment for the Arts, New York State Council on the Arts, Ford Foundation, Rockefeller Foundation, Fulbright Commission, SUNY Research Foundation, New York Foundation for the Arts, and other foundations. He is listed in Who's Who in American Music, International Who's Who of Musicians, and Grove's Dictionary of Musicians.

His book *Electric Sound* (Prentice Hall, 1996) is the first comprehensive overview of electronic music. His articles have appeared in *Computer Music Journal*, *Leonardo*, *Organised Sound*, *Electronic Musician*, and numerous other journals, magazines, and anthologies.

Joel Chadabe is currently Professor Emeritus at State University of New York at Albany, Director of the Electronic Music Studio at Manhattan College of Music, Adjunct Faculty member at NYU, and founder and President of Electronic Music Foundation.



*"The activity that I design, then, is defined by the interface, the way the instrument responds to a performer, and the nature of the sounds."*

## 2007 SEAMUS Premieres of Commissioned Works

### Mario Davidovsky: *Synchronisms 11 and 12*

As part of its 20th Anniversary, SEAMUS joined a consortium of institutions to commission Mario Davidovsky to write two new electroacoustic works in honor of his 70th birthday. The other member institutions are Brandeis University, Columbia University, Harvard University, University of Missouri-Kansas City, University of North Texas, University of Oregon, University of Pennsylvania, Rice University, Temple University, University of Texas, and Wellesley College. *Synchronisms No. 11 for Contrabass and Electronic Sounds* will be premiered by Donald Palma. The electronic part was realized with technical assistance from Greg Cornelius at the University of Texas Electronic Music Studios. *Synchronisms No. 12 for Clarinet and Electronic Sounds* will be premiered by Allen Blustine. The electronic part was realized at REMLABS, Rice University with the assistance of Kurt Stallmann.



As a series, Davidovsky's *Synchronisms* began in 1962 with *Synchronisms No. 1 for Flute and Electronic Sound*, and grew to encompass works for many instrumental soloists, chamber ensembles, choir, and orchestra. *Synchronisms No. 6 for Piano and Electronic Sound* was awarded the Pulitzer Prize in Music for 1971). Prior to tonight's premieres, the most recent in the series has been *Synchronisms No. 10 for Guitar and Electronic Sounds* (1992).

### 2006 ASCAP/SEAMUS Commission Kyong Mee Choi: *It only needs to be seen*

Kyong-Mee Choi received the first prize for her *Tranquility*. For her commission, she has written *It only needs to be seen* for guitar and electronics, to be premiered by Timothy Ernest Johnson.

### 2007 ASCAP/SEAMUS Student Commission Finalists

Four students are finalists for the ASCAP/SEAMUS Student Commission for next year. The winner will be announced during the Awards. The commission includes a performance at the 2008 National Conference. The finalists and their work represented on this year's conference are:

- Alexis Bacon: *Cradle*
- Albert Behar: *Series for Joseph Fourier*
- Jacob Gotlib: *Embers*
- Kirsten Volness: *Gaia*

# Conference Schedule Overview

## Thursday, March 8, 2007

9:15 am	Paper Session #1	Room 130, Music Hall
10:45 am	Welcome and Announcements	Martha-Ellen Tye Recital Hall
11:00 am	Concert #1	Martha-Ellen Tye Recital Hall
1:00 pm	Paper Session #2	Room 102, Music Hall
2:30 pm	Concert #2	Martha-Ellen Tye Recital Hall
4:00 pm	Concert #3	Room 130, Music Hall
5:15 pm	President's Reception	Lobby, Music Hall
8:00 pm	Concert #4	Martha-Ellen Tye Recital

## Friday, March 9, 2007

9:15 am	Paper Session #3	Martha-Ellen Tye Recital
11:00 am	Concert #5	Room 130, Music Hall
1:00 pm	Concert #6	Marth-Ellen Tye Recital
2:30 pm	Concert #7	Room 130, Music Hall
4:00 pm	Paper Session #4	Howe Hall Auditorium
5:15 pm	SEAMUS 2007 Banquet	Howe Hall Atrium
8:00 pm	Concert #8	Martha-Ellen Tye Recital

## Saturday, March 9, 2007

9:30 am	Concert # 9	Room 130, Music Hall
11:00 am	Concert #10	Martha-Ellen Tye Recital Hall
1:00 pm	Concert # 11	Room 130, Music Hall
2:30 pm	Concert #12	Martha-Ellen Tye Recital Hall
4:00 pm	Concert #13	Room 130, Music Hall
5:15 pm	General Meeting	Room 130, Music Hall
8:00 pm	Concert #14	Martha-Ellen Tye Recital

## Music from SEAMUS: CD Selection Process

All works selected for the Music from SEAMUS series are based upon voting done by conference participants at SEAMUS national conferences. Works selected from this conference will appear on *Music from SEAMUS Volume 17*. The ballots for selecting works will be provided at the registration table.

Not all works from the 2007 conference appear on the ballot. The 2006 ASCAP/SEAMUS Student Commission winners are automatically included on the CD, and therefore are not listed on the ballot. Video and dance (theater) works are not eligible for inclusion, and are not listed.

As a result of recent policies approved for by the Board of Directors, composers may appear on *Music from SEAMUS* only once within a three-year time span. This policy was adopted in an effort to help ensure that every SEAMUS member has the greatest chance to have their music represented on the CD series. As a result of this policy, composers whose works appear on volumes 15 and/or 16 are not eligible for inclusion on this year's CD.

You may have also noticed that each ballot is numbered. This is also the result of a new policy to help ensure fairness in voting. Ballot tracking numbers are only used to verify that a ballot is indeed valid. No records are kept to trace voters to ballot numbers.

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## 2007 NATIONAL CONFERENCE

**Paper Session #1**

**Thursday, March 8, 2007**

**9:15 am**

**Room 130, Music Hall**

Kristine H. Burns and Colby Leider

Multichannel field recording as music composition

Elainie Lillios and Bonnie Mitchell

Experimental Digital Audio and Animation:  
Creating an Engaging Environment  
for Interdisciplinary Artistic Expression

Paul Rudy

Electroacoustics in Film

### **ABSTRACTS**

Composers of electro-acoustic music have long relied on field recording to capture source materials for processing and mixing, incorporating these into their compositions and sound-design libraries. Recent technological advances in high-quality, multichannel field recording have afforded unprecedented opportunity to capture surround audio content in high definition. In this paper, we discuss a recent experience in field recording, incorporating a discussion of aesthetic and practical issues afforded by these new technologies.

- *Kristine H. Burns and Colby Leider*

*Experimental Digital Audio and Animation: Creating an Engaging Environment for Interdisciplinary Artistic Expression* discusses challenges, strategies, and successes in team-taught, interdisciplinary arts technology education. As an introduction to experimental digital audio and time-based visual art, *Experimental Digital Audio and Animation* focuses on artistic expression through the successful integration of the principles of art and music. Students explore experimental animation techniques, which may include hand-drawn frames, 3D rendered images, and/or work with video sequences. Students also learn the principles of electroacoustic music as they work with captured and custom created sound to create digital audio tracks for their experimental animations. During their presentation, Elainie Lillios (music technology) and Bonnie Mitchell (digital arts) from Bowling Green State University will share their experiences in collaborative, interdisciplinary instruction and showcase student experimental audio/animation projects.

- *Elainie Lillios and Bonnie Mitchell*

*Electroacoustics in Film ...it is not only what we hear that tells us what we know; what we know tells us what we hear. (Cole & Jakimik from Howard and Ballas, 1980, p. 432)*

Timbre as a primary surface feature and as a structural device in sound permeates film. A growing body of source material available for use in musical contexts through recording and sampling, inspired by what a camera can suggest, has led to creative collaborations between sound design and composition. Use of novel sounds creates new musical syntax and structures, through incongruous contexts and paradoxical juxtapositions. These “syncretic” situations (see Chion, 1994) motivate a search for resolution between disparate image and sound by the listener. As a result, our ears are often misled by our eyes, just as our eyes can be redirected by our ears. Perception becomes the grounds on which film artists manipulate sonic/visual relationships to create meaning beyond the surface of the narrative. Four areas of sound in film will be discussed including 1) Source and Morphology; 2) Objectification; 3) Source-cause and Function; and 4) Synchresis and Meaning. Examples of electroacoustic techniques and aesthetics will be shown from a diverse film repertoire.

- Paul Rudy

## **BIOGRAPHIES**

Composer and author **Kristine H. Burns** serves as Associate Dean of Academic Affairs for the College of Architecture and The Arts at Florida International University in Miami. As the owner and editor of WOW/EM, Women On the Web/ElectronMedia (<<http://music.dartmouth.edu/~wowem>><http://music.dartmouth.edu/~wowem>), she has created an award-winning educational web site for young women interested in creative digital media, as well as science, math, and computers. Burns' scores and recordings are published and distributed by Tuba-Euphonium Press, Frogpeak Music, and Seeland Records. Her book *Women and Music in the US Since 1900: an encyclopedia* (Greenwood, 2002) was “Enthusiastically recommended for large public libraries and music libraries” because “no other source so comprehensively covers American women and music simultaneously.” (Library Journal). She is a member of CMS, ICMA, IAWM, and SEAMUS, for which she serves as Editor of Journal SEAMUS. Her music has been described as “offbeat,” “humorous,” and “striking.”

**Colby Leider** has received prizes and honors from the International Computer Music Association, the American Composers Forum Sonic Circuits program, the Institut International de Musique Electroacoustique de Bourges, and Princeton University. He has composed music for the Nash Ensemble of London, Paul Hillier and the Theatre of Voices, the New Jersey Symphony Orchestra, contrabassist Bertram Turetzky, percussionist Gregory Beyer, and accordionist William Schimmel. Colby's music is recorded on Innova, ICMA, SEAMUS, everglade, and UF labels. His research interests include digital audio signal processing, sound synthesis and spatialization, tuning systems, and alternate controllers for music-making. Colby chaired the 30th Annual International Computer Music Conference at the Frost School of Music, and his book *The Digital Audio Workstation* was published by McGraw-Hill in 2004. Colby works as Assistant Professor of Music Engineering at the University of Miami, and he serves as Associate Editor of Computer Music Journal (published by MIT Press). He holds degrees from Princeton, Dartmouth, and the University of Texas, and currently makes soap and raises goats and chickens southwest of Miami.

**Elainie Lillios'** music focuses on the essence of sound and suspension of time, conveying different emotions and taking listeners on "sonic journeys". The sounds she explores are varied--sometimes they are simple like the human voice, cars, wind chimes, or water. Other times her materials are less obvious, like crunching branches, walking through snow, or pebbles shuffling in water. Influential mentors include Jonty Harrison, Pauline Oliveros, Larry Austin, and Jon Christopher Nelson. Commissions from ASCAP/SEAMUS, ICMA, La Muse en Circuit, New Adventures in Sound Art, and R seaux; grants from the Ohio Arts Council, Mid-American Center for Contemporary Music, Ohio Board of Regents, and National Foundation for the Advancement of the Arts; and awards/recognition from CIMESP, Russolo, and IMEB among others. Her music has been presented at conferences, concerts, and festivals internationally, including guest invitations to the GRM, Rien   Voir, festival l'espace du son, June in Buffalo, and Mountain Computer Music Festival. Elainie's music is available on the Empreintes DIGITALEs, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, and is included in New Adventures in Sound Art's *The Radio Art Companion*. Elainie serves as Associate Professor of Composition and Coordinator of Music Technology at Bowling Green State University in Ohio.

**Bonnie Mitchell's** research and creative interests include electronic interactive installation, 3D particle systems, interface design, experimental animation, multimedia development, and cross-disciplinary collaboration. Ms. Mitchell's artworks explore spatial and experiential relationships to our physical, social, cultural and psychological environment through interaction. Her electronic installation art and international collaborative WWW art projects have been exhibited internationally at SIGGRAPH, ISEA, Prix Ars Electronica, Digital Salon, ArCADE, ICMA, Gamut, and many others. Ms. Mitchell was the SIGGRAPH 2006 Art Show Chair and has been a member of the SIGGRAPH Executive Committee, Education Committee, Communications subcommittee, Art Gallery Committee, ETech jury and Animation Festival jury. Bonnie Mitchell is currently an Associate Professor in the Digital Arts Division of the School of Art at Bowling Green State University. She teaches courses in Experimental Animation, Interactive Multimedia and Special Effects in Animation.

**Paul Rudy** is Associate Professor, Coordinator of Composition, and Director of the Inter-media/Music Production and Computer Technology Center at the Conservatory of Music and Dance, University of Missouri, Kansas City. From 1995-2001 he was the composition technologist at the Aspen Music Festival and School and has created over 80 radio programs for public radio (Aspen, Colorado and Resonance FM, London, England). He is the 2002 winner of the EMS Electroacoustic Music Prize (Stockholm, Sweden) along with recognition from the Bourges Electroacoustic Music Competition (2000 & 2005), the Fulbright Foundation, Meet the Composer, the National Music Teachers Association, and the Missouri Music Teachers Association. Commissions include Meet the Composer, the American Composer's Forum Jerome Composer Commissioning Project, 8th Blackbird and Third Practice, Music From China, New York New Music Ensemble, Kansas City Chorale, newEar, the Nelson-Atkins Museum of Art and the UMKC Conservatory. His works, published by Twisted Trail Music, have been broadcast and performed worldwide and can be found on EMS, Living Artist, Capstone, SEAMUS and Centaur recordings. In addition to composing he has an avid interest in bicycling, hiking, camping, and mountaineering. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks.

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## 2007 NATIONAL CONFERENCE

Concert #1

Thursday, March 8, 2007

11:00 am

Martha-Ellen Tye Recital Hall, Music Hall

### Program

Brink of Disaster

Michele Gillman  
Jeff Kowalkowski

*Catatonic Head/Queen Slacker*

Gaia

Kirsten Volness

Sonata for Stereos

Simon Fink

Unperceived Dimensions

Sylvia Pengilly

Connemara

*Mary Simoni, piano*

Mary Simoni

Sustenance

Jesse Allison

This too shall pass...

Jake Rundall

### PROGRAM NOTES

**Brink of Disaster** is just as it sounds. Written for electronics and theremin we never know if anything is truly going to work - especially the theremin. This work was created by both Michele Gillman and Jeff Kowalkowski after a performance of T'HEM HERA CHEPY by Jeff Kowalkowski. Gillman took the computer portion of this piece and manipulated it into the underlying sounds of Brink of Disaster. She then manipulated the theremin with MAX/MSP and created the remaining portions of this piece. CATATONIC HEAD/QUEEN SLACKER will then add their (musical) opinions to the original work.

- Michele Gillman and Jeff Kowalkowski

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

- Kirsten Volness

I began creating **Sonata for Stereos** (2006) by digitally recording a 2 second sample of bubble wrap popping. Manipulating the sample in Protools, MAX/MSP, and Audiosculpt, I composed a 4 minute piece in stereo. I then "orchestrated" the piece by playing it back through each audio system in my apartment: an ipod, a new stereo system, a shower radio, a 1980's boom box, and four others. I recorded each playback, and then pieced the same composition back together as a mix of the different recordings. I also built a patch in MAX/MSP which would play the new mix in stereo while simultaneously playing back six variations of the mix at different speeds, through intense frequency filters, moving around a six-channel surround-sound environment. The piece explores aspects of foreground/background relationships and listening environments. The "orchestration" is meant to add an extra dimension to these issues.

- Simon Fink

Just beyond our perception lie unperceived realms of both sight and sound. We catch peripheral glimpses of them in the work of artists such as M.C. Escher, yet when we look directly at them, they suddenly disappear. This piece attempts to explore these dimensions, both visually, and in music, both elements perceived synergistically, so that the whole becomes greater than the sum of its parts. The creators of this work have coined a new verb, to "hiew," that is to hear/view, which is the best way to experience it.

- Sylvia Pengilly

**Connemara** is an exploration of shifting temporal sonic structures that emulate the rugged western coast of Ireland. The region known as Connemara is known for its rocky coast pounded by the relentless tides of the Atlantic, acres of barren desolate moor, and thickets of bog. This region, virtually uninhabitable by humans, is home to the legendary Connemara ponies. Vistas of pristine natural beauty dotted by wild ponies evoke intense reverence for the grandeur of nature.

- Mary Simoni

**Sustenance** is to maintain something in existence. Yet to sustain something, the sustenance must itself be sustained - creating a paradox. This work explores the paradox through various techniques of sustaining (or not sustaining) sonic events, setting up patterns of expectation, accumulation of smaller events, transformations, etc. It employs recordings of irrigation as a sonic and conceptual backdrop for traversing the theme. *Sustenance* is part of the larger sonic installation Harvest Moon that examines the fading position of family farming in America and my own roots in that social system.

-Jesse Allison

**This too shall pass...** is based on two recorded sound sources: a bell and a cymbal. The spectra of these sounds were analyzed using Michael Klingbeil's SPEAR (Sinusoidal Partial Editing Analysis and Resynthesis) program. I then manipulated the spectral data using Common Music and synthesized the piece in CLM. As suggested by the title, *This too shall pass...* is about the acknowledgment of adversity as well as the belief that all things must come to an end. The piece is not so much about optimism as it is about acceptance.

- Jake Rundall

## **BIOGRAPHIES**

**Michele Gillman** is currently living in St. Paul, MN and teaches composition and theory at Gustavus Adolphus College and St. Olaf College. Michele's music ranges from electro-acoustic music to orchestral music - she recently completed the fourth of four orchestral works commissioned by the Gustavus Adolphus Symphony Orchestra and The Lake Superior Chamber Orchestra in the last year. She was the executive director and founder of Blue Sky Green Light Studio, a non profit recording studio in Minneapolis, which gave young, at-risk youth a chance to experience digital media as a source of creative expression. She also co-founded, with Jeff Kowalkowski, Catatonic Head/Queen Slacker, a multi-media performance arts ensemble that has no direction or goal.

**Jeff Kowalkowski** was born in Chicago and lives in Chicago. He is artistic-director of the Milkwood Foundation, a non profit recording group, and he is a member of the Chicago artist collective Lucky Pierre. He is an adjunct instructor, teaching a variety of composition, theory, orchestration, and general music at DePaul University and Northeastern Illinois University. In fall of 2005 he was guest instructor in composition at Oberlin College Conservatory. He is active as a freelance composer, pianist, and sound curator. In the spring of 2006 he was a featured performer in the Link's Hall "Incomplete Map of Everything" Festival, Chicago. In Fall of 2006, Michele Gillman commissioned and premiered "THEM HERA CHEPY" (for pill bottles, percussion, organ pedals, singing timpanist, and MAX) at the Nobel Medical Conference at Gustavus Adolphus College.

**Kirsten Volness** (b. 1980) grew up in a small town in southern Minnesota – a place that fostered in her a keen interest in the outdoors and the wonders of nature. The magic to be found in the natural world informs and inspires her creative work as do Earth-based spiritual traditions. She is currently pursuing a DMA in Composition at the University of Michigan (from which she also holds an MM); there she has worked with Bright Sheng, William Bolcom, Betsy Jolas, Michael Daugherty, Karen Tanaka and studied electronic music with Evan Chambers and Erik Santos. She received a Bachelor of Arts, summa cum laude, from the University of Minnesota where she studied with Judith Lang Zaimont. Her electronic work has been performed at the Electronic Music Midwest, Third Practice, Threshold, Merging Voices, Electric Pacific, and Los Angeles Sonic Odyssey festivals and her acoustic work has been performed by the Ann Arbor Symphony Orchestra, featured at the 2004 and 2007 Midwest Composers' Symposia, and presented at various concerts throughout the US and Australia.

**Simon Fink** began taking violin lessons at age three when his parents found an orphaned -sized violin on a bus. Ten years later his passion for writing music was sparked when he took up the guitar and formed an original rock band in Chapel Hill, NC. Simon studied composition in high school and received his diploma from the North Carolina School of the Arts in Winston-Salem, NC, majoring in Violin Performance. He earned a B.A. in History and a B.M. in Music Composition from Rice University in Houston, TX in 2002. Simon has enjoyed participating in new music programs such as Acanthes, the Carnegie Hall Workshop with Pierre Boulez, and Music01 and Music03 at the Cincinnati College-Conservatory of Music. He has also collaborated on multimedia projects with the NYC arts groups Uniondocs, Counts Media, and Peter Stuyvesant's Ghost. Currently working towards his Ph.D. in Composition at the University of Chicago, Simon's teachers have included Shulamit Ran, Kotoka Suzuki, and Marta Ptaszynska.

**Sylvia Pengilly** has always been fascinated by the correlation between what the ear hears and what the eye sees. Because of this, many of her works integrate both musical and visual elements. Mathematics and physics, including Chaos Theory, Quantum Mechanics, and Superstrings, are of particular interest, and frequently provide the basis for her works, which have been presented world-wide at many festivals, including several SEAMUS National Conferences, the "Not Still Art" Festival in New York, and ICMA in Hong Kong. She is professor emeritus of the College of Music of Loyola University, New Orleans, where she taught theory and composition for many years, and also founded and directed the electronic music composition studio.

**Mary Simoni**, Chair of the Department of Performing Arts and Technology and Associate Dean for Research & Planning at University of Michigan, has done post-doctoral studies at the Stanford University Center for Computer Research in Music and Acoustics, the City University of New York Center for Computer Music, and the Mills College Electronic Music Studios. She has taught at the Berklee College of Music, Stanford University, Michigan State University, and Lansing Community College. Her music and multimedia works have been performed in Asia, Europe, and widely throughout the United States and have been recorded by Centaur Records, the Leonardo Music Journal published by the MIT Press, and the International Computer Music Association. Professor Simoni has appeared as a pianist, using live electronics at the Society for Electroacoustic Music in the United States (SEAMUS) and the International Computer Music Association (ICMA) of which she is a past president. She has authored books on *A Gentle Introduction to Algorithmic Composition*, published by the University of Michigan, and *Analytical Methods of Electroacoustic Music* published by Routledge. The Knight Foundation, the Kellogg Foundation, the National Science Foundation, and the Michigan Council for the Arts and Cultural Affairs have funded her research.

**Jesse Allison** is an active composer, programmer and intermedia artist. His artistic work has been presented in the US and internationally at conferences and museum venues. He has degrees from Washington State University and the University of Missouri-Kansas City. Research into sensor interfaces and artistic interaction with computers led to the co-founding of Electrotap L.L.C., a business specializing in software and hardware for interactive art. He is currently a Research Fellow at the Institute for Digital Intermedia Art and Animation at Ball State University and resides in Muncie, IN with his beautiful wife and three lovely girls.

**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 two pianists and two 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 Florida Electroacoustic Music Festival, and Electronic Music Midwest. He is interested in algorithmic procedures and the creation of visceral and intellectually engaging music. In addition to studying the composition of acoustic and electronic music, Mr. Rundall is also a system administrator, percussionist, conductor, and teaching assistant in music theory and aural skills.

# s.e.a.m.u.s.

## 2007 NATIONAL CONFERENCE

Paper Session #2

Thursday, March 8, 2007

1:00 pm

Room 102, Music Hall

David Brooke Wetzel

Building A Sustainable Repertoire:  
A Performer's Approach to Realizing  
Interactive Electroacoustic Works

Philip Schuessler

Theater Piece No. 2: The Unimpededness of John Cage's  
Theater Piece No. 1  
and the Interpenetration of Black Mountain College

Joseph Koykkar

An Exploration of "Cosmic Code",  
an interactive/multimedia work for live performance

### ABSTRACTS

Interactive electroacoustic works often require specialized systems that may be unavailable to interested performers, especially when the original technology has become outdated or obsolete. The author describes an approach to interactive computer music interface design that enables the realization of diverse works by multiple composers within a single performance setup. This approach is based on certain common features among a number of interactive compositions discovered through analysis of the original systems and their subsequent reconstructions using newer technology. This research has been conducted from the perspective of a performer attempting to build a sustainable repertoire of interactive electroacoustic works. The primary goal is to understand the technological requirements of each piece and to create a musically faithful realization of the composer's work using equipment that is convenient to the performer. In the interests of sustainability, portability, and affordability, this approach seeks to free such works from specific electronic instruments and from the necessary involvement of the composer in each performance realization. The author presents a framework and a software prototype for incorporating a wide array of works into a single modular system, based on the author's previous work analyzing and reconstructing electroacoustic works by Musgrave, Kramer, Pennycook, and Lippe. - David Brooke Wetzel

**Theater Piece No. 2** was initially conceived as a sort of compendium to a lecture on the music of John Cage, specifically his work done in the late 1940's and early 1950's at Black Mountain College. Cage's creative output at that time culminated in a collaborative, multimedia performance in the summer of 1952 entitled *Theater Piece No. 1* (a.k.a. *Black Mountain Piece*). The performance involved a number of performance elements such as live music, pre-recorded music, dance, film, slides, painting displays, and lectures. *Theater Piece No. 2* is an attempt at emulating (without necessarily recreating) the same type of aesthetic environment in the folds of a lecture on this same topic. The end result is that there are a number of discreet events occurring simultaneously without necessarily being causally related to one another.

The observer is awash in multiple sensory stimulants and has the freedom of selecting events, if any, on which to focus and of interpreting the gestalt as it pertains to everyday life experiences.

- *Philip Schuessler*

This paper/presentation will describe the process and technical features of Cosmic Code, an interactive multimedia performance created by composer, Joseph Koykkar, and videographer Dennis Dale. The paper will demonstrate the collaborative concept behind the 20-minute production that integrates projected computer animations and graphics with a live 12-player ensemble. A brief technical demonstration will summarize how MAX is used to trigger still images and animations via MIDI using a Disklavier Grand in conjunction with Director software.

- *Joseph Koykkar*

## **BIOGRAPHIES**

Clarinetist **David Brooke Wetzel**, a specialist in new music and interactive electronics, has collaborated often with composers and multimedia artists. His recent performances include many world premieres in addition to works from the traditional clarinet repertoire. Active as an educator, performer, and arranger, Dr. Wetzel has also worked as an orchestra manager, sound engineer, multimedia programmer, and education technologist. His research interests are primarily in the field of interactive electroacoustic performance and real-time computer music systems, with a special focus on maintaining electroacoustic repertoire in the face of rapid technological change. Since 2004, he has been assistant professor of clarinet and coordinator of the music business and technology program at Mansfield University of Pennsylvania. Dr. Wetzel has previously taught at the Peabody Preparatory, the Baltimore High School for the Arts, ITT Technical Institute, and Central Arizona College. Dr. Wetzel received his B.Mus. in clarinet performance from Lawrence University, his M.M. in computer music performance and concert production from the Peabody Conservatory and his DMA in clarinet performance at the University of Arizona. His clarinet teachers include Jerry Kirkbride, Loren Kitt, Edward Palanker, Thea King and Dan C. Sparks. His computer music teachers include McGreggor Boyle, Ichiro Fujinaga and Geoffrey Wright.

**Philip Schuessler** received his bachelor degree in music composition at Birmingham-Southern College and his Masters Degree from the University of Miami. His primary teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, and Dan Weymouth. He has had works performed at notable venues such as June in Buffalo Festival, Festival Miami at Florida International University, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference, Music X in Cincinnati, ICMC, Spark, and multiple SEAMUS Conferences. His work *Wisdom and Surprise* for contrabass and tape was recognized with a mention in the 2004 Bourges International Residence Prize. He is currently working towards a PhD at the State University of New York at Stony Brook.

**Joseph Koykkar**, composer, has had his music performed nationally and internationally, including performances and commissions by many of the leading new music ensembles in the nation including the Relache Ensemble, Present Music, Zeitgeist, New York New Music Ensemble, North/South Consonance, Synchronia, the Ear Unit, and the Robin Cox Ensemble. His music can be heard on seven CDs, including an all-Koykkar CD released on Northeastern Records in 1992. His composition *Out Front* on the North/South label, was one of 49 entries for a 2006 Grammy in the "Best Contemporary Classical" category. He has composed in a variety of media including chamber music, orchestral scores, music for dance, film/video scores, and electronic/computer music. He holds degrees from the University of Wisconsin-Milwaukee, Indiana University (M.Mus.) and the University of Miami (DMA). He was composer-in-residence for the NOW Festival '96 at Capital University in Columbus, OH. His compositions are published by MMB Music, Inc., Belwin-Mills, and See Saw Music. As a professor at the University of Wisconsin-Madison, he teaches courses in electroacoustic music/sound design for the Interarts & Technology Program and is Music Director for the UW's Dance Program. He has been on the UW-Madison faculty since 1987.

# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

Concert #2

Thursday, March 8, 2007

2:30 pm

Martha-Ellen Tye Recital Hall, Music Hall

### Program

Striking Resemblance

*Christopher Akins, multipercussion*

John R. Akins

PPL-3 + orquesta (Video+Music)

Juan-Pablo Caceres

sLowlife

John Gibson

Kick

Chris Polcyn

Mozart's Requiem

Kristine H. Burns

Inconspicuous Impulses

*Shu-Chen Cheng, piano*

Christopher Biggs

### PROGRAM NOTES

***Striking Resemblance*** was commissioned by the Missouri Music Teachers Association and premiered at their annual convention in November 2000 in St. Joseph, Missouri. It has also been performed at the Society of Composers, Inc., national conference in Syracuse, New York, in March 2001, and at a Christian Fellowship of Art Music Composers regional conference in Springfield, Missouri, in 2003. The work culminated the composer's desire to write a piece for his son Christopher, utilizing a solo performer playing on various ringing percussion instruments, accompanied by two channels of electronic sounds which were digitally sampled and processed from many of the same instruments being played live. After sampling with a DAT recorder, the processing was done with Digidesign ProTools and Sonic Foundry Sound Forge software. Included are sounds of both definite and indefinite pitch from both traditional and "found" sound sources. There are five contrasting sections, flowing without interruption, as follows:

1. *Preview and Salute* -- introduces most of the sounds to be used more extensively in the remainder of the piece and includes a little "tip of the hat" to Aaron Copland, as it was being written at the time of his birth centennial;
2. *Symbolic Gestures* -- features four sizes of cymbals and a Peking opera gong; electronic manipulations include pitch bend/shift, amplitude modulation and stereo panning;
3. *It's All on the Level* -- uses three suspended carpenter's levels (which are also the source of the electronics) plus orchestra bells and vibes;
4. *Bowl Game* -- improvisation on Pyrex and stainless steel kitchen mixing bowls;
5. *Retrospective* -- a quiet, reflective review of instruments from the previous sections.

- John R. Akins

**orquesta** (part of the album with the same name, released through INNOVA records), a paradox in itself, an album of strictly acoustic sounds, but entirely produced in a computer. The composer wanted to approach electronic music from a different perspective, moving away from sound processing and algorithmic composition. The album was constructed using hundreds of samples (generally of no more than one second each) of chamber instruments executing extended techniques. Each piece was then painstakingly hand crafted from these, without further processing of the samples. This straightforward approach required that each sound be placed by hand in a metaphorically gigantic staff score on the computer screen. This procedure gives a wink to the beginnings of concrete music, but in this case using an unaltered acoustic instrumental source. The CD comprises individual compositions that explore either a sonority family or an instrumental behavior. *orquesta* is a sonic and rhythmic reflection on the nature of contemporary music and its 'relation' with popular or electronic music. Carlos Costa (Chile) created the video and art (PPL-3) as an artistic parallel to the metaphor of creation from self contained debris. - Juan-Pablo Caceres

**sLowlife** began as sound I did for an exhibit about plant biology (see [slowlife-exhibit.org](http://slowlife-exhibit.org)). The exhibit encourages visitors to appreciate changes in the lives of plants — changes so slow that we often overlook them. Many of the sounds in the piece are influenced by plant study data. For example, the changing curvatures of seedlings bending toward the light become the irregular rhythms of the repeated bell-like notes that open the piece. The fluctuating amount of light transmittance through leaves affects the detuning of oscillators in the final, sustained section. My aim in designing the exhibit sound was to create a sonic backdrop that could help visitors ease into a contemplative frame of mind. This concert version retains some of that feeling, but I also try to construct a slowly evolving narrative.

- John Gibson

**Kick** - Clay pigeons descend upon an uninhabited stretch of the imagination, merging with the horizon. As the flock considers migratory algorithms, a phantom of the forest lurks nearby.

- Chris Polcyn

**Mozart's Requiem**, a canonic if not controversial mass for the dead, is humorized in this serious, yet light-hearted work. This reconsideration of the requiem is mixed with contemporary opinions and a reinterpretation of the great composer himself.

- Kristine H. Burns

**Inconspicuous Impulses** was written for pianist Shu-Ching Cheng in the summer of 2006. The two major influences on the work are serialism and popular electronic music.

- Christopher Biggs

## **BIOGRAPHIES**

**John R. Akins**, a Michigan native, received his B.M. in piano and theory/composition and M.M. in theory/composition from Southern Methodist University, Dallas, Texas (1961 & 1962), and a D.M.A. in composition from the University of Texas, Austin (1971). He studied composition with Jack F. Kilpatrick at SMU and with Hunter Johnson and Kent Kennan at UT. He has taught at Southwestern Assemblies of God College, Texas Lutheran College, the University of Maine at Machias, and since 1977 at Evangel University, Springfield, MO. He has received two commissions from the Missouri Music Teachers Association (in 1980 and 2000), plus commissions from the Machias Bay Community Concerts Association in Machias, ME, the Springfield Symphony Orchestra, and tenor Ron Brendel. He has had performances of his works in Michigan, Texas, Maine, Missouri, Illinois, Indiana, Kansas, Arkansas, New Mexico, New York, Latvia, and at Kennedy Center, Washington, DC, including numerous regional conferences and one national conference of the Society of Composers, as well as at national and regional conferences of the Christian Fellowship of Art Music Composers.

**Juan-Pablo Caceres** is a composer, performer and engineer born in Santiago, Chile. He is currently a PhD student in computer music at CCRMA in Stanford University (USA). His work includes instrumental and electronic pieces, as well as performance of avantgarde rock music, with albums edited in Europe and America. Juan-Pablo's interests include Internet music and performance, virtual acoustic spaces, popular experimental music, boundary pushing computer music (in both directions).

**John Gibson's** acoustic and electroacoustic music has been presented in the US, Canada, Europe, South America and Asia. His instrumental compositions have been performed by many groups, including the London Sinfonietta, the Da Capo Chamber Players, the Seattle Symphony, the Music Today Ensemble, Speculum Musicae, Ekko!, and at the Tanglewood, Marlboro and June in Buffalo festivals. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival, the Brazilian Symposium on Computer Music, the International Biennial for Electroacoustic Music of Sao Paulo, Keio University in Japan, the Florida Electroacoustic Music Festival, and several ICMC and SEAMUS conferences. Among his grants and awards are a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, two ASCAP Foundation Grants, and the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center. He writes sound processing and synthesis software, and has taught composition and computer music at the University of Virginia, Duke University and Indiana University. He is now Assistant Professor of composition at the University of Louisville. For more information, visit [john-gibson.com](http://john-gibson.com).

**Chris Polcyn** (b. 1983) is currently an undergraduate at the University of North Texas, where he has studied composition with Joseph Klein, Cindy McTee, Damian Keller, and Andrew May. He has also studied saxophone with Eric Nestler and is an active performer of contemporary music.

Composer and author **Kristine H. Burns** serves as Associate Dean of Academic Affairs for the College of Architecture and The Arts at Florida International University in Miami. As the owner and editor of WOW/EM, Women On the Web/ElectronMedia (<<http://music.dartmouth.edu/~wowem>><http://music.dartmouth.edu/~wowem>), she has created an award-winning educational web site for young women interested in creative digital media, as well as science, math, and computers. Burns' scores and recordings are published and distributed by Tuba-Euphonium Press, Frogpeak Music, and Seeland Records. Her book *Women and Music in the US Since 1900: an encyclopedia* (Greenwood, 2002) was "Enthusiastically recommended for large public libraries and music libraries" because "no other source so comprehensively covers American women and music simultaneously." (Library Journal). She is a member of CMS, ICMA, IAWM, and SEAMUS, for which she serves as Editor of Journal SEAMUS. Her music has been described as "offbeat," "humorous," and "striking."

**Christopher Biggs** presently studies music composition at the University of Missouri, Kansas City, where he is the assistant manager of the Impact electronic music studios. His music has been presented across the United States and in Mexico by such notable performers as guitarist Magnus Andersson, saxophonist Brian Sacawa, and the California EAR Unit. Chris' compositions have been accepted for performance as part of the SEAMUS, Imagine2, Electronic Music Midwest, June in Buffalo, Spark, Bellingham Electronic Arts Festival, National Saxophone Association, SCI, and North-West Electro-Acoustic Music Organization conferences. He has presented his music in master-classes with numerous composers, including Frederic Rzewski, Charles Wourinen, Bernard Rands, and Augusta Read Thomas. His principal composition teachers have included Dan Asia, Craig Walsh, James Mobberley, and Paul Rudy. Chris appears thanks to a grant from the Northern Trust/Piper Enrichment Fund. You can contact him [atcwbiggs@gmail.com](mailto:atcwbiggs@gmail.com).



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# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

Concert #3

Thursday, March 8, 2007  
4:00 pm  
Room 130, Music Hall

### Program

Schizotronics

*Orlando Legname and Joe Pignato*

Orlando Legname

Bisection

Tim Reed

The Moments

Tsai-yun Huang

Smallcoombe Spring

Tom Williams

Imaginary Cavern Study

Eric Simonson

Release!

Michael Rhoades

## **PROGRAM NOTES**

**Schizotronics** is an electronic composition based on texts extracted from schizophrenics' statements. Sound samples that were computer generated using the technique of granular synthesis are combined with a 12-tone rock band fragment sequence. One of the performers fires the samples setting the form according to suggestions of the other performers and the audience at the moment. The text is just a reference to be improvised upon during specific moments of the piece. The reaction of the audience is crucial for the performance, and may change completely how the performers react to certain sonic events. The electronic music group Atom 3 performs this piece featuring multi-instrumentalist and sound designer Paul Geluso, drummer and composer Joe Pignato, and guitarists and *Schizotronics'* composer Orlando Legname. The group's performances are marked by extended improvisation, atmospheric, audio, sonic discharges inspired by musique concrete and the inventive use of hyper instrumentation. The group's work on campuses and at venues in New York State has been met with enthusiasm by fans of the avant-garde, theatrical performance, electronica, improvisation, new technology, and new music.

- Orlando Legname

In **Bisection**, the relationship between two distinct musical sections is explored. The similarities between these two very different sections are highlighted throughout the piece in ways that range from the obvious to the subtle. The frequent referencing of previously heard material (as well as foreshadowing of material yet to be heard) invites the listener to continually re-consider the relationship between the two sections. The source material in this piece consists primarily of recordings of improvisations by the composer played on harmonicas and various shakers.

- Tim Reed

The best memories of life are buried deeply in our minds. It surprises us that those unforgettable moments of exultation or sadness are emerged unexpectedly when we receive certain familiar scenes, faces or smells. As each unique moment exists in its way externally, the present is decomposing into moments little by little, waiting for the unfolding.

- Tsai-yun Huang

**Smallcoombe Spring** (2006) - Acousmatic Smallcoombe is a wooded valley hollowed into the hillside on the western edge of Dartmoor, in the South-West of England. The original samples, from which all the sounds are generated, come from recordings I made of a small brook near the top of this hidden coombe. The music springs from this sun-speckled, secluded place where water runs over mini waterfalls and pebbled granite.

- Tom Williams

The sounds used for this piece are derived from recordings of a talking drum, a single bass drum stroke, and a small wicker xylophone from Africa. Additionally, very basic oscillator instruments with randomly constructed partials are heard. The effect desired is that of hollowing out a space which comes to be inhabited or haunted, at least, by electronic "creatures" and their resonances.

- Eric Simonson

**Release!**, composed in January of 2006, was just that, a sudden release of pent up compositional energy. The composer had spent several weeks reconfiguring his "Perception Factory" studio and so was not able to compose during that period of time. When the studio was completed Release! burst forth with the force of a geyser. The form of the piece is reminiscent of the classic notion of theme and variation. It was realized using Csound, Cmask and a generative approach to the score based sampling score synthesis paradigm. The four, two to four second in length, base samples used for the work were extracted from lengthy sound files created by Sylvia Pengilly. The sound files were derived from several single video frames from her amazing video work, *Unperceived Dimensions*, using MetaSynth.

- Michael Rhoades

## **BIOGRAPHIES**

**Orlando Legname** is a composer, conductor, theorist and Digidesign Certified Pro Tools Expert. He received his degree of Doctor of Music Arts in Composition from University of Maryland and has taught in the Music Technology program at New York University. Currently, he holds a position of Director of the Audio Arts Production Program and conductor of the orchestra at SUNY Oneonta. Legname received several research grants for Development of New Electronic Music Instruments and was the recipient of the College's Academic Excellence Award for Innovative Uses of Instructional Technology. Dr. Legname has received numerous awards and honors for his compositions, including the Walsum Award (First Prize) at the University of Maryland (1999), and the Best Music for Theater of 1990 Award from the prestigious APCA (São Paulo Art Critics Association) in Brazil. His publications include a 2005 textbook entitled *Audio Arts Production* (Erudition Books: North Chelmsford); and his recent lecture, *Searching for Semantics in Music: A Global Discourse*, is soon to be published in a book entitled *Language and Globalization*. As Manager and Musical Director of ARTIUM Arts Center in São Paulo (1987-1996), Legname served as Executive Producer and arranger of numerous CD recordings, as well as Music Director of instructional video titles and composer of five theatrical plays. As a musician, he performed on movie sound tracks and in jingles for television commercials.

**Tim Reed** graduated with a B.A. in Creative Music Technologies from LaGrange College in 1999 and subsequently attended the Dallas Sound Lab School for the Recording Arts in the Fall of 2000. Tim completed his M.M. in composition/theory at Illinois State University in 2004. Tim has received awards in the Goliard Ensemble Composition Competition, the LaGrange Symphony Young Artist Composition Competition, and the 2004 Pedrick-Hutson Guitar Duo Commission Contest. Tim's compositions have recently been performed at Music '04, the 2005 Nong Project, SEAMUS 2006 and by the string orchestra, R20 in Wroclaw, Poland. In October of 2003, Tim composed a score for the WIP Studios film, *Prison-a-Go-Go!*, which has received several awards including Best Feature Film in the Backseat Film Festival. Tim is currently enrolled in the PhD program in composition at the University of Florida.

Born in Taipei, Taiwan in 1979, **Tsai-yun Huang** received her B.A. in music at the Taipei National University of the Arts in Taiwan. She has been selected as the New Sound of Kuan-do award held by TNUA in Taiwan in 2001 and has also won the 21st century Young Composers Project in 2006 held by the International Contemporary Ensemble and the 21st Century Piano Commission Competition at the University of Illinois in 2006. Her piece *Reflection* has won the composition competition held by the Council for Cultural Affairs in Taiwan in 2002 and was performed at National Chinag Kai Shek Cultural Center in Taiwan. *Blazing Dawn* was selected to be performed in the marathon concert of 2006 Summer Institute for Contemporary Performance Practice in the New England Conservatory with Michael Finnissy in residence and also performed by the pianist Will McDaniel of the ensemble ICE as part of the 4th Annual Chicago ICE Fest at the Green Mill in Chicago. *The Moments* has been chosen to be part of the 5th Annual Women in New Music Festival at California State University in March 10th 2006, WEALR project in Amsterdam in June 29th 2006, the finalist of the VI International Contemporary Music Contest "Città di Udine" in 2006 and SEAMUS Conference at Iowa State University in 2007. Workshops she has participated in include Bang on a Can All-Stars reading session at Tryon Festival Theatre, KCPA and Kronos String Quartet in Krannert Ensemble Room A. Her recent activities include the piece *Faded Memory* performed at the Carnegie Weill Hall and the Queens College of CUNY by the string duo Gang of Two as their New York Debut concert. A new commissioned piece for five string electric violin will be performed at the University of San Diego and Saint Xavier University in Fall 2007. Programmed by International Contemporary Ensemble in the 2006-2007 season, her pieces will be performed in Chicago at the ZhouB Art Gallery in may 2, 2007 and New York, SoHo at the Rosenberg + Kaufman gallery in May 12, 2007. In addition to her being a composer, Tsai-yun is also a pianist, pipa and liuqin player. She has studied composition with Guy Garnett, Stephen Taylor, Keeril Makan, Erik Lund, Rick Taube and Scott Wyatt and piano with William Heiles.

**Tom Williams** has had numerous international performances and broadcasts. Compositions include *Ironwork* for piano and tape, prizewinner of the ALEA 111, 1993 composition prize; *Like Oranges* for soprano and tape, with Nicola Walker Smith touring the piece throughout Europe. In the summer of 2000, he was the director of the Young Artists Composition Program at Tanglewood; in 2001 he was invited by the St. Petersburg Composers Union to Russia as a featured composer. His 2004 acousmatic piece *Break* was premiered in the Sonorities Festival, Belfast, in the Sonic Art Research Laboratory, with subsequent performances at EMM, SEAMUS 2005 and SAN EXPO2005 and the piece was a finalist in the Musica Nova 2004 International Electroacoustic Music Competition. *Still Rain*, an interactive installation, was featured at EXPO06 in Manchester, while his work *Shelter* was awarded a mention at Bourge 2006. He has studied music at Dartington College of Arts, Huddersfield Polytechnic and Keele University and at Boston University, Massachusetts, where he completed his doctorate in composition in 1995. Currently he is a senior lecturer at the University of Northampton, UK, and a director of Sonic Encounter.

**Eric Simonson** received his Ph.D. from the University of California--San Diego in 1999. That year he joined the liberal arts faculty at Danville Area Community College and has been teaching all of the music courses there. His degrees are in composition, but his interests and teaching experience have involved computer music, music theory and musicology. He first studied piano with Boaz Sharon at the University of Tulsa. Later he studied composition with Harvey Sollberger at Indiana University and Roger Reynolds at UC--San Diego. His current creative project (entitled *Geometries*) is a group of chamber music pieces that incorporate electroacoustic and computer generated sounds. He has performed as soloist with the Tulsa Philharmonic, Oklahoma City Symphony and the Memphis State University Orchestra. Before turning his attention exclusively to composition and teaching, he enjoyed a busy career as an accompanist. Simonson has extensive experience conducting (especially in 20th century repertoire). Prior to coming to DACC, he was a part-time instructor at Tulsa University and UC-San Diego.

**Michael Rhoades** elicits musical events from a synthesis of generative algorithms and an ever-expanding Csound sample playback instrument. Numerical representations of aural quanta are mixed and blended into formal elements using varied catalysts such as score based sampling, mathematical equations and other paradigms including cellular automata. Main compositional tools include Csound, Cmask, Mathematica, Excel, MetaSynth, AbSynth, Sonar and Sound Forge. He is currently composing his twelfth CD titled *Anaphasic*. Michael is employed as a Systems Administrator at Sweetwater Sound. Areas of responsibility include administration of email and web servers, spam filters, firewalls, switches and routers. In addition, he administers and programs a telephone call center system for over 200 clients. He also assists in the administration of as many client workstation computers. These duties require involvement with various Windows, MAC, Linux, UNIX and CISCO operating systems. Michael is honored to be serving as the SEAMUS Webmaster and as member of the board of directors. For more information and mp3 sound files visit <<http://www.perceptionfactory.com>>

# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

Concert #4

Thursday, March 8, 2007

8:00 pm

Martha-Ellen Tye Recital Hall, Music Hall

### Program

Spiked

*Douglas Nottingham, percussion*

Glenn Hackbarth

Bembero

Brad Decker

Still Life and Landscape

Andrew Walters

Paisaje del Sonido (Soundscapes) I

*Jeremy Baguyos, contrabass*

Orlando Jacinto Garcia

Termites

Cort Lippe (aka Convolution Brother #1)

### Intermission

Inner Nature Persistently Emerges

*E. Michael Richards, bass clarinet*

William Kleinsasser

November Sycamore Leaf

Paul Rudy

Circulo

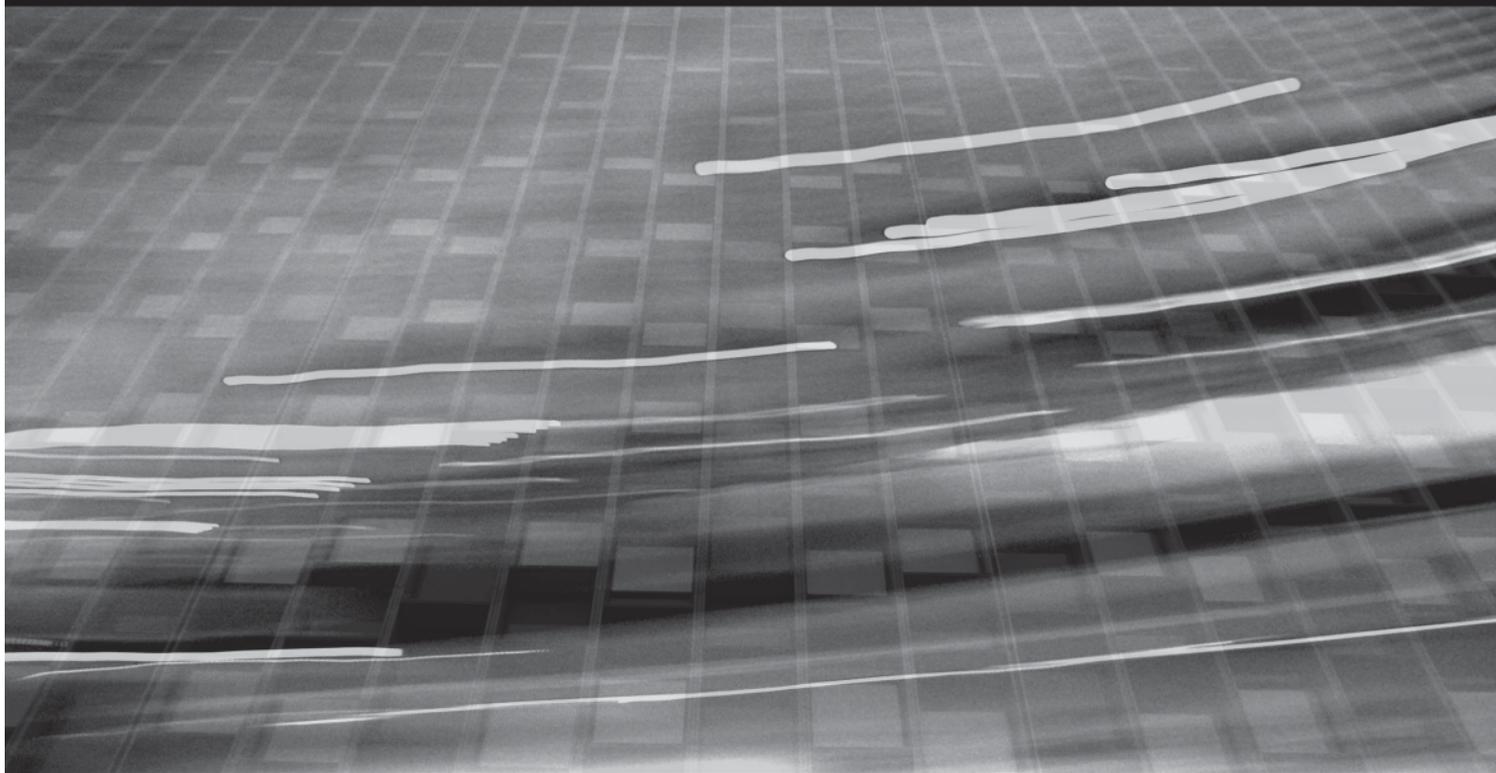
Colby Leider

Alter Ego (Homage a Hrothgar)

*Carter Enyeart, cello*

James Mobberley

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## **PROGRAM NOTES**

**Spiked** pays modest homage to James Joyce and Luciano Berio: the former both in the choice of text and in concepts of juxtaposition, and the latter in the use of sonic manipulations which loosely parallel those employed in the classical tape studio of the 1950s and 1960s. Written for a close friend who enjoys improvisation, the work contains sections in which the percussionist controls events in the electronics but also presents times in which he/she is responding to the surrounding fabric. The appearance of different forms of the word "listen" are, therefore, not directives to the audience, but rather indicators to the performer as to the type of role to be assumed. - *Glenn Hackbarth*

**Bembero** is a pastiche of African rhythm and melody from Guinea and Mali, featuring instruments such as the dundunba, djembe, mbira, and shekere. The work takes you from Guinea to Mali and back through the presentation of mbira songs from each African nation (Bembero and Bukatiende, respectively). These melodies are surrounded by rhythms that are indigenous to each country - the Sofa and Koredjuga from Guinea, and the Sunum from Mali. All material in the piece was derived from the recordings of these sources, and have been manipulated through digital processing. Many thanks to percussionist Gordon Kay for his assistance. - *Brad Decker*

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

**Paisaje del Sonido (Soundscapes) I** for contrabass and tape was written for Luis Gomez Imbert in 1992 while I was in Caracas, Venezuela as part of a Fulbright artist/lectureship. The work was created at the Center for Acoustic and Music Research (CEDIAM) housed in the Universidad Central de Venezuela. A second version of the work, for contrabass, string quartet, and 3 performers playing wind chimes and glasses was written in 2000. This second version titled *Paisaje del Sonido II* was recorded by Luis Gomez Imbert and the Miami String Quartet and released on CRI's eXchange series CD 900. The original version of the work for contrabass and tape was revised in 2004 and premiered shortly thereafter by Mr. Imbert in Miami as part of a multi media presentation with the photography of Rafael Salazar. Unlike many works that feature a soloist, Paisaje del Sonido (Soundscapes) does not require a "traditional" form of virtuosity from the soloist. Instead of pyrotechnics, the performer is required to control minute subtleties of timbre, tone quality, and intonation, often having to navigate through exposed passages of difficult artificial harmonics, double stops, and extended techniques. As with much of my music, the work is relatively quiet and delicate. The slow evolution of events as well as the counterpoint between register, timbre, density, and pacing are important aesthetic concerns. - *Orlando Jacinto Garcia*

The Convolution Brothers (aka Cort Lippe, Miller Puckette, Zack Settel) were recently overjoyed to learn that Pedro Carneiro, an excellent chef who specializes in Marimba, had invited them to a taste test of one of his newest creations. Recently, on a balmy spring day, the Brothers sat down to what proved to be a highly unusual treat. Mr. Carneiro's Marimba, which he serves on a special table resembling an ironing board, is an enormous meal. The meat turns out to be surprisingly tough. Mr. Carneiro has made the courageous choice of serving it with little or no additional seasoning (although Convolution Brother One thought it needed ketchup, which he slathered liberally over his portion). The Marimba is eaten with four utensils resembling chopsticks with one enlarged end, which prevents them from sliding down between the hard, dark-brown morsels of Marimba. The Marimba was, nonetheless, difficult to eat. The pieces are rather heavy for picking up with chopsticks, and since they are too large to fit comfortably in the mouth, it is necessary to bite off pieces while still holding the remainder between the sticks. Brother Zero had some trouble chewing his portion, but this was not a problem for Brother One, whose technique was to lick off the ketchup (some of which landed on his shirt; next time perhaps he'll ask for a napkin). Brother Two could not participate in the tasting. Regrettably, he had a dentist appointment that day. *Termites* was recently released on SIRR Records <<http://www.sirr-records.com/>>

- Cort Lippe

***Inner Nature Persistently Emerges*** (2005) is a composition for bass clarinet and computer that grows out of the extended sonic explorations of bass clarinetist E. Michael Richards who commissioned the piece. Michael's extensive research and writing on the expanded sonic potential of the bass clarinet served as the impetus for the composition. His documented collection of techniques and recordings for a expansive array of micro-tonality and multiphonics, which coax the instrument's air column into vibrating at controlled but multiple resonances, form the basis of the computer music which presents a continually-processed dynamic field within and through which the bass clarinet projects the linear, rhetorical foreground of the music. The solo bass clarinet music is formed as five continuous sections presented in expanding speech-like declarations separated by contrasting, sustained introspections. The title refers to the emergent sonic and compositional patterns that result from consideration of the source multiphonic sounds, the inquiry into (now traditional) deeper potentials of the instrument than conventionally employed, and the possibilities for expression and design in music for performer and computer. The computer music, (developed Max/MSP), owes much to other developers and I would like to acknowledge Ted Apel, Chris Dobrian, Richard Dudas, Cort Lippe, Erik Oña, Timothy Place, Miller Puckette, Zack Settel, Les Stuck, and David Zicarelli.

- William Kleinsasser

In December of 2003, a friend sent me a Christmas card with a photograph called November Sycamore Leaf by Missouri Photographer John Hess. The moment I slid the card out of the envelope sound literally exploded in my head. The bright orange leaf leapt off the card and into my sonic imagination, and as my eyes dug into the details of the image, the music made itself heard before my very eyes. Two years later, in a small cabin high in the Rocky Mountains with no running water but a fantastic view and quietness, the concentration of the photograph bore itself out in the composition of the music, and *November Sycamore Leaf* came to life over a three day period. I composed a video based on the single photograph of Hess in December of 2006. The video, like the music, explores the intricate structure of the leaf, and my perception of the leaf as it unfolded on first seeing. "I went to the woods because I wished to live deliberately...and to see if I could not learn what I had to teach, and not, when I came to die, discover that I had not lived." (Thoreau)

- Paul Rudy

***Circulo*** (2006) recontextualizes a then-popular Medieval Christmas carol *In hoc anni circulo* (*In this turning of the year*). The work forms a short fantasia on the original by attempting to paint circles in timbre, space, and rhythm while transfiguring a recording of the original solo vocal melody into one broad stroke of texture.

- Colby Leider

***Alter Ego*** was written for my friend and colleague Carter Enyeart, who provided not only the idea behind the piece and its reason for being, but also the recorded sound material from the 'cello for the fixed media. One of the most fascinating aspects of the combination of live performance with fixed playback is the opportunity to explore the changing relationship between the two entities. As with a human accompanist, there are opportunities for fixed media to both lead as well as follow, support and be supported. In *Alter Ego*, after an opening instrumental solo, the CD playback begins to 'learn' what the performer is doing, contributing subtle ambience at first, then evolving into a real accompanist. Eventually, the CD becomes independent, and the process is reversed, with the live performer 'learning' how to accompany the CD. The finale fully integrates the two sound sources into the most tightly-knit music of the piece. *Alter Ego* is also, in part, an homage to my former mentor Roger Hannay, whose own alter ego was Hrothgar, a Danish king from the Beowulf legends.

- James Moberley

## **BIOGRAPHIES**

***Glenn Hackbarth*** was born in Milwaukee, Wisconsin. Following an early training in jazz, he received degrees in music from the University of Wisconsin and the University of Illinois, where he studied composition with Herbert Brun, Ben Johnston and Edwin London. In 1976 he moved to Phoenix to join the faculty at Arizona State University where he is currently the director of both the New Music Ensemble and the Electronic Music Research Studios. The recipient of grants and awards for musical composition from ASCAP, the Arizona Arts Commission and the National Endowment for the Arts, he has composed for a large variety of instrumental combinations in both the acoustical and electronic mediums. His music is available on the AR, EAM, Crystal, Access and Orion labels.

***Brad Decker*** (DMA, University of Illinois at Urbana-Champaign) teaches courses in composition, electronic music, and popular music at Illinois Wesleyan University and University of Illinois. Dr. Decker's music has been acknowledged and performed both nationally and worldwide. He was most recently a selected finalist for the 2005 ASCAP/SEAMUS Student Composer Competition, the Bourges 31e Concours International de Musique et d'Art Sonore Electroacoustiques, the IV Edition Pierre Schaeffer International Competition of Computer Music, and the 2004 Concurso Internacional de Música Eletroacústica de São Paulo. His music has received performances at numerous American festivals, including Society for Electro-Acoustic Music in the United States (SEAMUS), Society of Composers, Inc (SCI), Electronic Music Midwest, International Computer Music Conference (ICMC), and the Northwestern Electro-Acoustic Music Organization (NWEAMO). His dissertation on the late works of Franco Donatoni was published in January 2006.

***Andrew Walters*** has received degrees from Millikin University, Northern Illinois University, and the University of Illinois. He has studied composition and/or electroacoustic music with Jan Bach, James Beauchamp, William Brooks, Zack Browning, Robert Chamberlain, Robert Fleisher, Michael Hunt, Erik Lund, James Phelps, Scott Wyatt and Paul Zonn. Dr. Walters' piece *IN-EX* won Honorable Mention at the 1998 Russolo Pratella International Electroacoustic Competition and is featured on the *Music from SEAMUS, Volume Nine* compact disk and will be featured on *Music from SEAMUS Volume Sixteen*. Dr. Walters has taught at Millikin University, Brookhaven College, and the University of Texas at Arlington.

Through some one hundred works composed for a wide range of performance genres, **Orlando Jacinto Garcia** has established himself as an important figure in the new music world. The distinctive character of his music has been described as “time suspended - haunting sonic explorations” qualities he developed from his studies with Morton Feldman among others. Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. In demand as a guest composer and lecturer, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions, including Nuevas Resonancias, Sonic Circuits, Salvatore Martirano, Rockefeller, Fulbright, Dutka, and Cintas Foundations, and the State of Florida Council for the Arts. With performances in most of the major capitols of the world by distinguished performers and ensembles, his works are recorded on O.O. Discs, CRI (Emergency Music and eXchange labels), Albany, North/South, CRS, Rugginenti, Capstone, Opus One, and New Albion and published by Kallisti Music Press, the American Composers Alliance, BHE, and North/South Editions. The founder and director of the New Music Miami ISCM Festival and the NODUS Ensemble, he is Professor of Music at Florida International University.

**The Convolution Brothers**; Larry Austin, USA; G.M. Koenig, P. Berg, Institute of Sonology, Netherlands; I. Xenakis, CEMAMu, University of Paris. Employment: 1983-86 CEMAMu, gave workshops, beta-tested UPIC system. 1986-94, IRCAM, developed real-time applications, gave courses on new technology in composition. Since 1994, associate professor, composition, and director, Hiller Computer Music Studios, University at Buffalo, New York. Seminars: Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, Xenakis, etc. Prizes: (1st prizes) Irino Prize, Japan; Bourges Prize, France; El Callejon Del Ruido Algorithmic Music Competition, Mexico; USA League-ISCM Competition, Leonie Rothschild Prize, USA; (2nd prize) Music Today Prize, Japan, (3rd prize) Newcomp Electronic Music Competition, USA, (honorable mentions) Prix Ars Electronica 1993, 1995, Austria; Kennedy Center Friedheim Awards, USA; Sonavera International Tape Music Competition, USA; Luigi Russolo Competition, Italy. Performances: ICMC, ISCM World Music Days, Gaudeamus, Tokyo Music Today, Bourges, Huddersfield, Sonorites, etc. Recordings: ADDA, ALM, Apollon, Big Orbit, CBS-Sony, Centaur, Classico, EMF, Hungaroton Classic, Harmonia Mundi, ICMC2000, ICMC2003, IKG Editions, MIT Press, Neuma and SEAMUS, Sirr.

**William Kleinsasser's** music ranges from acoustic chamber and orchestral pieces to interactive computer music. His work integrating electro-acoustic music with virtuosic instrumental performance has been widely recognized and supported by commissions and grants from the National Endowment for the Arts, the Maryland State Arts Council, the American Music Center, Meet the Composer, and the Argosy Foundation among others. His music is recorded on the Mark, C74, Innova, and ICMA labels. Kleinsasser received DM and MM degrees in composition from Indiana University School of Music and BA and BM degrees from the University of Oregon. He is a professor of composition and related studies at Towson University in Baltimore, Maryland.

**Paul Rudy** is Associate Professor, Coordinator of Composition and Director of the Inter-media/MusicProduction and Computer Technology Center at the Conservatory of Music and Dance, University of Missouri, KC. From 1995-2001 he was the composition technologist at the Aspen Music Festival and School and has created over 80 a radio programs for publi cradio (Aspen, Colorado and Resonance FM, London,England). He is the 2002 winner of the EMS Electroacoustic Music Prize (Stockholm, Sweden) along with recognition from the Bourges Electroacoustic Music Competition (2000 & 2005), the Fulbright Foundation, Meet the Composer, the National Music Teachers Association, and the Missouri Music Teachers Association. Commissions include Meet the Composer, the American Composer's Forum Jerome Composer Commissioning Project, 8th Blackbird and Third Practice, Music From China, New York New Music Ensemble, Kansas City Chorale, newEar, the Nelson-Atkins

Museum of Art and the UMKC Conservatory. His works, published by Twisted Trail Music, have been broadcast and performed worldwide and can be found on EMS, Living Artist, Capstone, SEAMUS and Centaur recordings. In addition to composing he has an avid interest in bicycling, hiking, camping, and mountaineering. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks.

**Colby Leider** has received prizes and honors from the International Computer Music Association, the American Composers Forum Sonic Circuits program, the Institut International de Musique Electroacoustique de Bourges, and Princeton University. He has composed music for the Nash Ensemble of London, Paul Hillier and the Theatre of Voices, the New Jersey Symphony Orchestra, contrabassist Bertram Turetzky, percussionist Gregory Beyer, and accordionist William Schimmel. Colby's music is recorded on Innova, ICMA, SEAMUS, everglade, and UF labels. His research interests include digital audio signal processing, sound synthesis and spatialization, tuning systems, and alternate controllers for music-making. Colby chaired the 30th Annual International Computer Music Conference at the Frost School of Music, and his book *The Digital Audio Workstation* was published by McGraw-Hill in 2004. Colby works as Assistant Professor of Music Engineering at the University of Miami, and he serves as Associate Editor of *Computer Music Journal* (published by MIT Press). He holds degrees from Princeton, Dartmouth, and the University of Texas, and currently makes soap and raises goats and chickens southwest of Miami.

**James Mobberley** is Curators' Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City. Awards include the Rome Prize, the Guggenheim Foundation, and the 2001 Van Cliburn Composers Invitational. Commissions have come from the Koussevitzky Foundation (Library of Congress), the Fromm Foundation at Harvard University, Chamber Music America, the St. Louis Symphony, the Kansas City Symphony, Meet the Composer, the Barlow Foundation, Music From China, and the Cleveland Chamber Symphony. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, and over 40 colleges and universities around the world. His music has received a thousand performances on five continents, and appeared on two dozen recordings. He is also an avid bicyclist. He lives in Liberty, Missouri with his wife Laura and children Lucas and Jacob.



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*Thursday, March 8, 2007  
5:15 p.m.  
Music Hall Lobby*

# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

Paper Session #3

Friday, March 9, 2007

9:15 am

Martha-Ellen Tye Recital, Music Hall

David Kim-Boyle

Spectral and Granular Spatialization with Boids

Robert Hamilton

Maps and Legends:  
and FPS-based Interface for Composition and Improvisation

Arne Eigenfeldt

Encoding Musical Knowledge in Software Performance Tools

### **ABSTRACTS**

The author describes applications of Craig Reynolds' boids algorithm for sound spatialization. A MaxMSP/Jitter patch is presented where the movement of individual boids in two dimensional space is rendered in OpenGL and is used to map the spatial trajectories of granular voices in a granular sampling patch and also the spatial location of a sound's spectral components. Musical possibilities of the technique are discussed and some performance considerations are also outlined.

- David Kim-Boyle

Hamilton's paper describes an interactive multi-channel multi-user networked system for real-time composition and improvisation built using a modified version of the Quake III gaming engine. By tracking a user's positional and action data within a virtual space, and by streaming that data over UDP using OSC messages to a multi-channel Pure Data(PD) patch, users' actions in virtual space are correlated to sonic actions in a physical space. Virtual environments designed as abstract compositional maps or representative models of the user's actual physical space are investigated as means to guide and shape compositional and performance choices. Premiered in the Spring of 2006 at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), maps and legends made use of CCRMA's newly renovated multi-channel octagonal Listening Room as a virtual model for various forms of audio-visual immersion. Users sitting in the Listening Room within an 8-channel listening environment were presented with two virtual environments, one abstract and one a recreation of the actual Listening Room. As users moved through the virtual spaces, their actions were translated into spatialized sound, creating a direct relationship between the virtual game world and the physical listening world. This paper analyzes both the technological concerns for building and realizing the system as well as the compositional and perceptual issues inherent in the project itself.

- Robert Hamilton

Traditionally, live electroacoustic music has been a poor cousin to studio-based composition in terms of available technology and software. However, current hardware and software developments have closed this gap; most studio-based processes and techniques are now available to real-time performers and composers. For this reason, live performance tools no longer need to be limited to traditional methods of generating and controlling complexity- constrained randomness. While such procedures remain viable as an aesthetic, they no longer are the only method of melodic, harmonic, rhythmic, and timbral control and generation. The author will present his recent research and future directions in complex ensemble rhythmic generation, based upon methods of artificial intelligence. - Arne Eigenfeldt

## **BIOGRAPHIES**

**David Kim-Boyle**, originally from Australia, is an audio engineer and composer whose work has been featured at various festivals and conferences around the world. An assistant professor at the University of Maryland, Baltimore County, recent presentations of his work have taken place at ICMC 2004 (Miami), 2005 (Barcelona) and 2006 (New Orleans), DAFX 2005 (Madrid), SEAMUS 2004 (San Diego) and 2005 (Muncie), NIME 2005 (Vancouver), FEMF 2005 (Gainesville), JIM 2005 (Paris), the 2005 Electronic Music Festival (Basel), the 2005 Third Practice Music Festival (Richmond), Spark 2006 (Minneapolis) and DAW 2006 (Zurich) amongst others. In 2005 he was a guest artist at the Zentrum für Kunst und Medientechnologie (Karlsruhe) where he conducted research into spectral spatialization and in 2006 was a guest at the Sonic Arts Research Centre (Belfast). Also active as a professional audio engineer, his work in this capacity has been released on various labels including EMF, Sunken Gong Records, Mark Custom Records, Centaur, EMI Australia and Recurrent (Australia).

Composer **Robert Hamilton** (b.1973) is actively engaged in the composition of contemporary electroacoustic musics as well as the development of interactive musical systems for performance and composition. Mr. Hamilton holds degrees from Stanford University, Dartmouth College, and the Peabody Institute of The Johns Hopkins University with additional studies at *Le Centre de Musicale de Iannis Xenakis* (CCMIX) and *L'Ecole Normale de Musique de Paris* with the EAMA. He has been the recipient of the Johns Hopkins Technology Fellowship and First Prize Winner of the Peabody Prix d'Ete. Recent works include *Triages* for six instruments and computer (commissioned for the 2006 newStage: CCRMA Festival), *i have four pictures of you sleeping* for violin and computer, and *bioinformatic feedbacks*, an interactive compositional system incorporating performer generated biofeedback as a probabilistic selector of pre-composed materials for real-time score display. His compositions and published writings have been presented at the newStage:CCRMA Festival, ICMC 2006 (New Orleans), SEAMUS 2007 (Ames), NIME 2006 (Paris), the CCRMA Concert Series, ICMC 2005 (Barcelona), Sound in Media Workshop (Copenhagen), the SPARK Festival, 3rd Practice Festival, ISMIR 2003, the Dartmouth Electric Rainbow Coalition Festival and the Smithsonian Institute.

**Arne Eigenfeldt** has been using computers to aid him in his musical composition since he bought his first *Apple IIe* in 1984. Since then, he has created his own software, using the computer as a compositional partner and assistant in all his works. His music has been performed throughout Europe, the Americas, and Asia; his installation *Kinetic Engine*, a rhythm machine based upon artificial intelligence techniques, was presented at ICMC New Orleans. Currently, he is an assistant professor of music and technology at Simon Fraser University.

# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

Concert #5

Friday, March 9, 2007  
11:00 am  
Room 130, Music Hall

### Program

Malmo

*Mark Snyder, tuba*

Mark Snyder

Pianazzolla

*Nick Sibicky, piano/disklavier*

Nick Sibicky

Fixed Explosions

Samuel Pluta

Fluctuation

Hee Yun Kim

Lulled by an Imploding Lotus

Jack W. Stamps

Autobahn

*ISU Percussion Students*

Daniel K. Porter

### **PROGRAM NOTES**

***Pianazzolla*** is an homage to the Argentinian tango composer Astor Piazzolla. His dance-infused rhythms and jazz-inspired melodies have captivated me since my adolescence and will always stir deeply seated feelings and memories. In its most pure form, this work is “about” how artists can never truly evade the influence of their heroes. The musical material of *Pianazzolla* is constantly trying to escape its own musical heritage; but instead is dragged, kicking and screaming, onto a small cafe’s dance floor somewhere far away from here.

- Nick Sibicky

Vociferant birds, the Emu modular synth, street traffic, coins, a crotale, pitched chinese gongs, crumpling plastic, bubbles in a cup, chalk on a chalkboard, and a tuba make up some of the sounds used in this collage of acousmatic mayhem. Sounds were processed using primarily SuperCollider, but also SoundHack, AudioSculpt, the Eventide Harmonizer, Waves, and GRMTools. Mixing was done in Logic. A version of this work also exists for CD, brass septet and 2 percussion. - *Samuel Pluta*

**Fluctuation** is a musique concrete piece, of which the principal sound sources come from coin-drops and a door-hinge. This piece shows a variety of subtle transformations of sounds by these two main objects. In its compositional structure, I was inspired by *The Chronicles of Narnia*, a Disney film in 2005, when we open a magic door, we might meet another world in our imagination. - *Hee Yun Kim*

Composed exclusively of samples of the UT Austin gamelan and a nine second sample of the Bulgarian Women's Chorus, this four-channel piece seeks to explore a coexistence of gentle, contemplative states and impulsive, electric intrusions. Nearing its completion, I discovered a kind of rigorous meditation; a sort of ipod-based music for sleep-joggers...a state I often found myself in during my last semester at UT. As a composer, I am focused on presenting any new work as a sum of my personal experiences at the time of the composition. This piece is no exception. In addition to the gamelan sound collection process, composer Mario Davidovsky's thoughts on perception in the electronic world and listening rather heavily to the Bulgarian voices, the "chocolate room" scene from the movie *Willie Wonka and the Chocolate Factory* was quite inextricably stuck in my mind. The idea of being escorted to the edge of a mini-universe of endless combinations of sensations and then being set free to wander in such a place... This image still overwhelms me. This piece uses a granulation object created in Max/MSP by Professor Russell Pinkston. I would like to thank him for two years of very inspiring lessons and seminars. - *Jack W. Stamps*

**Autobahn** - It's gonna be loud. - *Daniel K. Porter*

## **BIOGRAPHIES**

**Mark Snyder** is a composer and performer living in Stafford Virginia. Mark has written for orchestra, choir, wind ensemble, various chamber combinations, multi-media, film, theatre and dance. He has received commissions from The Monroe Foundation, The Ohio University Flute Choir, Scot Fitzsimmons, Greg Sigman, Blas Gonzalez and Lily Afshar. Mark's music has been performed throughout the U.S., Argentina and Taiwan and selected for festivals and conferences that include multiple Society of Composers Inc. regional conferences, National Flute Association Conference, North American Saxophone Alliance Conference, Ohio Composers of Electro-Acoustic Music Festival, Spark Festival of Electronic Music and Art, Electronic Music Midwest, West Virginia Festival of Trumpets, Imagine and the Imagine 2 Electro-Acoustic Festival which Mark founded and directs. His work has been supported by generous grants from several organizations including the National Endowment for the Arts.

**Nicholas A. Sibicky** (b. 1983) - Nick grew up in a small town in northeastern Connecticut. He graduated with a bachelor's degree in Music Composition from the The Hartt School of Music at the age of 19 and completed a Master's degree there two years later. He has studied with composers Ingram Marshall, Donald Grantham, Russell Pinkston, James Sellars, Joseph Turrn, Stephen Gryc, Ken Steen, Dan Welcher, Robert Carl, and the Emmy-Award winning Jim Chapdelaine. Nick is currently working on a D.M.A. at the University of Texas at Austin. There, he plays with The Backfeet Forward Ensemble, a improvisatory laptop group. He also enjoys eating avocados and mangoes.

**Sam Pluta** is a composer of electronic, acoustic, and mixed media works. His music has been played in concerts and shown in art galleries throughout the world. Sam is a member of three bands: New York based Glissando Bin Laden and His MusicHadiin, a free-improv quartet with electronics; exclusiveOr ([myspace.com/exclusiveor](http://myspace.com/exclusiveor)), a duo making music with vintage 60's and 70's synthesizers; and Austin, TX based Ready for Japan, an electronic duo looking to tour Japan. Sam's music is out on Quiet Design, Alas Seis, Seamus, and Vox Novus record labels. His most recent release is "Resonance," a compilation of electronic music made from steel pan samples by an international array of composers. Sam holds a MM from the University of Texas at Austin where he studied with Russell Pinkston and is pursuing his DMA at Columbia University.

**Hee Yun Kim** received her Bachelor and Master of Music degrees from Seoul National University in Korea and her first doctorate from Krakow Music Academy in Poland. Currently, she is a D.M.A. candidate at the University of Illinois at Urbana-Champaign. Previously, she worked as a freelance composer for several TV shows of the Korean Broadcasting System (K.B.S.); a visiting lecturer in several universities including Pai-Chai University and Ho-Seo University; and as transcriber for the Champaign-Urbana Theatre Company. Her works have been performed in many cities in the U.S., Europe and Asia including New York, Boston, Amsterdam, Munich, Warsaw, Tokyo and Seoul; and performed by many prominent ensembles in contemporary music, including the New York New Music Ensemble, Composers Ensemble of Northern New York, ALEA III (resident ensemble at Boston University), HET Trio in the Netherlands, and in workshops with the Kronos Quartet and soprano Dawn Upshaw. Her awards include the Tokyo International Composition Competition Second Prize, Dong-A International Music Competition First Prize, ALEA III International Composition Competition Finalist, University of Illinois Symphony Commission, Composers Ensemble of Northern New York and HET Trio, and a Seoul National University Alumni Fellowship. Recently, she won the Young Composers Award from the National Arts Centre in Canada. Currently, she is working on a new piece for chamber orchestra, which is commissioned by the National Arts Centre Orchestra in Canada to be premiered in Ottawa, Canada on June 27, 2007.

Born in San Antonio, Texas, **Jack W. Stamps** has devoted a lifetime to pursuing a variety of musical activities. He has spent the past 20 years as a songwriter and recording artist, which has guided his ongoing commitment to an intrusion to classical norms by pop culture. He has received commissions from such artists as the UTSA Wind Ensemble, the Tosca String Quartet, and clarinetist Stephanie Key. His music has been programmed for numerous festivals and conferences including the Society of Composers, Inc., LaTex, SEAMUS and the South Texas New Music Festival. He was the recipient of the 2004 Reed Holmes Memorial Prize in Composition, the 2004 UTSA Citation for Excellence in Technology in Music, and second prize at the CEMJKO 2006 electronic festival in Brazil. He earned an MM in composition from the University of Texas at Austin and a BM from the University of Texas at San Antonio. His instructors have included Donald Grantham, Russell Pinkston, James Balentine, David Heuser, and Yevgeniy Sharlat. As of Spring, 2007, he is working on a second string quartet and an electric-melodrama based on the inexplicable numbers stations phenomenon.

**Daniel Porter** is a senior Music Technology major at Ball State University.

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## 2007 NATIONAL CONFERENCE

Concert #6

Friday, March 9, 2007

1:00 pm

Martha-Ellen Tye Recital Hall, Music Hall

### Program

A Room Full of Ghosts

*Elizabeth McNutt, piccolo*

Andrew May

Mobile Variations

Krzysztof Wolek

Series for Joseph Fourier

*Wilber Lio, violin*

Albert Behar

Lesion

Christopher Morgan

Guitar Construction

Dave Gedosh

folly for

*Elizabeth McNutt, flute*

Elizabeth Hoffman

## **PROGRAM NOTES**

Based on the piccolo solo *Sketches of Ghosts* (1998), this work refracts the sound of the piccolo into a spatialized chorus of ghostly echoes, some of which precede their originals. The piccolo melody is slow and gradual in its unfolding, but densely ornamented throughout. The computer's sounds may be heard as further layers of ornamentation. As in much music of the Arab world (by whose art and music both the notation and the sound of the piccolo music are inspired), many voices interpret the same line in different ways at the same time. This heterophonic texture creates ghosts of the original line, much as the graphically notated ornaments in the score elicit phantoms of an unknown (perhaps unknowable) ideal.

- Andrew May

**Mobile Variations** explores space as a composition element. I decided to avoid using prerecorded material in this piece and to create all the sounds from scratch, employing various synthesis techniques. This allowed me to study the very nature of sound, its various shapes and colors as well as the almost endless possibilities of technology.

- Krzysztof Wolek

This piece is a mix between fully electronic synths and acoustic sampling. The sounds at the beginning and end of the piece are created through a circuit-bent SK-5 Casio Keyboard with short sample of me singing a high A. The rest of the sounds are created in Logic Pro using mostly the built in FM synthesizer and emphasizing the harmonic series of the sounds.

- Albert Behar

**Lesion** is an eight-channel piece composed with recordings of sounds from my new house. These sounds were chosen for their rhythmic and timbral qualities and while some of them were processed with granular synthesis techniques, many were left unaltered and assembled into rhythmic textures. The title was inspired by the fact that I would have never heard these sounds or created this piece were it not for some lesions.

- Christopher R. Morgan

Through passages of subtle nuance and passages of sonic intensity, **Guitar Construction** explores the timbres of the electric guitar as often heard in the genre of 'heavy metal' music. An homage to my early musical roots and formative years as a musician, this composition sits as a memoryscape of my own experience. Attempting to express itself through rising gesture, falling into dissolution, reclaiming its voice in order to once again recede into silence.

- Dave Gedosh

The title of this piece cites a phrase from Beckett's "What is the Word." The three media components in **folly for**--flute (improvisation), precomposed computer generated sound, and live electronics--intentionally thwart a controlled integration. "folly for to need to seem to glimpse what where - " The tape part was created almost exclusively from flute samples of Elizabeth McNutt, for whom the work was written.

- Elizabeth Hoffman

## **BIOGRAPHIES**

Composer **Andrew May** teaches at the University of North Texas, where he directs the Center for Experimental Music and Intermedia. Active as a violinist, improviser, and computer musician, May regularly performs and presents concerts. He is best known for his pioneering instrumental works with live interactive computer systems. He received his PhD from UC San Diego, where he studied composition with Roger Reynolds and computer music with Miller Puckette. Previous composition teachers include Mel Powell (CalArts) and Jonathan Berger (Yale). May's compositions have been performed in Japan, Korea, Singapore, Germany, Greece, Switzerland, France, England, and across the United States. SEAMUS and EMF Media have released recordings of his music.

**Krzysztof Wolek** (b.1976) studied composition with Edward Boguslawski at the Karol Szymanowski Academy of Music in Katowice, where he received his M.A in 1999. Wolek worked as a lecturer in the same school during the next year. The following year, he studied with Louis Andriessen, Martajn Padding, and Gilius van Bergeijk at the Royal Conservatory of Music in The Hague, Holland. He is currently working on his PH.D. at the University of Chicago and studies composition with Marta Ptaszynska and Shulamit Ran and computer music with Howard Sandroff. He has participated in several international courses for composers, where he studied with Louis Andriessen, Zygmund Krauze, and Roger Reynolds, among others. His pieces have been performed in Europe and in the US. Besides working on his PHD, Wolek is teaching computer music and composition as well as performing and organizing electronic music concerts.

**Albert Behar** has been writing music ever since he sat down at the piano at the age of four. Albert is the winner of the MENC Student Electronic Music Composition Talent Search. He is a past participant in the UC Davis Summer Arts Program and California State Summer School for the Arts (Innerspark), where he was a California Arts Scholar. Albert is 15 and is home schooled through Laurel Springs High School in Ojai, California.

**Christopher R. Morgan** is an instructor at Collin College in Plano, Texas where he teaches courses in composition and electro-acoustic music. He received his Ph.D. in composition from the University of North Texas (1998) where his dissertation involved designing, programming and composing for an eight-channel sound spatialization system. Chris is currently president of the Texas Computer Musicians Network and primarily composes electro-acoustic pieces for solo multi-channel playback, interactive works with video and instrumentalists as well as interactive installations. His papers and music have been presented at previous SEAMUS and ICMA conferences.

**Dave Gedosh** is currently pursuing a DMA in music composition with a specialization in computer music at the University of North Texas, where he is a student of Jon Nelson. Dave is a teaching fellow for the Center for Experimental Music and Intermedia (CEMI), where he teaches classes in electro-acoustic music composition, and private lessons. He is also an associate faculty member at Collin County Community College (CCCCD), where he teaches classes in audio engineering, music technology and music business. A highly creative and imaginative composer with musical roots in popular music and a background in audio engineering, his musical output transcends the genre boundaries of electro-acoustic music, intermedia (video, dance, performance art), popular music, and acoustic music composition. His music has been performed at music festivals and conferences nationally and internationally including the Institut International de Musique Electroacoustic de Bourges (IMEB) Festival Synthese, International Computer Music Conference (ICMC), Society for Electro Acoustic Music in the United States (SEAMUS), Florida Electro-acoustic Music Festival, IMMArts, Zeppelin Festival de Arte Sonora, Ecuencros de Dsquina musica electroacoustica Centro Colombo Americano Bogata, and Sova Mill Museum and Janacek Academie (Czech Republic), as well as radio broadcast, and independent film and video.

**Elizabeth Hoffman** composes acoustic and electroacoustic music, the latter including works for stereo and multi-channel diffusion, instrument(s) with computer generated sound, and live electroacoustic processing. Recent projects focus particularly on timbral, harmonic, and rhythmic concerns. She studied with Bülent Arel at SUNY Stony Brook, and with Diane Thome and Richard Karpen at the University of Washington, and was a guest composer at the EMS in Basel as a result of a Bourges (Residence Prize). She has been commissioned by the ICMA, DIFFUSION i MéDIA, American Composers Forum (Sonic Circuits Festival 2002), and performers, including Elizabeth McNutt, to create electroacoustic works. Recognition for her acoustic composition includes two awards from the Seattle Arts Commission. Recent projects are collaborations with TimeTable Percussion and the GlassFarm Ensemble in NYC. Her music is available on Albany, Centaur, Neuma, and Empreintes digitaLes Labels.

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## 2007 NATIONAL CONFERENCE

**Concert #7**

**Friday, March 9, 2007  
2:30 pm  
Room 130, Music Hall**

### **Program**

Under the Sea

Chien-Wen Cheng

Falling: Samsaaram

Asha Srinivasan

Meditation on Violence

Schuyler Tsuda

Spirit Call

Isaac Wallis

Surviving Images

Jason Fick

Bit of nostalgia...

*Kristian Twombly, computer  
Terry Vermillion, percussion*

Michael Boyd

## **PROGRAM NOTES**

This piece is inspired by my childhood dream about an adventure under the sea. In this piece, sound samples from piano, glasses, and a computer keyboard are transformed through convolution, ring modulation, time stretching techniques to represent the imagined soundscape of a submarine and waves. The piece is also intended to portray the shimmering scenes under the sea when an imagined submarine passes through, flashing the light around for illumination. Reverberation effects are used in this piece to give the impression of mystery, and the sudden surge of textural density and velocity is also used several times to create different surprises in this adventure. The piece ends with a fade-out drone to represent the continuation of the journey toward more adventures under the sea.

- *Chien-Wen Cheng*

Originally conceived for a contemporary dance piece called Falling choreographed by Autumn Belk at the University of Maryland, **Falling:Samsaaram** is a distillation of those materials for the electroacoustic listening medium. The piece moves between oppositions of attachment (samsaaram) and detachment (nirvaanam) to life's pain and pleasures through the juxtaposition of urgent volatile textures with calm ambient ones. Though the final section crescendos to a chaotic finish, a brief return to the opening hints at a cyclic repetition, as the cycle of falling in and out of samsaaram begins again.

- *Asha Srinivasan*

**Meditation on Violence** is a piece for live and pre-recorded electronics. The title is paradoxical, as meditation and violence are polar opposites of each other. The fact that the two can coexist simultaneously is a seeming impossibility, but it is a relationship I have experienced aurally in the works of the Romanian spectralist, Iancu Dumitrescu. This piece is largely inspired by his music. *Meditation on Violence* is a study in harmonicity and inharmonicity. There are no melodies, harmonies or rhythmic motifs. The composition is an organic evolution of sound events and textures moving from harmonic, pitched sounds to inharmonic noise and back again. Much of the sonic material is designed under principals of acoustics. The evolving low drone on E in the beginning of the piece is actually a series of frequency modulated drones, each with a different carrier to modulator ratio, and each is *tuned* to coincide with partials of the harmonic series of the fundamental, E. As more complex relationships are added to the frequency modulated drones, side bands of the *tuned* frequency modulated drones begin to deviate from the harmonic series, increasing the level of inharmonicity of the composite drone. I use an adaptation of spectral technique I refer to as combination tone morphing in the first aleatoric section. This technique involves taking the 1st or 2nd order sum or difference tone of two fundamental frequencies to derive a third, then applying the same procedure to the new frequency and one of the previous ones to produce a new tone. In this system, one is able to generate complex harmonic or inharmonic textures based on the natural acoustic phenomenon of combination tones. All sounds in this work were created synthetically with the exception of a phase vocoded tam-tam. I worked primarily in Csound and Cecilia, and the live aleatoric sections were designed and manipulated in Max/MSP.

- *Schuyler Tsuda*

**Spirit Call** was composed in the hope of achieving a musical sense of awe and majesty in an ancient and tribal context. It is a fixed electronic vocal piece, but only one of the many voices in the piece is a recorded human voice. The rest are digitally synthesized voices, done in Csound using the Blue front end. As you listen, you should do as I did while programming the sounds--you should imagine an ancient people performing a ritual for their gods, complete with chanting, dancing, and magic.

- *Isaac Wallis*

**Bit of nostalgia...** for one or two percussionists and live electronics performer. This work investigates the ways that objects with which performers interact (instruments) shape their actions by allowing the percussionists to take an active role in designing the stage set-up for each performance by utilizing various combinations of instrument-types in different sectors of the performance space. The percussionists perform in a quasi-improvisatory fashion, interpreting differently organized graphics instead of standard music notation, and respond to each other and the computer performer who, using the same graphics, processes and plays back previous rehearsal and performance recordings, bringing a sense of self-history into the piece.

- Michael Boyd

## **BIOGRAPHIES**

**Chien-Wen Cheng** received his Master Degree in Music Composition and Theory from the National Chau-Tung University in Taiwan and is currently a doctoral candidate in music composition at the University of North Texas. He has won numerous awards for his acoustic music in Taiwan including: Fine Arts Creation Award (2003, 2006); the 3rd Percussion Music Composing Competition (2005); the 2004 Taiwanese Young Composers Masterpieces call-for-scores competition; the 2002 orchestral call-for-scores competition in Tune in to Taiwan - Taiwan Composers Series; the 2000 Hakka Vocal Music Composition Contest. His electro-acoustic pieces have also been recognized through performances at Bourges Synthese Festival, SEAMUS, ICMC, BEAF (Washington), SFIFEM (Santa Fe), Spark Festival (Minnesota), Primavera en La Habana (Cuba), MSB (Ohio), etc. His tape piece *Under the Sea* and *Samadhi* also won the first prize respectively in 2005 and 2006 National On-line Arts Creativity Competition in Taiwan. Currently, he is exploring intermedia and real-time interactive music composition at the University of North Texas where he pursues his doctoral degree, having studied primarily with Dr. Andrew May, Dr. Cindy McTee, Professor Phil Winsor, and Dr. Joseph Rovin. The latest information on Chien-Wen Cheng's compositions and a detailed biography are available on his personal website: <http://w3.nctu.edu.tw/~u8642524/index.htm>.

**Asha Srinivasan** is currently working on her DMA in Composition at the University of Maryland, College Park, where she is studying under Dr. Robert Gibson. She earned two Master's degrees in Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, under the tutelage of Dr. Greg Boyle, Dr. Geoff Wright, and Dr. Paul Mathews. She recently won the BMI Foundation's Commission Competition for Women in New Music, as well as the Walsum and the Prix d'Ete competitions. Her electronic pieces have been performed at the SEAMUS Conference (2004), the Electronic Music Midwest Festival, The Women in New Music Festival, and the Spark Music Festival. Her original electro-acoustic opera was premiered by Landless Theatre Company in Washington, D.C for a run of sixteen performances. She is currently working on a piece for oboe, violin, and interactive electronics with Max/MSP, which will be premiered in May 2007.

**Schuyler Tsuda** graduated from Gonzaga University in 2002 majoring in composition, guitar performance and music education, earning him two Bachelor of Arts degrees in music. In 2006, he received his Master's of Music degree in composition from the University of Hawaii, where he won the Outstanding Graduate Music Composition Student award for fall 2005 to spring 2006. Schuyler Tsuda has studied composition with Doug Geers, Donald Reid Womack, Takeo Kudo, Byron Yasui and Kevin Waters and has studied electronic music with James Hearon and Nathan Wolek. Schuyler Tsuda has promoted the works of new composers as the founder of the Hawaii-based composers' organization, the Pacific Composers' Project, and as the former coordinator of the Composers' Workshop at the University of Hawaii. More recently, Schuyler Tsuda has performed at the Electronic Music Midwest Festival in 2006, and he will be performing at the Spark Festival in 2007. Schuyler Tsuda's current interests lie in the use of acoustics, mathematics and technology to create systems of evolution in music. This focus has led him on the path of spectral music and electronic music, and he is continuing his work in these fields at the University of Minnesota as a Ph.D. student.

**Isaac Wallis**, a former active-duty Marine, graduated from Berklee College of Music in 2004. He is currently finishing up a Master of Music in Composition--Interdisciplinary Digital Media and Performance at Arizona State University.

**Jason Fick** is a composer of both acoustic and electronic media. He holds degrees in Creative Music Technologies and Composition/Theory. He has studied composition with Mark Ballora, Paul Barsom, David Crumb, Lee Johnson and Jeffrey Stolet. Recent performances of his electronic work include Electronic Music Midwest 2006, SPARK 2006, and SEAMUS 2006. Jason is a Graduate Teaching Fellow in Intermedia Music Technology at the University of Oregon.

**Michael Boyd**, a part-time member of the music theory faculty at Towson University, holds graduate degrees from the University of Maryland (DMA, composition) and SUNY Stony Brook (MA, music theory and history). Boyd's recent compositions utilize graphic scores that encourage performer inventiveness and creativity. *Hand Leg Suit* has been performed at the Flashpoint Gallery in Washington D.C., Stony Brook Manhattan in New York City, and most recently at the Society of Composers, Inc. Region VI Conference. *Becoming...everything else*, an interdisciplinary performance installation, was featured in the Clarice Smith Performing Arts Center for an entire week during May 2005 and included in the University of Maryland Baltimore County's "Danger: New Music" Festival. As a scholar, Boyd's work has focused on recent composers such as Luigi Nono and Roger Reynolds, as well as the analysis and criticism of popular music. He has reviews published in *Computer Music Journal* and *Popular Music and Society*, and his essay *Perception/Form: Thomas DeLio's Though for solo piano* will appear in *Thomas DeLio: Composer and Scholar*, a forthcoming book edited by Thomas Licata and Jerry Tabor and published by Mellen Press.

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## 2007 NATIONAL CONFERENCE

Paper Session #4

Friday, March 9, 2007  
4:00 pm  
Howe Hall Auditorium

Chryssie Nanou

Synchronisms 6 for Piano and Electronic Sounds:  
Davidovsky's interactive progeny

Charles Joseph Smith

The Sal-Mar and More--  
The Musical Legacy and  
Phenomenon of Salvatore Martirano

Kurt Stallmann

Davidovsky's Synchronism #12: Stringing Thoughts

### **ABSTRACTS**

While contemporary composers often engage highly complex systems for the creation of interactive environments for musical performance and composition, in *Synchronisms 6 for Piano and Electronic Sounds*, Mario Davidovsky issues a different directive, where wittiness, invention and compositional mastery can overcome technical prowess. Through the analysis of Davidovsky's primary compositional idioms (extended instrumental techniques, the ambiguity of sound source, a clear rhythmical constant, and an emphasis on timbral distinction and variety) this paper will examine the manner in which the composer utilizes an inherently challenged medium, like tape, to create one of the most lyrical and expressive pieces of the piano repertoire. - Chryssie Nanou

Salvatore Giovanni Martirano (1927-1995) was one of the composers who made history in the world of electroacoustic music by inventing an analog computer music machine called the Sal-Mar, in the early 1970's. This complex composition machine plays a random series of note patterns by the operator pressing a series of buttons. The Sal-Mar may have indirectly led to a new technique in electroacoustic composition -- MAX/MSP programming, where, over a set list of parameters, the electroacoustic performer has almost complete control and freedom in those parameters. - Charles Joseph Smith

Mario Davidovsky has unique ideas about the interrelationship between performer and electronics in his *Synchronisms*. Some of these include using electronic sounds to "shape" the timbre of the acoustic instrument or vice versa; spatial quality of sound as an essential characteristic used to define a work's topological boundaries; and formal notions which call traditional timeline approaches into question. Other important ideas include the cross-fertilization of acoustic and electronic compositional techniques and the carryover/adaptation of work procedures developed from a tape-based studio to current digital resources. I am assisting Davidovsky to realize Synchronism #12 and will use sound examples from this new work to elaborate on these points and others. - Kurt Stallmann

## **BIOGRAPHIES**

Born in Greece, **Chryssie Nanou** showed an exceptional musical talent at an early age winning First Prize at the "Filonos" National Youth Competition and a prize in the European Young Soloist Competition. Pursuing her musical studies in France, she graduated from the Ecole Normale de Musique de Paris/Alfred Cortot where she studied with Germaine Mounier, obtaining in consecutive years the Diplome Superieur d'Enseignement, Execution and Concertist. After pursuing a graduate diploma in piano and computer music from the Peabody Institute of the Johns Hopkins University (Baltimore, Maryland), Chryssie became a 2003 Visiting Scholar at CCRMA (Center for Computer Research in Music and Acoustics) at Stanford University. A prizewinner at the Albert Roussel International Competition, she performs regularly in recitals and chamber music concerts around the world, featuring an eclectic repertoire that includes works by Couperin, Berio, Crumb, Beethoven, Sciarrino and Davidovsky. As a solo artist and chamber musician, she has given world premieres of works by many young composers including the first performance of George Antheil's *Ballet Mechanique* in a version with synchronized film. Among her recent performances are concerts with the San Francisco Contemporary Players, ICMC, SEAMUS, the Third Practice Festival and the Electric Rainbow Coalition Festival at Dartmouth. Chryssie is currently the Artistic Coordinator of CCRMA (Stanford University, Palo Alto, California) where she oversees the CCRMA Concert Series.

**Charles Joseph Smith** was born on October 22, 1970. He started composing seriously at the Chicago Musical College of Roosevelt University in 1990 as a piano major. There, he took composition with Robert Lombardo and a composition seminar class with Patricia Morehead. He performed his *Carmen Fantasy* for piano during one of the student composition recitals in 1992. He got a B.M. in Piano in 1994, cum laude. He continued his piano studies at the University of Illinois at Urbana-Champaign, earning an M.M. in Piano in 1995, and a D.M.A. in Piano Performance and Literature in 2002. While at the university, he continued composing a lot more compositions. He composed over 300 compositions, most for piano alone, and started composing electro-acoustic compositions in 1994, starting with original MIDI compositions on the Master Tracks Pro sequencer. His music ranges from commercial music all the way to classical and even experimental compositions. His original electro-acoustic piece, *Synth vs. Synth*, was featured at the EMM Conference on October 2005 at Kansas City Kansas Community College. In addition to his above talents, Charles also loves creative writing, especially poetry, including setting poems to music. He also likes photography, drawing, and dancing.

**Kurt Stallmann** devotes his energy to the synthesis and connection of many mediums available to composers today. His works include pieces for acoustic groupings, acoustic/electronics groupings with interactive elements, environmental sounds, and purely synthetic sounds. He also enjoys frequent collaboration with improvising musicians, both as pianist and with live electronics, and with artists from other disciplines. He currently serves as Assistant Professor of Music Composition at the Shepherd School of Music, Rice University, where he directs REMLABS, the computer music facility. Stallmann's compositions have been performed throughout the United States and Europe. He has been an active member of two composer's collectives, Composers in Red Sneakers in Boston, and Musiq'a in Houston, and currently serves on the SEAMUS Board of Directors as editor of the SEAMUS Newsletter. Most recently, he completed a commission for the New World Trio (Hartford, Connecticut) for chamber ensemble and electronics. Current projects include a commission from Meet The Composer Commissioning Music/USA for a new multi-disciplinary work including a multi-channel, interactive sound environment, a Fromm Music Foundation Commission for large ensemble with live electronics, and a new piano/cello duo for the Fischer Duo.

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## 2007 NATIONAL CONFERENCE

Concert #8

Friday, March 9, 2007

8:00 pm

Martha-Ellen Tye Recital, Music Hall

### Program

Unexpected Things

*Winston Choi, piano*  
*Minghuan Xu, violin*

Daniel Weymouth

SLAMMED

*Michael Giles, saxophone*

James Paul Sain

Les Flutes de Pan: Hommage à Debussy

*Sonja Giles, flute*

Larry Austin

For the Birds

Songbirds  
Sapsuckers  
Birds of Prey  
Water Birds

*George Work, cello*

Judith Shatin

### Intermission

One World 1

Joel Chadabe

It only needs to be seen

*Timothy Ernest Johnson, guitar*

Kyong Mee Choi

The Mirror of Enigma

*Sonja Giles, flute*  
*Barry Larkin, marimba*  
*Julie Jamieson, harp*  
*Tyler Brown, computer*

Christopher Hopkins

## PROGRAM NOTES

All around us as we stand in confusion. Race, thoughts and sensations. We're lucky if we get a taste of what's real. What passes away is the noise, the chatter of our eager minds. The myriad, contradictory banquet of our senses. What remains is the connection that underlies all. And our ability to perceive it, if our souls are at rest. **Unexpected things** occur, and we are startled. Perhaps we Wake Up and realize that the greatest of these is love which is not so unexpected, as it was there all of the time.

- Daniel Weymouth

**SLAMMED** (2006) - the one word title of the work can be used in many contexts such as "gee...I'm slammed," or "do you want to get slammed?" Slammed in these contexts can have any number of meanings. This work is meant to convey a sense of "slammedness" arriving at the point of psychosis. Though, this might only be the plight of a delusional composer and his personal hypnopompic hallucinations related to the melodic third. Thanks to Ron Parks for his spectral accumulation and evaporation MSP algorithm. **SLAMMED** was written for saxophone virtuoso Susan Fancher.

- James Paul Sain

**Les Flutes de Pan: Hommage à Debussy** (2005-6), for flute (piccolo), octophonic computer music, and dancers (optional), was commissioned for performance by flutist Jacqueline Martelle. The soloist's sounds are amplified, processed, and diffused in the listening space, combined with the synchronized playback of octophonic computer music heard in montage: the listener is surrounded and immersed in the live and recorded sounds. All of the sonic materials for *Les Flutes de Pan* originated from Martelle's flute, alto flute and piccolo recordings of sequences I derived from Debussy's solo flute piece, *Syrinx* (1913). Through a process of pairing Martelle's recordings of these sequences--using one sound recording as the "primary input" file and a second recording as the "impulse response" file--the "convolution" process multiplied the waveform spectra of the two files together, producing a third, hybrid soundfile. The effect is a type of cross-synthesis, in which the common frequencies are reinforced. To me, provocatively beautiful, ethereal sounds result: sonic images...passing before our ears. *Les Flutes de Pan* was completed during spring, 2005, through winter, 2006, in the composer's studio, in Denton, Texas, USA. Claude Debussy composed his solo flute piece, *Syrinx*, as incidental music for Act III of *Psyché*, a dramatic poem in three acts by Gabriel Monrey, first performed by flutist Louis Fleury on December 1, 1913. Originally entitled *Flûte de Pan* (1913), the piece was published in 1927 as *Syrinx*. Groves Dictionary of Music states: "Syrinx. Greek term for...Panpipes, that is, a row of hollow pipes sounded by blowing across their tops....In mythology, the instrument is the attribute of PAN, the half-goat, half-man god of shepherds...the central myth as related in Ovid's *Metamorphoses*: Pan was pursuing the nymph Syrinx, who fled to a river and begged the nymphs there for help. She was allowed to conceal herself by taking the form of a reed-bed from which Pan subsequently picked the reeds to fashion his pipes. In keeping with its mythology the Syrinx has always had a strongly pastoral connotation...."

- Larry Austin

**For the Birds** was commissioned by cellist Madeleine Shapiro. I am grateful to naturalist Kevin Colver for sharing his field recordings. Bird enthusiasts may know him as the narrator of the *Stokes Field Guide to Bird Songs: Western Region*. Scored for amplified cello and electronics, *For the Birds* is an homage to the birds of the Yellowstone region, one of Madeleine's favorites, as well as a play on Cage's book of that name. Rather than imitate the sounds of the natural world in music, I invite them in, sometimes directly, sometimes digitally transformed. The joining of the voice of the cello with those of the birds reminds us of the joining of the human worlds with those of the birds we live among. The transformation of their voices speaks to the transformative power of music. Each of the four movements is named for, and draws on the voices of, different groups of birds.

- Judith Shatin

**One World** is an ongoing and exploratory project-in-progress that combines the sounds from different cities in the world in different types of presentations and performances. The idea behind *One World* is that we all, whatever the specifics of our different cultures and beliefs, share the same world through a common human bond, even if, at this moment in history, that idea seems a utopian goal rather than a current reality. It is one of the major problems of our age that inundated with information, much of it disturbing, we view the world today as a complex, turbulent system of different nationalities, religions, cultures, and politics, as if the world were one large crowded city overwhelmed by urban noise. In this first instance called *One World 1*, the sounds are based on field recordings by Benjamin Chadabe in New York and Shankar Barua in New Delhi. - Joel Chadabe

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 audiences to experience, to be the moment through the stream of sound that does not need any explanation but only needs to be heard. - Kyong Mee Choi

Two ideas interact in ***Mirror Antiphonies II: The Mirror of Enigma***, antiphonal form and the programmatic idea of an enigmatic mirror. In such a mirror, reflections reveal a coexistent space in which behaviors and meanings of images appear in mysterious relations. There are three movements. The first presents the confrontation with the enigmatic mirror, this idea taken from a quote from the letters of Paul, *Videmus nunc per Speculum in Aenigmate*, we see now through a mirror in an enigma. In the second movement, *Images Fugitives*, reflections take flight within the mirror. In the concluding movement, *Transfiguration and Ecstasy*, the reflections are invigorated to attain a state of ecstasy. - Christopher Hopkins

## **BIOGRAPHIES**

**Daniel A. Weymouth** - My work has been called 'power-color music'. Color, because I love sound(s), just about any kind of sound. So, I write electroacoustic music, as well non-electronic music that tends to sound, well, electronic. The "power" half, along the music's scale, density and pace, although probably not its harmonies, comes from ten years spent as an itinerant musician on the road, playing jazz, C&W, rock, disco (!), R&B and funk. I got some of my chops from a summer at CCRMA, and two years at IRCAM and Xenakis' CEMAMU. I've been a guest composer and conductor at a wide variety of educational and cultural institutions and am fortunate to have been commissioned by a range of wonderful musicians (including Duo Diorama, the Ensemble des Deux Mondes, the San Francisco Contemporary Players, the Stony Brook Contemporary Chamber Players) and to have been performed all over the world. Recordings are through SEAMUS and New World Records as well as MIT Press. I live in Lon Guyland with my wife, Deborah, two daughters and a semi-crazed schnauzer. My day gig is at Stony Brook University as Director of Computer Music and Chair of the Music Department.

**James Paul Sain** (b. 1959) is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He is the founder and director of the internationally acclaimed annual Florida Electroacoustic Music Festival. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is currently SCI Executive Committee chair and a member of the American Composers Alliance. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Mark Masters and NACUSA labels.

**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 eighty 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. In 1996, Austin was awarded the prestigious Magisterium prize/title in the 23rd International Electroacoustic Music Competition, Bourges, France, for his work *BluesAx* (1995-96), for saxophonist and computer music, and for his work and influential leadership in electroacoustic music genres through the past forty years. From 1958 to 1972, Austin was a member of the music faculty of the University of California, Davis, active as a conductor, performer, and composer. There, in 1966 he co-founded, edited, and published the seminal new music journal, *SOURCE: Music of the Avant Garde*. Subsequently, he served on the faculties of the University of South Florida, 1972-78, and the University of North Texas, 1978-96, founding and directing extensive computer music centers at both universities. In 1986, he co-founded CDCM: Consortium to Distribute Computer Music, producing the CDCM Series of compact discs on Centaur Records, now numbering 35 CD volumes.

**Judith Shatin** is a timbral explorer whose inspirations range from poetry and myth to her Jewish heritage; from the calls of the animals we live among to the universe beyond. Shatin is the William R. Kenan, Jr. Professor of Music and Director of the Virginia Center for Computer Music at the University of Virginia. Educated at Douglass College (AB), The Juilliard School (MM) and Princeton University (PhD), she was twice a Margaret Lee Crofts composition fellow at Tanglewood. Commissions have come from groups including the Ash Lawn Opera, the Barlow Foundation, the Barcelona New Music Ensemble, the Dutch Hexagon Ensemble, the Kronos Quartet and the National Symphony. A recipient of four National Endowment for the Arts Fellowships, Shatin has also been honored with awards from the American Music Center, Meet the Composer, New Jersey State Arts Council and the Virginia Commission for the Arts. Performed by such ensembles as the Denver, Houston, Illinois, Knoxville, National and Richmond Symphonies, Shatin's music has been presented by the Chamber Music Society of Lincoln Center; the Cassatt, Ciampi and Kronos Quartets and Da Capo Chamber Players. Twice a fellow at the Rockefeller Center in Bellagio, residencies also include Bramshaus, La Cité des Arts, Mishkan Amanim, the MacDowell Colony, Virginia Center for Creative Arts and Yaddo. Shatin's music is recorded on the Capstone, Centaur, Innova, Neuma, New World and Sonora labels. It is published by C.F. Peters, Colla Voce, Hal Leonard and Wendigo Music, the latter distributed by MMB.

**Joel Chadabe**, composer, author, is an internationally recognized pioneer in the development of interactive music systems. He has concertized since 1969 with Jan Williams, Bruno Sperri, and other musicians, presenting his music at venues and festivals such as Klangprojektionen 4.4 (Vienna), Ear to the Earth (New York City), Computing Music IV (Cologne), HsrZeit-SpielRaum 2005 (Berlin), ISCM Festival (Miami), NYU Interactive (NYC), New Mix (Palais de Tokyo, Paris), Chelsea Art Museum (New York), Expanded Instruments Festival (Engine 27, New York City), Centro Cultural Recoleta (Buenos Aires), Venice Biennale, Wellington Festival (New Zealand), Aarhus Festival (Denmark), De Isbreker (Amsterdam), New Music America, Inventionen (Berlin), IRCAM (Paris), Stedelijk Museum (Amsterdam), Ars Electronica (Linz, Austria), Electronic Music Festival (Stockholm), and New Music New York. His music is recorded on EMF Media, Deep Listening, CDCM, Centaur, Lovely Music, Opus One, CP2, and Folkways labels. In 1977, with Roger Meyers, he co-authored The PLAY Program, the first software sequencer. As president of Intelligent Music from 1983-1994, he was responsible for the development and publication of a wide range of innovative and historically important software, including M and Max, as well as a touch-sensitive computer input device. He was keynote speaker at the NIME (New Interfaces for Musical Expression) Conference in 2002 in Dublin, sponsored by the MIT Media Lab; and at the International Computer Music Conference in Berlin in 2000. He has presented papers at EMS05 (Montreal), Resonances (IRCAM, Paris), Intersens (Marseilles), ISEA98 (Liverpool), at several SEAMUS and ICMC conferences, and at many other conferences; participated in panels at WISP

(Sydney), ICMC 05 (Barcelona), and at many other conferences and symposia; and presented lectures, workshops, and demonstrations at Florida International University, IRCAM, Zurich Conservatory, Brown University, Experience Music Project (Seattle), University of California at Santa Barbara, CCMIX (Paris), University of California at San Diego, and at many other universities and venues. He has received awards, fellowships, and grants from the National Endowment for the Arts, New York State Council on the Arts, Ford Foundation, Rockefeller Foundation, Fulbright Commission, SUNY Research Foundation, New York Foundation for the Arts, and other foundations. As author, his book *Electric Sound: The Past and Promise of Electronic Music*, published by Prentice Hall in November 1996, is the first comprehensive overview of the history of electronic music. His articles on electronic music have appeared in *Organized Sound*, *Leonardo*, *Computer Music Journal*, *Contemporary Music Review*, *Leonardo*, *Journal of New Music Research*, *Leonardo Music Journal*, *Electronic Musician*, *Perspectives of New Music*, *Electronic Music Review*, *Melos*, *Musique en Jeu*, and many other journals and magazines, and several of his articles have been anthologized in books by MIT Press, Routledge, Feltrinelli, and other publishers. Mr. Chadabe has a B.A. degree from the University of North Carolina at Chapel Hill and an M.M. degree from Yale University, where he studied composition with Elliott Carter. He is currently Professor Emeritus at State University of New York at Albany; Director of the Computer Music Studio at Manhattan School of Music; Visiting Faculty at New York University; and Founder and President of Electronic Music Foundation, a not-for-profit organization that disseminates information and materials relating to the history and current practice of electronic music and organizes concerts and other events.

**Kyong Mee Choi** is an Assistant Professor of Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She composes works for chamber, electro-acoustic, interactive, and multi-media. Her compositions have been recognized and presented by the Luigi Russolo International Electroacoustic Competition, Concurso Internacional de Música Eletroacústica de São Paulo, ACMC, MUSICA CONTEMPORANEA in Ecuador, Third Practice, ICMC, Electroacoustic Musical Festival in Santiago de Chile, Spectrum Press and the Los Angeles Sonic Odyssey, Merging Voices, Music Beyond Performance, EMM, SEAMUS, Bourges, NODUS, CMS, and MUSICA NOVA, SCI among others. She won second prize at VI CIMESP 2005 Concurso Internacional de Música Eletroacústica de São Paulo; and was awarded the ASCAP/SEAMUS Student Composition Commission first prize Award. She recently received the prestigious Robert Helps Prize 2007 for her *Gestural Trajectory* (for 2 pianos and percussion), which was premiered in Tampa and New York City (Merkin Recital Hall) in February 2007 with a monetary award of \$10,000. Her *Sublimation* for marimba and tape piece is published in MUSICA MAXIMALISTA VOL. 12 VI CIMESP, and her ensemble piece, *KANDINSKY* is published in SCI CD series in Spring 2007. Dr. Choi has also been active as a painter and visual artist. Her recent multi-media exhibition was reviewed by Jenny Southlynn, saying, "The show is polished and elegant. The paintings' mineral hues shimmer one beneath the other, as mesmerizing as a reflecting pool. The accompanying musical compositions play in perfect harmony with the works, completing the immersive meditative effect."

**Christopher Hopkins** is an assistant professor of music at Iowa State University of Science and Technology, where he teaches courses in composition and musical applications of technology. He is also on the faculty of the Human-Computer Interaction program and conducts research in the Virtual Reality Applications Center. His compositions have been performed at international festivals in Basel, Grenoble, Hong Kong, Honolulu, Melbourne, New York, Tanglewood, Toronto, Vienna, and Zurich, with broadcasts over the Australian Broadcasting Corporation, Canadian Broadcasting Corporation, Österreichischer Rundfunk, Radio Canada, WNYC, and Public Radio International. Dr. Hopkins also performs as a cellist, conductor, and violist da gamba. His artistic and research interests include dialectics of historical and contemporary styles in composition and performance practice, descriptive phonology of music, and an interdisciplinary project to map surface and tensile properties of 3-D virtual objects to sound synthesis.

# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

**Installation**

**Saturday, March 10, 2007  
9:00 am  
Room 102, Music Hall**

The Singing Brook (sound installation)

Gary Kendall

### ***PROGRAM NOTES***

I was on Mt. Shasta making environmental field recordings when aiming my shotgun mic, I heard singing off in the distance. At first, thinking that there were people just over the hill, I walked in the direction of the singing until I realized that it was emerging from a curved embankment where the running water had pooled. Somehow the physical features were just right for the water to resonate and create a kind of rapid singing voice. The field recordings I made that day become the basis of this sound installation. Listening to the water recordings taught me a great deal about the music in natural running water: the pitch rising from the resonant channels carved in the earth and the rhythm emerging from the water's passage over the ground's irregularities. In making this composition, my goal was not so much to use technology to manipulate the sound of water as it was to bring out its inner character and to retain the sense of wild energy that I experienced on Mt. Shasta.

- Gary Kendall

### ***BIOGRAPHIES***

**Gary Kendall** is an Associate Professor of Music Technology at Northwestern University. He serves as Coordinator of Northwestern's Music Technology Program and Co-Director of its Program in Sound Design. As a researcher he has contributed to the *Computer Music Journal*, *Proceedings of the ICMC*, *Organized Sound* and has presented to the Audio Engineering Society and the Acoustical Society of America. His research in 3D sound led him to help produce the very first use of 3D sound in broadcast television. His most recent creative work has centered on energetic healing through music and includes spatial sound installations. He is a student of Andean Shamanism and trained as an energetic healer through studies with Amorah Quan Yin. He received his B.Mus. in Composition in 1971 and his Ph.D. in Music Theory in 1982 both from the University of Texas at Austin.

# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

**Concert #9**

**Saturday, March 10, 2007  
9:30 am  
Room 130, Music Hall**

### **Program**

Shinsetsuna

Christopher Penrose

a well-devised trap

John Ritz

Embers

Jacob Gotlib

Cactus

Susan McDonald

A La Feminisca Berio Remix 2

Mitchell Turner

Soundpiece #1: Four Text-sound Etudes on Words of Walt Whitman

Charles Paul Menoche

## **PROGRAM NOTES**

**Shinsetsuna** is a Japanese word that roughly translates into English as *kind*. But some of the kindness I have experienced in Japan is so powerful, richly affirming, and hence, alien, that it must be a different concept altogether -- from what I have experienced in my native America. When I bought negitoro maki (raw, ground tuna wrapped in rice and surrounded by a sheet of seaweed) at the local market, the kind, middle-aged woman that often served me habitually looks me square in the eye (as I habitually bought negitoro maki), thanks me for my purchase and asks me to come again. However banal this transaction may seem, her countenance and intonation suggested a deep and plaintive earnestness; her intense and humble expression was emphatic, hypnotic and deeply moving. It is clear that she believed in her outreach and her sincerity was not reserved for me alone. Though thoroughly alien to me from my experience of American culture, this was a most welcome gift of kindness and anonymous respect.

- Christopher Penrose

1. what you would be able to know here, what you could possibly know here, there is something existing, that's all.
2. only myself - only myself is what keeps on scraping off, only myself keeps scraping off, and (the message) that (there is) "nothing is being kept on reverberating that's all.
3. my internal awareness that gushes out the mutual vibration between one from my center, and the curse spitted out from the established form, that is a joy of being ended up with praying forever and ever the lead for not repeating the leadership for let not repeating

-author unknown

[Please note - this piece is designed for performance by a live string quartet with live adaptive DSP processing using a Symbolic Sound Kyma system. Unfortunately, the quartet that performs this piece has a contractual obligation this weekend and is unable to perform at the conference. A recording of the piece will be presented instead.]

- John Ritz

Our memories of happenings, people, places -- no matter how they may distort the original experiences -- are often much more significant for us than the events themselves. Through the recreation of events in our minds, we can extend experiences indefinitely, beyond their original time and place -- some lasting as long as our entire lives. Memories are the embers of experiences after they have burnt out.

- Jacob Gottlib

**Cactus** was written in memory of my father, who thrived even in harsh circumstances.

- Susan McDonald

**A La Feminisca** is a remix of the Sicilian song from Berio's Folk Songs. The sounds were taken from the 1968 recording featuring Cathy Berberian. The stark edges of each sample calls attention to its collage nature, emphasizing the remix quality.

- Mitchell Turner

This work was written for and premiered at the national conference "Look Back on Me: New England Celebrates the 150th Anniversary of Walt Whitman's *Leaves of Grass*," hosted at Central Connecticut State University (CCSU) in fall of 2005. Building on an approach first explored in my recent choir piece, *Three Rossetti Readings*, this work treats the text as non-linear 'reading,' rather than a literal line-by-line setting. Harold Edwin Eby's concordance was an invaluable tool during the planning and realization of this piece. The creation of this work was made possible by the support of a CCSU Research Grant.

- Charles Paul Menoche

## **BIOGRAPHIES**

**Christopher Penrose** - Born in 1967. Has a long history of firefighting. Fought a hillside blaze in suburban Los Angeles as a pre-teen. Utilized hose soaked blankets provided by a concerned housewife. Remained conscious during burst of smoke inhalation. Photographed by the San Gabriel Valley Highlander newspaper and featured on a front page story. Fought small blaze at Princeton University. Used bullhorn to coordinate student fire fighting effort. Criticized student firefighting failures. Stamped out fire with feet while encumbered with bullhorn. Confused preppie onlookers.

**John Ritz** was born in 1978 in Iowa. He currently studies composition at the University of Illinois in Urbana-Champaign, where he is working on his DMA in Composition. His teachers have included Erik Lund, Agostino Di Scipio, Vinko Globokar, Stephen Taylor, Scott Wyatt and Lawrence Fritts. Composing since the age of 17, he has written many works drawing upon his experiences in a variety of genres, including classical, jazz, rock and improvised music. His works have been performed throughout the US, as well as in France, Italy, Russia, Canada and Chile. His electro-acoustic music has been performed at the Bourges International Electroacoustic Music Festival, the SEAMUS National Conference, the International Computer Music Conference, the CeCH Electro-Acoustic Music Festival of Santiago Chile, Electronic Music Midwest, and others. His electro-acoustic work *In the Very Eye of Night* received an Honorable Mention at the 2005 32nd Concours International de Musique et d'Art Sonore Electroacoustiques Competition de Bourges, and his work *The New Revelations of Being* for soprano and chamber orchestra was recently recognized by the ASCAP/Morton Gould Young Composer Awards Competition. In addition to composition, Ritz is active as a New Media artist, working with various forms of multimedia and virtual art.

**Jacob Gotlib** has written music for acoustic instruments, electronics, dancers, video and multimedia installations. His music is regularly played at festivals around the country, such as The Oberlin Conservatory Multimedia Marathon, SCI, Imagine2, The Florida Electroacoustic Music Festival, Electronic Music Midwest, and the Bellingham Arts Festival. His piece *Filaments*, for flute and tape, was featured by the California EAR Unit ensemble as part of their TransPOPsitions concert in Los Angeles, CA. Jacob graduated with a Bachelor's of Music from Oberlin Conservatory in 2006, and is currently studying music composition at the University of Missouri-Kansas City. Outside of school, Jacob plays with the band Ayin, <<http://www.myspace.com/ayin2>>, which has released three albums and has toured nationally.

**Susan McDonald** teaches music courses for the Fine Arts Department, the Digital Arts and Multimedia Design Department, and the Women's Studies Program at La Salle University in Philadelphia. An advocate for experimental music, she serves as the director of La Salle's annual Electro-Acoustic Music Concert. Her acoustic and electro-acoustic compositions have been presented at a variety of venues, including the SEAMUS National Conference, American Composers Forum Reading at Tufts University, New York Women Composers' Conference at Barnard College, and Society for New Music on NPR station WCNY-FM, Syracuse, NY.

**Mitchell Turner** (b. 1966) is an active music theorist and composer. He holds a Ph.D. (1999) and an M.M (1993) from the University of Georgia, where he studied music theory and composition, as well as a B.S. in Communications from Georgia Southern University (1988). He studied composition with Dr. Lewis Nielson (Oberlin Conservatory), Dr. Leonard V. "Chic" Ball (the University of Georgia), Dr. William Davis (the University of Georgia) and Dr. David W. Mathew (Georgia Southern University). He is currently an assistant professor of music at LaGrange College and taught previously at the University of North Carolina-Greensboro, the University of Georgia, and Piedmont College. His music has been performed at conferences of SEAMUS, the College Music Society and Southeastern Composers League. His music is published by Wehr's Music House and Connors Publications. His music software HostX, TseqAM, and TseqX has been published multiple times by the British Magazine Computer Music. HostX is also distributed by Behringer, GmbH, with their digital audio hardware. His article *Interval-Class Exchanges in a Two-Dimensional Pitch-Class Space* was published in the Eastman School of Music Journal *Integral* in Vol. 16/17 (2005).

**Dr. Charles Paul Menoche** is Associate Professor of Music at Central Connecticut State University (CCSU) where he teaches courses in composition, music theory, electro-acoustic music, orchestration, and music technology. As a composer, Dr. Menoche has written a variety of works for voice, acoustic instruments, small and large ensembles, and electro-acoustic media. He has also collaborated with dancers, theater productions, and visual artists. His principal composition teachers include Robert Jager, Dan Welcher, Russell Pinkston, and Donald Grantham. He holds a Bachelor of Science degree in Music Education from Tennessee Technological University and Master of Music and Doctor of Musical Arts degrees in music composition from the University of Texas at Austin. One of his works for concert band, *In the Machine*, was recently published by Boosey and Hawkes. He is a regular presenter at national conferences of the Association for Technology in Music Instruction (ATMI), and Technology Institute for Music Educators (TI:ME) and has written reviews of music technology resources for Notes, the journal of the Music Library Association.

# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

Concert #10

Saturday, March 10, 2007

11:00 am

Martha-Ellen Tye Recital Hall, Music Hall

### Program

Ecoando, for Violincello and Kyma <i>Dennis Parker, violincello</i>	Amaro Borges
Inklings on the loose	Bonnie Miksch
Chimera No. 2.1	Scott Miller
Three Poems from Felt (After Alice Fulton) <i>Kelly Kruse, reciter</i>	Joseph Klein

### PROGRAM NOTES

The piece's name is Portuguese for "echoing." As the title suggests, the whole idea is to bring back the materials of what the cellist plays, as if they were echoes. In order to accomplish that, the Kyma system records and processes live excerpts from the performance and sends the result through the speakers. In fact, the cellist is dialoguing with himself. Since the musical procedure resembles points of imitation, it creates a polyphonic texture. - Amaro Borges

***Inklings on the loose*** for flute and computer-realized recording is an optimistic piece inspired by the absurd amusements entertained in the delicious privacy of our own heads. To 'free your mind,' let those inspired inklings run amuck! - Bonnie Miksch

***Chimera No. 2.1*** is a four-channel acousmatic remix of a work for violin and fixed media electroacoustic sound (*Chimera No. 2*), commissioned by the 2006 Mladé Pódium Festival for premier by violinist Iva Kramperová. This remix features manipulated recordings of a performance by violinist Marion Judish of movements I, II, III, V, VI, and VII of the original work. A chimera (pronounced kai-mir-uh) is a fantastic idea or illusory dream, and also describes a hybrid organism composed of different genetic materials. - Scott Miller

#### ***Three Poems from Felt (After Alice Fulton)***

I have been an admirer of Alice Fulton's poetry for several years now, and have used her evocative turns of phrase as the titles of two of my previous works. I have wanted to compose an actual setting

of her poems for quite a while, but never found the appropriate medium—the words themselves just seemed too perfect to tamper with musically. It finally occurred to me that what I was really interested in was the elaboration of a poetry reading: after all, poets often “perform” their own works just as musicians do—so why not take that as a point of departure to create a sonic environment around the spoken words? These three poems from Fulton’s 2001 collection *Felt* lend themselves particularly well to such a setting. *Three Poems from Felt* was first performed by Alice Fulton on April 4, 2005 at the University of North Texas.

- Joseph Klein

## **BIOGRAPHIES**

**Amaro Borges** was born in Porto Alegre, Brazil. He received his Bachelor’s degree in Music Composition at the Universidade Federal do Rio Grande do Sul, and his Master’s at the Universidade Federal da Bahia, where he studied with Jamarly Oliveira. Amaro is currently a faculty member of the Universidade Federal de Santa Maria. Performances of his work have been given by Bahia Federal University Symphony Orchestra and Santa Maria Symphony Orchestra. In 2003 he was awarded a grant from CAPES Fellowship Program by the Brazilian Government to pursue his Ph.D. degree in Composition at Louisiana State University, where he has since studied with Stephen David Beck and Dinos Constantinides.

**Bonnie Miksch**, a composer and performer whose music embraces multiple musical universes, creates both acoustic and electroacoustic works. She is passionate about music which moves beyond abstract relationships into the boundless realm of emotions and dreams. An avid consumer of musical possibilities, she strives to create coherent musical environments where diverse musical elements can coexist. Her computer music and vocal improvisations have been heard in Asia, Europe, Canada, and throughout the United States. Lately, she has been busy creating collaborative video works with husband Christopher Penrose. Recent notables include the Atlanta Concert Artists’ release of *man dreaming butterfly dreaming man*, a work for violin and piano. On most days she can be heard whistling or singing in the overly-resonant passageways of Lincoln Hall at Portland State University where she teaches composition, theory, and computer music.

**Scott Miller** is a composer of electroacoustic, orchestral, chamber, choral and multimedia works frequently performed at venues and presented in exhibitions throughout North America and Europe, such as at the 12th International Festival of Electroacoustic Music in Brno, the Leipzig Neue Gewandhaus, at Dvorak Hall, Prague, at Galerie EXPRMNTL, in Toulouse, and recently as featured composer at the Mladé Pódium festival in Pardubice, CZ. His music has been recorded on the Innova, Eroica, and CRS labels. Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and music theory. Miller holds degrees from The University of Minnesota, The University of North Carolina - Chapel Hill and the State University of New York at Oneonta, and has studied composition at the Czech-American Summer Music Institute and the Centre de Creation Musicale Iannis Xenakis.

Born in Los Angeles in 1962, **Joseph Klein** holds degree in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984). His composition teachers have included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Associate Professor of Composition at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999. Klein’s compositions for various media have been performed and broadcast internationally, and he has been a featured guest composer at academic institutions, performance venues, and conferences throughout North America, Europe, and in Asia. His works have been recognized by such organizations as the National Endowment for the Arts, the American Composers Forum/Jerome Foundation, the American Music Center, the Gaudeamus Foundation of Amsterdam, and ASCAP, and have been recorded on the Innova, Centaur, and Mark labels.

# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

Concert #11

Saturday, March 10, 2007  
1:00 pm  
Room 130, Music Hall

### Program

Fanfare for Trombone and Computer

*Tim Howe, trombone*  
*Jeremy Baguyos, computer*

Jeremy C. Baguyos

Stochasm

*Tiffany Sevilla, violin*  
*Timothy Edwards, digital processing*

Timothy Dwight Edwards

Intersticed

Patrick Fitzgibbon  
Deon Kay (video)

Anger Stone

Jon Christopher Nelson  
David Ryan (video)

Awakenings

Nicole Carroll

## **PROGRAM NOTES**

***Fanfare for Trombone and Computer*** was completed in the summer of 2006 and was written for trombonist, Tim Howe, Principal Trombone of the Des Moines Metro Opera Orchestra. As an acoustic instrument, the trombone offers the opera composer a multitude of opportunities for lyrical melodic lines, triumphant gestures, virtuosic technical passages, dramatic dynamic range, and a myriad of timbres. But when it is complemented with an interactive computer, the trombone's affective qualities are magnified beyond even the fantastic proportions of opera. This fanfare begins by announcing its message, but this message is different. The message ends with a call to follow and take action. As the music develops with the help of the interactive computer, the message and the messenger (the trombonist), will not take "no."  
- *Jeremy C. Baguyos*

The sources of the electronic sounds in this piece will be parts of the live violin performance captured on microphone and digitally processed in a rather large Max/MSP patch. Some sounds will be processed directly; others will be recorded during the performance for more elaborate processing. Using her foot, the violinist will use a MIDI controller to initiate recordings to be processed during the piece. Although the music is notated, the processing comes out differently each time due to its complexity. This in turn affects timing, texture, pitch to some extent, and the intensity of the continuing performance.  
- *Timothy Dwight Edwards*

An interstice is "an intervening space" or "a small narrow space or time between things or parts," so intersticed means either stopped by a narrow space, or even better, turned into one.  
- *Patrick Fitzgibbon*

***Anger Stone*** (2006) is a collaborative work created with video artist Dave Ryan. The visual images are derived from one short 16mm film clip. The processed images are organized into a singular visual gesture. If only you could find a name for it . . .  
- *Jon Christopher Nelson*

***Awakenings*** is a piece for two-channel electroacoustic music and video. The work incorporates a text composed specifically for this piece, written by Justin Goldberg and the composer. Other source materials used in the electroacoustic component include samples taken from speech, vocalisms, found objects, and environmental elements, such as wind and water. The underlying concept guiding the piece is the struggle for mental stillness - to find a moment in time where one can be alone with his or her thoughts to achieve mental clarity. The text uses imagery associated with sleep to represent the alternating states of stasis and disturbance. Awakening from sleep disrupts tranquility, allowing external forces to filter into one's consciousness and cause disturbances. Environmental elements (wind and water) are used in the piece to represent external and internal influences, as well as internal stillness. A primary compositional objective in creating and combining *Awakenings*' three elements (video, text, and music) was to present them as tightly interwoven, with each aspect dependent upon the others. The formal structure is through composed, adhering to the organization of the text. Events, types of sounds, and processing techniques in both the music and visual components are triggered by cues in the text.  
- *Nicole Carroll*

## **BIOGRAPHIES**

**Jon Christopher Nelson's** (b. 1960) electro-acoustic music has been performed widely throughout the United States, Europe, Asia and Latin America and has been honored with numerous awards including Bourges and Russolo prizes and fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He has composed in residence in both Sweden's National Electronic Music Studios (EMS) and the studios in Bourges (IMEB). His works can be heard on the Bourges, Russolo Pratella, CDCM, NEUMA, ICMC, Innova, and SEAMUS labels. Nelson is currently a Professor at the University of North Texas where he is an associate of CEMI.

**Dave Ryan** graduated with a MFA in Film from Ohio University in 1987. Recent video works have gained recognition at some of the most important venues for experimental film and video including The Whitney Museum of American Art, New York Video Festival and the Locarno Video Art festival, (Switzerland). A review of his video *Haptic Nerve* appears in Laura U. Marks' book *Touch: Sensuous Theory and Multisensory Media*. He has been honored with numerous fellowship awards, most recently the 2003 Bush Foundation Artist Fellowship and the Cal Arts Alpert/ MacDowell Fellowship Award.

**Nicole Carroll** (b1980). Carroll holds a M.M. and B.M. in Composition from Bowling Green State University and Arkansas State University, respectively. She has studied composition with Elaine Lillios, Mikel Kuehn, Burton Beerman, Tim Crist, Don Freund, David Cutler, and Jared Spears, and bassoon performance with Dan Ross. Her works have been performed at ASU, BGSU, Brevard Music Center (2001), Electronic Music Midwest (spring 2002, winter 2002, 2003), SCI Region 6 (2004), SCI Student National (2004), June In Buffalo (2004), Threshold at Ball State University (2004), Atlantic Center for the Arts (2005), Threshold at BGSU (2005), SEAMUS (2005), and the Arts and Technology Symposium at Connecticut College (2006). Carroll currently resides in central Vermont, where she enjoys fresh mountain air and composing without deadlines. She can be contacted at <http://www.myspace.com/nicolecarrollmusic>.

Attracted by the esoteric, yet, multi-disciplinary art of academic computer music, **Jeremy Baguyos** has been actively involved in various facets of electroacoustic and computer music since 1999. His work has been presented at numerous conferences and festivals including ICMC and SEAMUS. Favorite projects include sound installations and interactive computer improvisation. Currently, he maintains concurrent appointments as Assistant Professor of Music at Sauk Valley Community College, Principal Bass of the Des Moines Metro Opera Orchestra, and Section Double Bass with the Quad Cities Symphony. He holds a BM from the Indiana University School of Music and a MM from the Peabody Conservatory of Johns Hopkins University. He studied computer music with McGregor Boyle, Craig Sapp, and Geoff Wright.

**Timothy Dwight Edwards** is a composer, programmer, sound designer and educator. His acoustic and electroacoustic music explores and extends the sound palette of acoustic instruments and sounds, and has been performed at numerous festivals and venues including Sonic Impact at the Museum of Contemporary Art in Chicago, Eurofest Zupfmusik, Spark Festival of Electronic Music and Art, Florida Electroacoustic Music Festival, SEAMUS, North American Saxophone Alliance Conference, BGSU New Music and Art Festival, and Electronic Music Midwest. He holds a Bachelor of Arts from Amherst College where he studied composition with Lewis Spratlan, a Master of Music degree in Jazz Composing and Arranging from the University of Massachusetts where he studied improvisation with Yusef Lateef and arranging with Jeffrey Holmes, and a PhD from the University of Chicago, where he studied electronic music with Howard Sandroff and composition with Ralph Shapey, Shulamit Ran and John Eaton and briefly with Andrew Imbrie. He teaches composition, theory, ear training and computer music at Columbia College Chicago.

# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

Concert #12

Saturday, March 10, 2007

2:30 pm

Martha-Ellen Tye Recital Hall, Music Hall

### Program

Mareas (Tides)

*Carlton Vickers, alto flute*

Miguel Chuaqui

Concerto Piccolo for Trumpet and Electronics

*Ronald Romm, trumpet*

Charles Bestor

Study for Unhinged

Stephen David Beck

Mediterranean-Riots-Colors

Ivan Elezovic

OCTET

Maurice Wright

Curses

*Sever Tipei, male voice*  
*Tracey Elaine Ford, soprano*  
*Ingrid Kammin, soprano*  
*Laura Kimmel, mezzo-soprano*

Sever Tipei

## **PROGRAM NOTES**

In *Mareas*, I immerse the dark timbre of the alto flute in a dark, watery, electronic sea. The bell sounds evoke for me, the bell of a ship as it tosses around in choppy waters. These are sounds I first heard growing up in the port of Valparaiso, Chile. In writing this piece for Carlton Vickers, I was able to ask for very acrobatic gestures that are not conventionally required of the alto flute. *Mareas* uses a Max/MSP delay and flange patch that processes the live sounds produced by the alto flute, and plays back and processes the recorded electronics indicated in the score. A live feed from the alto flute into my laptop, and from my laptop to the console is all that the piece requires. Carlton will bring his own mic. Pedal markings on the score indicate cues for the performer that are triggered by stepping on the Midi footswitch. Each cue will result in a new effects setting (or it will simply cancel the current setting). The piece can also be performed without a footswitch, by having the effects settings be changed at the computer by a technician (or me).

- Miguel Chuaqui

As its title implies, the *Concerto Piccolo for Trumpet and Electronics* is a miniature concerto in the 17th and 18th century style with the conventional role of the orchestra filled by an ensemble of electronic instruments, many of which are derived from electronic manipulations of the sound of the trumpet itself. The first movement Praeludium contrasts the rather academic modal counterpoint of its thematic material with a space-age manipulation of trumpet sounds and advanced trumpet performing techniques. The Fantasia is a long solo quasi-improvisation over a slowly oscillating cantando electronic accompaniment. The final Ostinato is a contentious duet between the trumpet and a series of electronic instruments developed in the previous movements. The work was written at the Virginia Center for the Creative Arts and the electronics were realized at the Electronic and Computer Music Studios of the University of Massachusetts, USA.

- Charles Bestor

I was looking for better ways to teach my students how to compose with electroacoustic materials. So last year, I decided to compose along side them using the same source materials, signal processing, and general resources that they were using. (It also forced me back into the studio to get some work done!) We took several sound gathering tours across campus, and found an old elevator with a manual door. The door's spring mechanism did not work well, and so you could often get a good slam if you weren't careful. We recorded the 3 second door slam, and dissected the sound into its component parts using AudioSculpt. The entire work is built with transformed versions of these parts.

- Stephen David Beck

Program poetry: between ingot dawn and wine-dark night the centuries hang the changing colors of the day the circle of conclusion squared by the eye of setting forth establishes the middle, which is everything unblinking MEDI//TERRA the middle of the earth the torn edges of this map form a new shoreline on the top of the old another red noon why is the golden apple flecked with blood? How did the beauty contest lead to endless war? Whose face among the multitudes will be remembered? The ghostly crowds surge and dissolve but their silent cries ring forever.

- Ivan Elezovic

*OCTET* is a group of eight pieces for computer generated sound and image. In part it is my reaction to hearing electronic sounds in Canada, China and Turkey in the last year. The sharp contrasts of character in the movements suggest some of the disorientation and happy confusion of travel and return.

- Maurice Wright

**Curses**, for solo male voice, female backup group, and computer-generated sounds. The poem, written in 1927 by Tudor Arghezi (1880-1967), is delivered in Romanian, its original language. The chanted recitation is supported by the backup group's surrealist interventions and accompanied by pre-recorded as well as by computer-generated sounds. The intense imagery of the text has few, if any, parallels in Western literature and here it is both treated metaphorically (a gloomy reflection on a decaying, doomed world) and taken at face value - a perverted prayer capable of triggering dreadful events.

- Sever Tipei

## **BIOGRAPHIES**

**Miguel Chuaqui** was born in Berkeley, California, and grew up in Chile. His musical education began in Santiago at the Escuela Moderna de Música and the Universidad Católica de Chile. In 1984 he moved back to California, and, after finishing college, he went on to pursue graduate studies in composition under the guidance of Mr. Andrew Imbrie at the University of California, in Berkeley, where he also was an associate composer at CNMAT (Center for New Music and Audio Technologies). His music includes orchestral, chamber, vocal, and electro-acoustic works. He has received commissions from the Fromm Music Foundation, the Koussevitzky Foundation, and a wide range of music organizations. His commitment to innovative art in the community is reflected in his electro-acoustic multi-media works sponsored by local community organizations for public events. Honors include an Award in Music from the American Academy of Arts and Letters, a Copland Recording Grant, a Charles Ives Scholarship, an Eisner Prize, a Nicola de Lorenzo Award, and induction into the National Association of Composers of Chile. His music is recorded on the Centaur, Albany, and CRI (NewWorld) labels. He is Composition Area Chair at the University of Utah School of Music, in Salt Lake City.

**Charles Bestor** received his training under Paul Hindemith, Vladimir Ussachevsky, Vincent Persichetti and Peter Mennin at Yale University, the Juilliard School of Music, Swarthmore College (Phi Beta Kappa) and the University of Colorado. He has been a recipient of a NEA Composer's Fellowship, winner of the Omaha Symphony International Competition, winner of the Musica Nova 96 International Competition of the Czech Republic and co-winner of last year's Bourges (France) International Electroacoustic Competition. Dr. Bestor has received commissions from, among others, the Composers' String Quartet, Utah Symphony, Music Teachers National Association, Peter Britt Music Festival and a number of individual performers. His music is published by G. Schirmer, Elkan-Vogel, International Editions, General Music, Dorn Music, the ASUC Publications Series, Media Press and Tamar Music and recorded on the Centaur, Orion, Serenus, Capstone, New Ariel, Living Artists and SCIÉ labels. He is a Fellow of the MacDowell Colony, Yaddo, the Virginia Center for the Creative Arts, the Ragdale Foundation and the Tyrone Guthrie Centre, Ireland. He is currently Professor of Music Composition and Theory and Director of the Electronic and Computer Music Studios of the University of Massachusetts, USA, and previously served on the faculties of the Juilliard School of Music, Willamette University and the Universities of Colorado, Alabama and Utah.

**Stephen David Beck** is the Area Head for the Human & Social World (HSW) focus area at the Center for Computation & Technology at LSU. He is also Director of the CCT Laboratory for Creative Arts & Technologies. Dr. Beck received his Ph.D. in music composition and theory from the University of California, Los Angeles, in 1988, and held a Fulbright Fellowship in 1985-86 where he was a researcher at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, France. His current research includes sound diffusion systems, high-performance computing applications in music, and virtual music instruments, a system of interactive computer programs that extend and expand on the performance capabilities of acoustic instruments. He has been on the faculty of the LSU School of Music since 1988, where he is Professor of Composition and Computer Music.

**Ivan Elezovic** studied at the University of Manitoba, McGill University, and the University of Illinois where he worked with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt. After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-Andre Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany, where he worked with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro. His compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals: VI International Electroacoustic Music Festival of Santiago de Chile (Santiago, Chile); Seoul International Computer Music Conference SICMF (Seoul, South Korea); International Festival of Acousmatics and Multimedia (Buenos Aires, Argentina); North Carolina Computer Music Festival (Raleigh, North Carolina); the 10th Biennial Symposium for Arts and Technology (New London, Connecticut); the Canadian Electroacoustic Community CEC (Montreal, Quebec); and Bourges Electronic Music Festival (Bourges, France). Instead of following a single style, Elezovic allows a number of materials and ideas to influence the approach and method for each new work. His compositional style demonstrates both a dedication to craftsmanship and a ceaseless pursuit of innovative conceptual goals. Currently, Ivan Elezovic is a visiting assistant professor at Oberlin Conservatory of Music.

Described by the New Grove Dictionary as “extremely prolific,” **Maurice Wright’s** work is a synthesis of his diverse interests: vocal and instrumental music (new and old); technology and acoustics; and drama and film. Composer and critic Kyle Gann, writes: “Wright’s ideas are thoughtful, gritty, and quick to break into fantasy - develop within a well-calculated symmetry. To follow this interplay of textures as they shift, dart away, and return, is to hear the qualities that make Wright one of the most subtle and eloquent of recent composers.” Outstanding ensembles and soloists, including the Boston Symphony Orchestra, the Emerson String Quartet, the American Brass Quintet, the Riverside Symphony, and the Berkshire Music Festival at Tanglewood, have commissioned work from Wright, who has been honored with awards from The American Academy of Arts and Letters, the Guggenheim Foundation, the Fromm Music Foundation, the National Endowment for the Arts, and the Pennsylvania Council on the Arts. Recordings on New World, Innova and CRI include his compositions. Wright is Laura H. Carnell Professor of Music Studies at the Boyer College Of Music and Dance, Temple University.

**Sever Tipei** was born in Bucharest, Romania, and immigrated to the United States in 1972. He holds degrees in composition and piano performance from the University of Michigan and Bucharest Conservatory. Tipei has been teaching since 1978 at the University of Illinois School of Music where he also manages the Computer Music Project of the UIUC Experimental Music Studios. He has developed programs for computer-assisted composition: *MP1* (1973) implemented on a CRAY supercomputer in 1986), *MANIFOLD* (1996), *DISCO* (2000), and *DARIA* (2004) as well as sound synthesis software: *DIASS* (1991), *MOSS* (2002) and, more recently, *DISSCO*. He has also developed software for automatic music notation, and visualization of music in a virtual environment (CAVE). Together with Hans G. Kaper, senior mathematician at Argonne National Laboratory, Tipei is pursuing the idea of sonification of complex scientific data. Tipei regards the computer as a collaborator whose skills and abilities complement those of the human artist. He sees the composition of music both as an experimental and a speculative endeavor that delivers a particular world view.

# s.e.a.m.u.s.

## 2007 NATIONAL CONFERENCE

Concert #13

Saturday, March 10, 2007  
4:00 pm  
Room 130, Music Hall

### Program

Ripples

Douglas Geers

Structured Improvisation I -- Chalybs

Ivica Ico Bukvic

Dirge for Memory

Tom Lopez

Tracer

David Taddie

Down Every Company of Dreams

Mark Zaki

Cradle

Alexis Bacon

*Dan Puccio, alto saxophone*

## **PROGRAM NOTES**

**Ripples** is an electroacoustic work that explores pulse and timbre. It begins with 16 synthesized musical lines, separated by pitch and register, pulsing together at a steady rate. As the piece progresses the speeds of these voices increase and decrease at different but related rates, eventually reaching rates so fast that the individual pulse lines blend into composite timbres, exploring the boundaries between listeners' perceptions of line vs. texture.

- Douglas Geers

In an ongoing pursuit of exploring new approaches to music making, I continue to struggle with the realization just how "watered down" contemporary audio software has become, with its ever-growing focus on instant gratification and shallow superficiality. In an attempt to reclaim that which has been lost, I have set out to utilize my creative interest in interactive performance in conjunction with some of the leading proprietary music software, while making every effort to break the mold set forth by its commercially-oriented aesthetics. The proprietary software is dead. Long live proprietary software!

- Ivica Ico Bukvic

**Dirge for Memory** - listen quietly, a dirge for society that won't learn from its past.

- Tom Lopez

Use of the stereo field produced by electronics to increase the apparent acoustical space of a solo instrument is a process which has interested me for a long time. Tracer makes extensive use of digitally processed piano samples as well as purely synthesized sounds to provide expanded resonance of the harmonic fields implied by the piano's lines and to expand the piano's apparent acoustical sound space. At times, the roles are reversed as the piano supplies harmonic and/or gestural intensification of the electronics. Overall, the piece involves a kind of developing variation where the material is developed and varied, those variations providing the basis for further variation. In addition to "traditional" electronic type sounds, the electronic part often serves an orchestral function. Tracer was commissioned by and is dedicated to pianist Mark George.

- David Taddie

**Down Every Company of Dreams** - The premise behind *Dreams* is derived in part from the notion that sleep gives us opportunity to inventory our inner mental states through fantasy and dreaming. Time-point procedures were used to create durational sets that invoked particular spatial and temporal trajectories that could allude to different and passing states of mind. *Dreams* was realized in the composer's studio, employing mixing and processing techniques in Logic and MAX/MSP.

- Mark Zaki

Since I have begun writing electronic music, I have been most interested in working with samples of voices, especially those that fall between intelligibility and unintelligibility. In previous electronic pieces I have composed with foreign languages, English speakers with foreign accents, children speaking and singing, and animal calls. **Cradle** continues this trend by using recordings of baby talk. When conceiving of this piece, I imagined that the samples used would cause it to have a gentle, soothing quality. However, whether due to the difficulty of recording infants (who never want to speak into the microphone) or to the nature of baby speech itself, many of the sounds turned out to have a great deal of energy, alternately anxious and exuberant. I used the alto sax as a musical manifestation of the voice, smoothing out the gap between speech and music. Recordings of a tabla provide the low frequency spectrum and help to balance the voice's inherent anxiety.

- Alexis Bacon

## **BIOGRAPHIES**

**Douglas Geers** is a composer who works extensively with technology in composition, performance, and multimedia collaborations. His music has been programmed widely on international stages, including festivals such as the ISCM World Music Days, the International Computer Music Conference, Festival Bourges Synthese, and the American Festival of Microtonal Music, and on concerts in North and South America, the U.K., Norway, Sweden, Denmark, Finland, France, Germany, Spain, Switzerland, Austria, Italy, Slovenia, Croatia, Greece, Romania, Singapore, Hong Kong, Korea, China, as well as on TV, radio, and the Internet. Geers earned his doctorate in music composition from Columbia University, where he studied with Tristan Murail, Fred Lerdahl, Jonathan Kramer, and Brad Garton. Currently, he is a professor of music at the University of Minnesota (USA), where he founded and is Director of the annual Spark Festival of Electronic Music and Arts.

Composer, multimedia sculptor, scholar, and performer **Dr. Ivica Ico Bukvic** specializes in contemporary interactive multimedia art. His works encompass diverse media and have been performed internationally at music festivals, radio stations, and concerts. Apart from his creative and performance-oriented endeavors, Ico maintains an active career as a scholar and researcher and has made a number of audio-oriented software contributions. He is currently working at Virginia Tech as a member of the music department, CCTAD interdisciplinary program, and the Center for Human Computer Interaction teaching multimedia art & technology. For additional info and media materials please visit

**Tom Lopez** teaches at the Oberlin College Conservatory of Music; Associate Professor of Computer Music and Digital Arts. He is also the Director of the Computer Music Program at The Walden School. Tom has received awards from the National Endowment for the Arts, the Aaron Copland Fund, the Mid-America Arts Alliance, the Knight Foundation, the Disney Foundation, Meet the Composer, ASCAP, and a Fulbright Fellowship as composer-in-residence at the Centre International de Recherche Musical in Nice, France. He has appeared at festivals and conferences around the world as a guest lecturer and composer. Tom has been a resident artist at the Atlantic Center for the Arts, the Copland House, Villa Montalvo, and Djerassi. His compositions have received critical acclaim and peer recognition; including a Grant for Young Composers from ASCAP and CD releases by Vox Novus, SCI, and SEAMUS (Society for Electro-Acoustic Music in the United States). His music has been performed around the world and throughout the United States including The Kennedy Center.

**David Taddie**, a native of Cleveland, Ohio, holds undergraduate and graduate degrees in composition from Cleveland State University and the Ph.D in composition from Harvard University. His principal teachers were Mario Davidovsky, Donald Martino, Bernard Rands, Edwin London, Bain Murray, and Rudolph Bubalo. He is currently Associate Professor of Music at West Virginia University where he heads the Electronic Music Studio. His works have been performed throughout the United States and in Europe by soloists and ensembles such as the Cleveland Orchestra (educational series) Alea III, the New Millennium Ensemble, The Cleveland Chamber Symphony, the California Ear Unit, the Core Ensemble, the Cabrini Quartet, the Mendelssohn String Quartet, the Portland Chamber Players, the Gregg Smith Singers, harpists Ann Yeung and Jocelyn Chang, flutist Elizabeth McNutt, pianists Mark George, Joanna Sobkowska, James Avery, and many other soloists and ensembles. He has received awards from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association, among others.

A prolific performer, composer and writer, **Mark Zaki** has composed and performed music for the concert stage, film and theater in addition to appearing in several plays and movies. As a violinist, he plays and records regularly with many of the leading period instrument ensembles in the United States, including Concert Royal, The American Classical Orchestra, The Brandenburg Collegium, Apollo's Fire, the Classical Band, The Philadelphia Classical Orchestra and Musica Angelica. His compositions have been presented by the MIN Ensembllet (Norway), the Los Angeles Sonic Odyssey Electronic and Computer Music Concert Series, the Comunidad Electroacoustica de Chile (Santiago), the Netherlands Festival Oude Muziek (Utrecht), the Not Still Art Festival (NYC), the International Computer Music Conference (Miami 2004 & Barcelona 2005), Nuit Bleue (France), Electrolune (France), Primavera en La Habana (Cuba), Musica Nova (Prague), the Seoul International Computer Music Festival, the SEAMUS National Conference, the Florida Electronic Music Festival, the NWEAMO Festival (San Diego), Most Significant Bytes (Ohio), The SoundImageSound Series (Stockton, CA), the New Music Miami ISCM Festival, the Cycle de Concerts de Musique par Ordinateur (Paris), the Pulse Field International Exhibition of Sound Art (Atlanta), and in the Canadian Electroacoustic Community's CD project DisContact! III. Mark also collaborated with director Annie Loui and video artist Antoinette LaFarge scoring their immersive theater and multimedia work Reading Frankenstein. Zaki includes among his teachers Paul Lansky, Steven Mackey, Charles Wuorinen and Arnold Steinhardt. He has doctoral degrees in composition and music technology from Princeton University and in violin/viola performance from Rutgers University. Currently, he divides his time between New York City and Los Angeles.

**Alexis Bacon** (b. 1975) is a composer and performer residing in Macomb, Illinois. She is currently a doctoral candidate in music composition at the University of Michigan, where she served as a graduate student instructor in electronic music. Alexis Bacon received her Masters degree from the University of Michigan in 2003, and her Bachelors degree in Music Composition and Viola Performance from Rice Univeristy in 1998. Her primary teachers have included William Bolcom, Michael Daugherty, Evan Chambers, and Susan Botti. Ms. Bacon was a Fulbright scholar in Paris from 1998-1999, where she studied composition with Betsy Jolas. She will serve this summer as a faculty instructor of music theory and electronic music at Interlochen Arts Camp. Among Ms. Bacon's compositions are works for orchestra, choir, piano, chamber ensembles, and the theater.

# s.e.d.m.u.s.

## 2007 NATIONAL CONFERENCE

Concert #14

Saturday, March 10, 2007

8:00 pm

Martha-Ellen Tye Recital Hall, Music Hall

### Program

Joining Hands

Arthur Kreiger

*Michael Lipsey, darbouka, djembe, bodhran, cymbal, tam-tam, disc*

Macro Structure 2

Hubert Howe

A Road Beyond (2006) for trumpet with 8-channel electroacoustic accompaniment

Scott A. Wyatt

*Ronald Romm, trumpet*

Protheseus

Jeff Stadelman

Synchronisms #12 for Clarinet and Electronic Sounds

Mario Davidovsky

*Allen Blustine, clarinet*

### **Intermission**

Synchronisms #11 for Contrabass and Electronic Sounds

Mario Davidovsky

*Don Palma, contrabass*

Gobo

Russell Pinkston

*Rebecca Henderson, oboe*

Concerto No. 2 for Clarinet and Computer

John Melby

*Esther Lamneck, clarinet*

## **PROGRAM NOTES**

**Joining Hands** (2001) for *Hand Percussion and Electronic*. Sounds violently explosive and rhythmically aggressive, *Joining Hands* weds vibrating skins and metals with energy-filled electronic sound. The composition, with its focus on speed and power, is an overtly physical experience for the performer and listener alike. The percussionist must display an acute sense of precision, melding with rising electronic envelopes at one moment and synchronizing with attack points the next. The ensemble contains an exotic collection of drums (darbouka, djembe and bodhran) which is augmented with suspended cymbals, tam-tam and an Alien Disc. All are played by hand. The electronic portion of *Joining Hands* was realized at the Cummings Electronic and Digital Sound Studio of Connecticut College where it was completed in December of 2001. The composition was generously funded by a commission from the Fromm Music Foundation at Harvard University. *Joining Hands* is happily dedicated to Michael Lipsey who gave the world premiere at Connecticut College in February of 2002. - Arthur Kreiger

In computer programming, a macro is a series of codes that can be defined in a prototype and then called in just one line. In this composition, each note brings forth a series of notes that duplicate the harmony of its context. The piece progresses from sections based on trichords through tetrachords, pentachords and hexachords by adding one or more notes to the preceding chords, and then reverses the process. Each measure occupies the same duration of ten seconds, but successive sections subdivide the basic duration into a greater number of beats, so the tempo appears to increase and then decrease. Each tone consists of harmonic partials that enter at progressive delays and are sustained for half the duration, then drop out in the same order. In the stereo version, each tone begins in a specific location and then moves to one loudspeaker and then to the other, finally returning to the same location where it began. Notes at the edge (located entirely in one speaker) are completely dry (unreverberated), but as they move to the center, the reverberation increases, partly creating the impression of the note receding into the distance (only partly because, if the sound did move in physical space, it would get softer). In the quadraphonic and octaphonic versions of the piece, the center front location is the only dry spot, and reverberation increases as the sound moves to the back.

- Hubert Howe

Each day and moment in life is a journey, a transition, a discovery as we move from one time, condition, stage and place to another. The involvement and opportunities continue to amass as ongoing life challenges until we move beyond our time and place. This collaborative work, which depicts some of the experience in moving beyond, was created and realized within the University of Illinois Experimental Music Studios. - a collaborative work by *Ronald Romm* and *Scott A. Wyatt* [not finalized]

In 1998 I wrote a set of four *Monaural Text Studies*, short electroacoustic pieces made for the sole purpose of posting them to the internet--which at that time in Buffalo had serious file-size and traffic-flow limitations. Four years later I took one of these, 'Brother,' and composed out a kind of motivic expansion, ending with a stereo work approximately eight times the length of the original. I named this piece **Prostheseus**, after a touching minor cybernetic character in Stanislaw Lem's book, 'Mortal Engines. The eight-channel version was prepared in January 2007. - Jeff Stadelman

*Synchronisms #11 for Contrabass and Electronic Sounds*

*Synchronisms #12 for Clarinet and Electronic Sounds*

During the "Sixties" I mentioned to Allen Blustine and Donald Palma, good friends of mine, my desire to write for them 2 new Synchronisms. When I recently retired from Harvard, the composer, Eric Chaselow, took upon himself the task of getting other ex-students of mine to commission the pieces which were by then almost 40 years overdue. I was pleased and honored when SEAMUS took

over the project. Last year I wrote the Contrabass piece at the Electronic Studio at the University of Texas, Austin, assisted by Greg Cornelius. This year I completed the clarinet piece at Rice University, assisted by Kurt Stallmann, the Director of the Computer Music Studio. The difference between these two last Synchronisms and the previous ones is that all the “electronic” sounds were originated by sampling different sounds of each of the instruments and subjecting them to processes of additive synthesis and editing via the dazzling technology available today. I very much wanted to write two concise virtuoso pieces with a celebratory mood to honor, through two of its members, the exceptional accomplishments and contributions of *Speculum Musicae* to our artistic world.

- *Mario Davidovsky*

I think of the oboe as the ultimate lyrical instrument, yet it is also quite agile and capable of remarkable virtuosity. Moreover, its sound can have an edgy, incisive quality that can even be a little raunchy at times. In this piece, I wanted to give the oboe ample opportunity to do what it is best known for playing long, lyrical melodic lines, but I also wanted to give it a few chances to show a different, funkier and flashier side of its personality. For the electroacoustic part, I began with some fairly grating source material and tried to mold it into something a little more beautiful by the end. If there was a story behind this piece (and there really isn't), it would be something like the Beauty and the Beast. The oboe, initially lamenting the coarse and brutish state of the sound world, eventually inspires it to change into something more socially acceptable.

- *Russell Pinkston*

The ***Concerto No. 2 for Clarinet and Computer*** was composed in 2006 for clarinetist Esther Lamneck, who gave the first performance of the work at the University of Illinois at Urbana-Champaign in March of 2007. It is scored for B-flat clarinet and a computer-synthesized accompaniment. The electronic component of the work exists in two versions, a stereo version and a version for eight channels, and was produced in the composer's Macintosh-based studio using the Csound program for digital sound synthesis. The *Concerto* is in one extended movement that loosely parallels the formal structure of a typical three-movement concerto, including a cadenza. The piece is virtuosic in nature and makes use of some of the extended clarinet techniques for which Dr. Lamneck is renowned as a performer. This composition is one in a series of (so far) fifteen concerti for various instruments and computer-synthesized sounds.

- *John Melby*

## **BIOGRAPHIES**

**Arthur Kreiger** holds degrees from the University of Connecticut and from Columbia University. His catalog contains pieces for orchestra, chorus, mixed chamber ensembles, solo instruments and the electronic medium. Kreiger's professional honors include the Rome Prize, a Guggenheim Fellowship and the Brandeis University Creative Arts Medal. Released on Albany Records Kreiger's new CD, *Meeting Places*, features highly acclaimed performances by the New York New Music Ensemble and the Julliard Percussion Quartet. A recent review in *Fanfare Magazine* cites “music of tremendous craft, charm, and even beauty.” This just in: Kreiger's composition, *Joining Hands* for hand percussion and electronic sounds has been released on Michael Lipsey's new CD. The album is titled *so long, thanks* and it appears on Capstone Records. Arthur Kreiger and his wife Diane live in Connecticut on Moosup Pond. The composer is Sylvia Pasternack Marx Associate Professor in Music at Connecticut College in New London.

**Hubert Howe** was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He

was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998 and 2001 to 2002 he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and was elected President in 2002. He also served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days ever held outside of Europe. Recordings of his computer music (*Overtone Music*, CPS-8678, and *Filtered Music*, CPS-8719, and *Temperamental Music*, CPS-8771) have been released by Capstone Records.

**Scott A. Wyatt** serves as the director of the University of Illinois Experimental Music Studios, and among numerous other honors that he has received, he 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 International Electro-Acoustic Music Competition in Bourges, France. He was the 1990 recipient of an Arnold Beckman Research Award for the development of digital timescaling applications, and among others, several 1996-2003 grants for the development of a specific compositional and live performance methodology for use with multi-channel sound diffusion and projection. His current research involves the development and application of positional three-dimensional audio imaging for multi-channel audio. He served as president of SEAMUS (the Society for Electro-Acoustic Music in the United States) from 1989 until 1996, and he remains on its Board of Directors. His compositions are recorded on CAPSTONE, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, SEAMUS, UBRES and VERIATZA recordings.

The music of **Jeffrey Stadelman**--once described by a Los Angeles Times reviewer as "painterly . . . , deftly dispersed in time and glazed with a 'dry wit'"--has been performed in the U.S and Europe by some of the leading groups active in contemporary music. This list of ensembles, including the New York New Music Ensemble, Boston Musica Viva, the California Ear Unit, the San Francisco Contemporary Music Players, Het Trio, 175 East Ensemble, Earplay, the New World and Cassatt String Quartets, Slee Sinfonietta and the June in Buffalo and Wellesley Conference Players, among others, continues to grow as Stadelman's work attracts increasing attention in the U.S. and abroad. The composer serves as Associate Professor at the State University of New York at Buffalo, where he teaches composition and contemporary music. Stadelman's music is published by APNM and BMG Ariola. A CD of the composer's chamber music is slated for release in 2007, from Centaur Records.

Born in 1934 in Médanos, Buenos Aires, **Mario Davidovsky** began his musical studies at the age of seven, continued his education at the Collegium Musicum, and graduated from the Bartolom Mitre School in Buenos Aires in 1952. He is a member of the American Academy of Arts and Letters, director of the Koussevitzky Foundation at the Library of Congress, director of the Fromm Foundation at Harvard University, director of C.R.I., and founder and vice president of the Robert Miller Fund for Music. Fellowships have included the Koussevitzky Foundation Fellowship, the Williams Foundation Fellowship, the Guggenheim Foundation Fellowship, the Rockefeller Foundation Fellowship, and the Walter Channing Cabot Fellowship. Davidovsky has received a Pulitzer Prize and awards from the Association Wagneriana, the Asociación Amigos de la Música, BMI, Brandeis University, and the National Institute of Arts. Davidovsky has received numerous commissions, including those from the Fromm Foundation, the Juilliard String Quartet, the Koussevitzky Foundation, Yale University, the New York Chamber Soloists, Parnassus, the Universities of Pennsylvania and Chicago, the Philadelphia

Orchestra, Speculum Musicae, the San Francisco Symphony, MIT, the Naumburg Foundation, the Dorian Quintet, the Emerson Quartet, the New Music Consort, Orpheus Chamber Orchestra, and others. Davidovsky is the Fanny P. Mason Professor of Music, Emeritus, at Harvard University. He is the former Director of the Columbia/Princeton Electronic Music Center and MacDowell Professor of Music at Columbia University. He has served for 29 years as the Director of the Composers' Conference at Wellesley. He has held visiting professorships at the University of Michigan, Yale University, City University, the Di Tella Institute (Argentina), the Manhattan School of Music, and the University of Pennsylvania.

**Russell Pinkston** has written music in a wide variety of different media, ranging from concert works and sacred anthems to interactive performance pieces and live electronic music for dance. His compositions have been performed by such noted ensembles as the Smith Quartet of London, the Pittsburgh New Music Ensemble, the Honolulu and Kansas City Symphony Orchestras, Sharir+Bustamante Danceworks, and the Danish Royal Ballet. He has also been active in computer music research, and his co-development of a touch-sensitive MIDI dance floor in 1994 received international attention, leading to interviews with CNN, CBCN and BBC News and a feature article in New Scientist Magazine. His musical compositions have also been widely recognized. Significant awards include a Guggenheim Fellowship, the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters, and a senior Fulbright Fellowship to Brazil. Pinkston's music is recorded on Boston Skyline, CDCM/Centaur, Finnadar, Folkways, and Summit Records and published by Galaxy Music, E. C. Schirmer, and Columbia University Press. He resides in Austin, Texas, where he is Professor of Music Composition and Director of Electronic Music Studios at The University of Texas at Austin. He is the current President of the Society for Electro-Acoustic Music in the U. S.

Born in 1941, **John Melby** attended the Curtis Institute of Music, the University of Pennsylvania, and Princeton University. His composition teachers include Henry Weinberg, George Crumb, Peter Westergaard, J. K. Randall, and Milton Babbitt. In 1973 he was appointed to the Composition/Theory faculty in the School of Music of the University of Illinois at Urbana-Champaign, where he was Professor of Music until his retirement in August of 1997 and where he now holds the title of Professor Emeritus. He currently lives in Salem, Massachusetts. John Melby is best known for his computer music, which has won numerous awards and been widely performed both in the United States and abroad. He has been the recipient of an NEA Fellowship, a Guggenheim Fellowship, an award from the American Academy and Institute of Arts and Letters, and numerous other grants and awards, including First Prize in 1979 at the International Electroacoustic Music Awards (Bourges, France). Among other works, he has composed a series of concerti for various instruments with computer, as well as two piano sonatas, three string quartets, numerous songs, pieces for larger ensembles, compositions for computer alone, an opera, and two symphonies. His music is published by AMP, ACA, and Merion Music, Inc. and recorded on the CRI, Advance, New World, Centaur, and Zuma labels, and on a CD from the IMEB, Bourges, France.

# s.e.a.m.u.s.

## PERFORMERS' BIOGRAPHIES

**Christopher Akins** is the son of the composer of *Striking Resemblance*. Christopher received his B.M. in Percussion from Evangel University in 1990. His experience includes teaching percussion institutionally and privately, as well as performing four seasons with Wayne Newton in Branson, MO. He is currently Web Coordinator for the Department of Public Information for the City of Springfield, MO.

Attracted by the esoteric yet multi-disciplinary art of academic computer music, **Jeremy Baguyos** has been actively involved in various facets of electroacoustic and computer music since 1999. His work has been presented at numerous conferences and festivals including ICMC and SEAMUS. Favorite projects include sound installations and interactive computer improvisation. Currently, he maintains concurrent appointments as Assistant Professor of Music at Sauk Valley Community College, Principal Bass of the Des Moines Metro Opera Orchestra, and Section Double Bass with the Quad Cities Symphony. He holds a BM from the Indiana University School of Music and a MM from the Peabody Conservatory of Johns Hopkins University. He studied computer music with McGregor Boyle, Craig Sapp, and Geoff Wright.

**Allen Blustine** is one of America's most distinguished clarinetists, with an impressive career of performing and recording around the world. He is a member of the New York Chamber Soloists, the Festival Winds, the Quintet of the Americas and the award winning 20th century ensemble Speculum Musicae. He has also performed with the New York Philharmonic, New York City Ballet Orchestra, The Chamber Music Society of Lincoln Center, and the Orpheus Chamber Orchestra. He was principal clarinetist with the American Ballet Theater Orchestra, Paul Taylor Dance Company, and the Musica Aeterna orchestra at the Metropolitan Museum of Art. He has been in residence at the Yale Summer Music School (Norfolk) and soloist at the New York Philharmonic's Horizon's festival. On the international scene, Mr. Blustine has appeared at the Bath Festival, Warsaw Autumn, and was principal clarinetist with the Japan Philharmonic. An active proponent of new music, he has premiered many solo works including Milton Babbitt's *My Ends Are My Beginnings*, Donald Martino's *Triple Concerto*, Elliott Carter's *GRA* (New York premiere), and Wayne Peterson's *Peregrinations*. Mr. Blustine is currently on the faculty of Columbia University.

**Tyler Brown** is a music education major at Iowa State University. His interests include vocal performance, composition, interface technologies, and scoring for film, commercials, and video games. He has worked on projects Virtual Reality Applications Center, notably the musical component of Met!Blast: Exploration of the Virtual Plant Cell, and educational video game for high school and undergraduate students. He recently appeared as Don Curzio in *The Marriage of Figaro*.

**CATATONIC HEAD/QUEEN SLACKER** is a multi-media performance arts ensemble that has a penchant for creating music that isn't listened to. The duo consists of *Jeff Kowalkowski*, a more than prominent composer and instructor in the Chicago-land area and *Michele Gillman*, a prominent composer and instructor from the Twin Cities. The two met during their doctoral studies at

Northwestern University and started creating multi-media works for televisions, electronics, computers and live performance in 1992. Their first major performance was at the Cleveland Performance Arts Festival where they left their audience stunned with silence - this led them to take a hiatus from working together. After a 10 year silence and a total of 3 children between their families, they returned to the stage to continue their "stunning" works with a new perspective and outlook on life - a more jaded and cynical outlook that makes them look cool.

**Shu-ching Cheng** was born in a classical music-loving family in Taiwan and started piano lessons when she was five years old. She continued her piano lessons and music studies through her twelve years of elementary, middle, and high school. She went on to study in the Music Department of Shih-Chien University (SCU) with a major in piano and a minor in trumpet. She graduated from SCU with high grades and honor in 2000. After graduating from SCU, Ms. Cheng was invited to give numerous piano recitals throughout Taiwan and received high recommendations. Ms. Cheng received her Master's Degree in Piano Performance from the University of New Mexico (UNM) where she studied with Professor Falko Steinbach. While there she gave several piano recitals at UNM Keller Hall. Currently, she is pursuing her Doctorate of Musical Arts Degree at the University of Arizona, studying with Professor Paula Fan and John Steel Ritter. Ms. Cheng participates in the OMA (Opening Minds Through the Arts) program in Arizona, and she has been prizewinner of the Green Valley Piano Competition 2004 and 2006.

Equally at home in the standard works as well as contemporary repertoire, **Duo Diorama** has been establishing itself as one of the most exciting and charismatic duos of its kind. Comprised of two renowned soloists who can effectively blend their distinctive personalities together to create a unified whole, the duo - *Minghuan Xu* and *Winston Choi* - maintains an active performing and touring schedule. Theirs is a partnership that goes beyond music: they met as students at Northwestern University in Chicago and married in the summer of 2005. They recently had their successful NY debut at Carnegie-Weill Recital Hall and have performed all over North America. Concerts for the 2006-07 Season will also bring them to such international destinations as Argentina, Brazil, China, Hong Kong, Sweden, and Switzerland.

**Carter Enyeart** has enjoyed a distinguished career as teacher, soloist, orchestral player, and chamber musician. Cellist of the world renowned Philadelphia String Quartet, the American Piano Trio, Quartet Chicago, he is now the Rose Ann Carr Millsap/Missouri Distinguished Professor of Cello at the UMKC Conservatory of Music and Dance, where he teaches cello, coordinates the string chamber music program and directs the Kansas City Cello Clinic. He has achieved an enviable record of success as a teacher of fine young cellists, having sent students on to Cleveland Institute, Eastman, Rice, Juilliard, and Boston University. Mr. Enyeart has presented master classes at the major conservatories of China during invited visits there in 1991 and 1999. He returned in November 2005 to teach and perform at Hong Kong Academy of the Performing Arts, Chulalongkorn University in Bangkok, and to perform as guest artist with the T'ang Quartet in Singapore. Master classes include The University of Sao Paulo (Brazil), Indiana Cello Day, Roosevelt University (Chicago), University of Wisconsin-Madison, and Tung-Hai and Soochow Universities (Taiwan). His performance of the Muczynski Cello Sonata on the Centaur CD was described by Walter Simmons in FANFARE as ".....an extraordinary performance...a reading of unerring precision and blistering intensity."

**Tracey Ford** is completing her D.M.A. in Voice at the University of Illinois and studies with Jerold Siena. She has performed leading roles in *Hansel and Gretel*, *The Fairy Queen*, *I Capuleti ed I Montecchi*, *Die Zauberflote*, and Ravel's *L'heure espagnole* and is also adept in oratorio, art song, contemporary music and salsa. Ms. Ford also holds a B.A. in French and Linguistics from the University of Michigan.

A native Iowan, **Michael Giles** studied classical saxophone at the University of Iowa with Ronald Tyree and Matthew Sintchak (B.M., M.A.). Other teachers include John Rapson and Phil Mattson. He has taught at the University of Wyoming, Grinnell College, Augustana College and in the Minneapolis Public Schools. He focuses on contemporary classical saxophone repertoire, comfortable in various chamber settings as well as electronic music. Michael stays very active as an improviser and composer, working with eclectic mixes of personalities and instrumentation. His commitment to original music and inventive approaches to song forms has made him a recognizable improviser throughout the Midwest. He currently leads the classical saxophone studio, coaches saxophone quartets, directs the small jazz ensembles program, and teaches jazz improvisation and other aspects of jazz studies.

Assistant Professor of Flute **Sonja Giles** has appeared as a recitalist, chamber musician, and educator at a variety of venues across the United States and in Russia. She has appeared as a soloist with the Kalingrad Symphony Orchestra (Russia), Iowa State University Wind Ensemble, Ottumwa Symphony Orchestra, and on numerous occasions with the Iowa State University Orchestra. Dr. Giles earned the Bachelor of Music in Flute Performance from the University of Alabama where she was a student of Sheryl Cohen. Her Master of Music in Flute Performance is from the University of Iowa where she was a student of Tadeu Coelho. At the University of Minnesota, Sonja began a Doctorate in flute under the tutelage of Keith Underwood. She completed her studies with Immanuel Davis, Assistant Professor of Flute at University of Minnesota, and Julia Bogorad-Kogan, principal flute of the St. Paul Chamber Orchestra. She completed her DMA in 2005 with her thesis *An Interpretive Guide to Tone Development Through Interpretation by Marcel Moyse*. This research was supervised by Julia Bogorad, one of Moyse's prize students. She has performed as flutist and piccoloist of the Cedar Rapids Symphony, Ottumwa Symphony, Tuscaloosa Symphony, American Wind Symphony, and Oskaloosa Symphony Orchestras, the Cedar Rapids Ballet and the Center for New Music (IA). In addition to performing as soloist, orchestral player, and chamber musician, Sonja is passionate about performing and promoting new music. Most recently, she was invited to perform as a guest artist for the 750th Anniversary of Koenigsburg/Kalinigrad, Russia, where she gave the international premiere of Jeffrey Prater's *Promise* for flute and string orchestra. In April of 2005 she premiered Chris Hopkins' *Inscape and Relinquaries*. Last February, Sonja played the lesser known Henk Badings' *Concerto for Flute and Wind Ensemble*. She has worked with composers John Corigliano, Joan Tower, Lawrence Fritzs, and Martin Kennedy, and will work with Libby Larsen in Spring 2006. Dr. Giles' students have won competitions for the Des Moines Concerto Competition, the Nebraska Flute Fair, the Iowa Flute Festival's Flute Wonders, the Upper Midwest Flute Association, as well as various regional youth orchestras and all-state competitions. They have appeared in master classes with flutists Marina Piccinini, Tadeu Coelho, Keith Underwood, Piet de Boer (Munich Symphony), Vaslav Kunt (Prague Chamber Orchestra), and Jeanne Baxtresser. As the director of flute activities at ISU, Sonja is the director of all flute activities, including studio class, Flute Ensemble, private flute lessons, and flute techniques class. In addition, she is the instructor for Freshmen Aural Theory classes. Finally, Dr. Giles is the new faculty advisor for Esprit de Corps, the music learning community, and Sigma Alpha Iota Professional Music Fraternity.

A prize winner in the 1995 New York International Competition for Solo Oboists and in the 1988 Lucarelli International Solo Oboe Competition, **Rebecca Henderson** has performed as concerto soloist with such groups as the St. Paul Chamber Orchestra, the Colorado Symphony Orchestra, the National Symphony of Ecuador, and the Philharmonia Northwest Chamber Orchestra in Seattle. She has performed as Guest Principal Oboist with the St. Paul Chamber Orchestra, the Seattle Symphony Orchestra, the Oregon Symphony Orchestra, and the Rochester Philharmonic, and has been a member of the Colorado Symphony and the Santa Fe Opera Orchestras. She is currently performing with the National Symphony Orchestra in Washington, D.C. as acting Assistant Principal Oboist for the 2006-2007 season. She has been featured on numerous film scores, including Imax films such as *Everest* and *Olympic Glory*, as well as feature films and network television mini-series. As a soloist

and chamber musician she has recorded for the Boston Records, Centaur, RCA Masterworks, and RCWinds labels. Her solo CD, *...is but a dream*, has been hailed by critics as “exquisite...a CD that you will play over and over” (Gramophone), and “superb...a wonderfully vibrant, almost luscious sound” (American Record Guide). Ms. Henderson serves on the faculty of The University of Texas at Austin, where she has been an Associate Professor since the fall of 2001.

**Dr. Timothy Howe** is currently an Assistant Professor of Music at Arkansas Tech University, where he teaches applied trombone and euphonium, low brass methods, and directs the Tech Jazz Ensemble and Trombone Choir. Dr. Howe holds a D.M.A. and a M. Music in Trombone Performance from the University of Nebraska-Lincoln. He received his B.Mus. in Trombone Performance from Northwestern University, where he was a student of Chicago Symphony Trombonist Frank Crisafulli. Dr. Howe’s other teachers include Max Bonecutter, Scott Anderson, and Vernon Forbes. From 1983-2004, Dr. Howe held the position of 2nd Trombone with Omaha Symphony. In addition he served as Principal Trombone for the Lincoln (NE) Symphony, and continues as Principal Trombone of the Des Moines Metro Opera. He has been a member of the music faculties of Nebraska Wesleyan University, Dana College, Grace University, Concordia College, Union College, and the University of Nebraska-Lincoln.

**Julia Kay Jamieson** is an energetic performer, dedicated teacher and award winning harpist. Actively involved with several orchestras and choirs, Julia performs regularly throughout central Illinois as a free-lance harpist and is the President of the Roslyn Rensch Central Illinois Chapter of the American Harp Society. As a professional harpist, she won first place in the 2002 American String Teachers Association (ASTA) National Biennial Solo Competition. Julia has given several world premiere performances including *Spirit Musings for Violin and Chamber Ensemble* by Augusta Read Thomas in 1998 and Michael Leese’s *Dilling Fantasy*, pedal harp version in 2000. Julia led a harp masterclass in May, 2005 in Lakewood, Ohio at the Beck Center for the Arts. Beginning her harp studies as a young child with Jocelyn Chang of Cleveland, Ohio, with whom she studied for over a decade, she later earned her Bachelor Degree in Harp Performance from Indiana University studying with Susann McDonald. In 2002, she earned a Masters Degree in Harp Performance from the University of Illinois under the instruction of Dr. Ann Yeung, simultaneously serving as teaching assistant. Additional studies include music theory and composition with Michael Leese of Cleveland, Ohio. Julia has written her own teaching material that offers refreshing, original music to her students and is the principal arranger for the Harpcore Four. As a recipient of the Roslyn Rensch fellowship award, Julia has returned to the University of Illinois to pursue a doctoral degree in harp performance with a minor in composition and pedagogy.

**Timothy Ernest Johnson** has performed and/or premiered many new works by composers such as Dominick Argento, Sergio Assad, Robert Beaser, Leonard Bernstein, Kari Besharse, Benjamin Britten, Leo Brouwer, Loris Chobanian, Brad Decker, Stephen Dodgson, Alberto Ginastera, Vinko Globokar, Leanna Kirchoff, Libby Larsen, George Lewis, Keeril Makan, Ed Martin, Frank Martin, Steve Martland, Chip McNeill, Astor Piazzolla, Robert Rathmell, Joaquin Rodrigo, Reginald Smith-Brindle, Jeffrey Van, Heitor Villa-Lobos, Michael Wittgraf, and Julia Wolfe. Tim has also premiered many of his own works including *I/O*, a micro opera for actor, guitar and interactive electronics, *Hosp'cio É Deus* for guitar and two-channel fixed media and a cycle of songs for voice and guitar on the poetry of Charles Simic. Outside of guitar music, Tim’s compositional output includes his algorithmically composed *Electric Meditation*, most recently performed at the 2005 International Lisp Conference held at Stanford University. His orchestra piece *Antyphony: Paul Morphy vs. Duke of Brunswick and Count Isouard* won the 2004 University of Illinois Orchestra Prize. The chamber work *In the Beginning* for clarinet, viola and piano was performed at the 2002 Midwest Composer’s Symposium at Indiana University. In 2001 Tim received the 21st Century Piano Commission Award for which he wrote *Sonata Urbana*.

**Ingrid Kammin** is currently pursuing a Masters Degree in Vocal Performance and Literature at the University of Illinois at Urbana-Champaign. She received a Bachelor of Fine Arts in Vocal Performance from the University of Wisconsin at Milwaukee where she was an active participant in the Contemporary Music Ensemble. Other performing credits include Poppea in *L'Incoronazione di Poppea*, Lauretta/Nella in Puccini's *Gianni Schicchi*, Frasquita in *Carmen*, Papagena in *The Magic Flute*, Amor in *L'Incoronazione di Poppea*, Meg in *The Ballad of Baby Doe*, Bernstein's *Mass*, *La Vida Breve*, and the soprano soloist for Dvorak's *Stabat Mater* with the U of I Oratorio Society. Ms. Kammin recently made her debut with the Master Singers of Milwaukee as the soprano soloist for *Carmina Burana*. Last fall she was a Central Illinois Metropolitan Opera Auditions winner. Ms. Kammin is an active recitalist and supporter of new music.

**Laura Kimmel** is an active singer and performer of opera, musical theater, and straight theater. She is pursuing her Master of Music Degree in Voice with Professor Sylvia Stone and is the Music Program Coordinator and a Music Instructor for the Living Learning programs on the University of Illinois campus. In August of 2006, Laura performed the role of Buttercup in *HMS Pinafore* for the Prairie Fire Theater in Bloomington Illinois. As a graduate student at the University of Illinois, she has appeared in the roles of La Abuela in *La Vida Breve*, Flora in *La Traviata*, the Beggar Woman in *Sweeney Todd*, and the Monitor in *Suor Angelica*. In April of this year she will sing Mother Rigby in *The Scarecrow*. Laura Kimmel has also played The Baker's Wife in *Into the Woods*, Betty in *Vinegar Tom*, and Melissa in *Love Letters*. She has performed in Chicago (her hometown), Des Moines, Iowa, and for commercials in Tokyo, Japan.

**Kelly Kruse** is a senior at Iowa State in vocal performance. She has participated in many performing opportunities at ISU; she appeared as Countess Almaviva in *The Marriage of Figaro* and Lily in *The Secret Garden*. She has also competed in and won her division at the National Association of Teachers of Singing Auditions. Kelly had the opportunity to take advantage of ISU's study abroad program in the fall of 2004 when she spent a semester in Florence, Italy. Besides music, her hobbies include writing, reading, and painting. After ISU, Kelly plans to attend graduate school and pursue a degree in vocal performance.

The NY Times calls clarinetist **Esther Lamneck** "an astonishing virtuoso". Winner of the prestigious Pro Musicis Award, she has appeared as a soloist with major orchestras including the Houston Symphony and conductors such as Pierre Boulez, and in chamber music concerts with renowned artists throughout the world. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Her collaborations with composers have produced new compositions in many genres for the clarinet and the tárogató. Ms. Lamneck makes frequent solo appearances at music festivals world wide and maintains an active career performing and presenting Master Classes in Universities and Conservatories throughout the United States and Europe. Ms. Lamneck currently serves as Director of Instrumental Studies and the Graduate Music/Dance Program in Italy for New York University. Artistic director of the NYU New Music and Dance Ensemble, the group maintains its residence at the University during the season and in Italy during the summers. Esther Lamneck has appeared on major television and radio programs both here and abroad. She has recorded for companies including Capriccio Records, Centaur, Music and Arts, CRI, EMF, Opus One, Capstone, Romeo/Qualiton and SEAMUS.

**Dr. Barry Larkin's** education includes a Bachelor of Music in Percussion Performance from Arizona State University, where he studied with Mervin Britton and Mark Sunkett; a Master of Arts in Theory and Composition from Stephen F. Austin, with Dan Beaty, and a Doctorate of Musical Arts from Southern California University, where he studied under Ken Watson. In addition, Dr. Larkin has studied with Charles Owen and Barry Jekowsky at the Aspen Music Festival (summers 1979, 1980), the Leigh Howard Stevens Seminar (1991), the Cloyd Duff Timpani Seminar (summer 1993), Northwestern University Marimba

Seminar with Michael Burritt (summer 2004). Teaching experience includes positions at Stephen F. Austin (1984-1986), East Tennessee State University (1990-1991) and Iowa State University (1991 to present). Dr. Larkin is currently studying private marimba literature and performance with Michael Burritt at Northwestern University (summer 2005). Professional performing experiences include as an extra percussionist with the Phoenix Symphony (1977 - 1984), the San Antonio Symphony (1985-1986), and the Pasadena Symphony, CA, (1989). Dr. Larkin has served as timpanist for the East Texas Regional Orchestra, the Kingsport and Johnson City Symphonies (1990). In 1993, Dr. Larkin joined the Des Moines Symphony as a section player, becoming the principal percussionist in 2000. In addition to orchestral activities, Dr. Larkin has performed percussion for the following Broadway shows *Grease*, *Hello Dolly*, *Ragtime*, *42<sup>nd</sup> Street*, *Titanic*, *The Full Monty*, *Annie*, *Joseph's Amazing Technicolor Dreamcoat*, *Little Shop of Horrors*, *Hairspray*, *The Music of Andrew Lloyd Weber*, *The Light in the Piazza*, and most recently, *The Phantom of the Opera*. Dr. Larkin's professional experiences include performing as a percussionist for variety of shows including *Liberace*, *Barbara Eden*, *Robert Goulet*, *Fred Travena*, *Jim Nabors*, *Rita Moreno*, *The Lennon Sisters*, *Ray Charles*, *Donny and Marie Osmond*, *Ronnie Milsap*, *Sadler and Young*, *Mitzi Gaynor*, *The Moody Blues*, *Milton Berle*, *Roger Williams*, *Red Skelton*, *Michael McDonald*, *Sheena Easton*, *Oleta Adams*, *Peabo Bryson* and *Christiane Noll*. Dr. Larkin is also an active drum set performer and a founding member of the Ames Jazz Quartet. He is a member of the Acoustical Society of America, The International Symposium on Musical Acoustics, The American Institute of Physicists and has presented papers on several aspects of percussion instrument acoustics at conferences in China, Germany, Austria, Scotland and Sweden. In the spring of 2001, Dr. Larkin was in residence at Northern Illinois University for a research sabbatical with renowned acoustician Dr. Tom Rossing, studying resonator, marimba bar and snare drum head acoustics. Dr. Larkin maintains an active and large private studio. Since 1997, his students have thrice won the top honors in the National Association of Music Teachers competitions for high and junior high school students (Jake Thieben [1997], Kristen Clark [1998], Jonathan Park [2004]). Since 1996, Dr. Larkin has had no less than three students in the Iowa All-State Music Festival. "Nothing gives me more pleasure than to provide opportunities for my students to perform and grow...just as my teachers did." Dr. Larkin is a Yamaha performing artist, a Sabian performing artist, professional endorser for Mike Balter mallets, and uses Pro-Mark drum sticks.

**Wilber Lio** is a senior at Iowa State University double majoring in materials engineering and music. He grew up in Vermillion, South Dakota and started playing violin at the age of five under the instruction of Raymond Sidoti, and is currently studying with Professor Mahlon Darlington. He was one of three winners in the 2004-2005 ISU Symphony Orchestra Solo Competition, and is currently the concertmaster of the ISU Symphony Orchestra.

Percussionist **Michael Lipsey** has performed at festivals in Berlin, Mexico City, Taipei, Macao, Tokyo, La Jolla, New York, Moscow, Bogota and Lille, France. Michael is the founding member of Talujon Percussion and has also performed with the Lincoln Center Chamber Music Society, Tan Dun, Steve Reich Ensemble, New York New Music Ensemble and Riverside Symphony. He has recorded for Sony Records, Red Poppy Records, Nonesuch, Albany, Capstone and Mode. As a soloist, Michael Lipsey has performed on the Sonic Boom Festival in New York, Festival of the Arts in California and at the Percussive Arts Society International Convention in Nashville. He has given master classes at Juilliard School of Music, California School of the Arts, Purchase College of Music, University of Maryland at Baltimore and many universities around the country. Michael has also worked with many musicians from around the world. He has studied other musical languages and worked with a diverse blend of musicians like Subash Chandran, Ganesh Kumar, Glen Velez, Carlos Gomez, Antonio Hart and most recently he formed a duo with percussionist River Guerguerian. He has received funding from the PSCUNY-36 Award for a solo CD which was released in October, 2006. The music on the CD contains recently commissioned works for solo hand drums and includes composers Mathew Rosenblum, Arthur Kreiger, Eric Moe, Dominic Donato, David Cossin and David Rakowski. Michael is also the head of the Percussion Department at the Aaron Copland School of Music at Queens College.

Flutist **Elizabeth McNutt** primarily performs contemporary and electroacoustic music. She has premiered more than 100 works and performed in Europe, Asia, and throughout the U.S. Her solo CD *pipe wrench: flute and computer* is on EMF Media ([www.emfmedia.org](http://www.emfmedia.org)); her writing has been published in *Organized Sound*, *Music Theory Online*, and *Flutist Quarterly*. McNutt has recently received awards including Arts International Fund, Astral Career Grant, Rocky Mountain Women's Institute Fellowship, and Neodata Fellowships. McNutt holds a DMA in contemporary music performance from the UC San Diego. She recently joined the faculty of the UNT, where she teaches flute and directs the new music ensemble Nova.

**Douglas Nottingham** is a percussionist, performance artist, composer, music educator, and producer. He performs in many diverse genres, ranging from symphony orchestras to jazz groups, contemporary chamber music to multi-media ensembles and original heavy metal bands to ethnomusicological ensembles. As a solo percussionist/technologist and as a member of the Crossing 32nd Street, Krusta and Links Ensembles, he specializes in the performance of modern and postmodern chamber works by established and emerging artists. He is additionally a member of the rock group Skumbaag and the marimba group Vespus. He appears regularly as recitalist on international symposia and national and regional concert series. He has premiered and commissioned many new chamber and electroacoustic works and is the recipient of numerous grants in that regard. He holds degrees from Arizona State University, the University of New Mexico and Limestone College. Dr. Nottingham has been on the Glendale Community College faculty since 1998, where he teaches computer music, commercial music and percussion as well directing the GCC Percussion Ensemble.

**Donald Palma** is a founding member of the Orpheus Chamber Orchestra. He received his formal education at the Juilliard School and joined Leopold Stokowski's American Symphony Orchestra at the age of twenty. At age twenty-four, he joined the Los Angeles Philharmonic, and later joined Canada's National Arts Centre Orchestra as principal bass. He recorded the complete Wagner *Ring Cycle* with James Levine and the Metropolitan Opera and has made over fifty recordings with Orpheus for Deutsche Grammophon including a Grammy award winning Stravinsky CD. As a chamber musician, he has appeared in recital with Dietrich Fischer-Dieskau, Jean-Pierre Rampal, Jan DeGaetani and Jorge Bolet, and has performed with the Nash Ensemble, the Juilliard Quartet, the Chamber Music Society of Lincoln Center, and the Da Camera Society of Houston. Palma was principal bassist for Leonard Bernstein in his recoding of *West Side Story* and was a featured artist on Kathleen Battle's CD *Grace*. Palma was music director of the San Francisco Contemporary Music Players. and won two ASCAP-Chamber Music America Awards for adventurous programming. With the contemporary music group Speculum Musicae, he serves a double function as bassist and conductor, having appeared in both capacities at the Warsaw Autumn Festival, the Geneva Festival, the Miami Festival, the New York Philharmonic Horizons Festival, and the Library of Congress. He has conducted critically acclaimed recordings of works by Poul Ruders, Lee Hyla, Elliott Carter, Peter Lieberson, Stephen Jaffe, and has recorded over thirty CDs of contemporary works. Palma has given masterclasses at Rice University, the Hart School, the Juilliard School, the Manhattan School of Music, Mannes College, and the Toho School. B.M., The Juilliard School. Double bass studies with Frederick Zimmermann, Robert Brennan, Orin O'Brien, Homer Mensch. Recordings on New World, Nonesuch, CRI, Deutsche Grammophon, Bridge, Columbia, Sony Classical, MusicMasters. Former faculty of Princeton and Columbia universities, Manhattan School of Music. Also faculty of Yale University.

**Dennis Parker** appears frequently as soloist, recitalist, collaborator, and guest professor at numerous universities and festivals. Since 1988, Parker has served as Professor of Cello and String Chamber Music at the Louisiana State University School of Music. A former member of the Detroit Symphony Orchestra, Parker has also served as Principal Cellist of the Porto Alegre Symphony Orchestra in Porto Alegre, Brazil. He has recently recorded for DVD the first complete performance of David Popper's *High School of Cello Playing* and is the author of the accompanying manual, "Popper Manifesto". He has also released CD's with the Centaur label: *Cello Matters*, features crossover music for cello and piano

by Liduino Pitombeira, Daniel Schnyder, David Baker, and Astor Piazzolla; *Uplifting Discoveries from a Generation Lost* is a recording of chamber music by composers who perished in the Holocaust (Erwin Schulhoff, Gideon Klein, Viktor Ullmann and Hans Krasa). This past season, Parker's concert tours have taken him from Brasilia, Brazil, where he premiered the *Cello Concerto* by Walter Burle-Marx, to Nanjing, China, where he was soloist with the National Symphony Orchestra. As an avid woodworker, Parker creates objects that extend his musical expression and compliment the delicate act of performance with the risky business of maneuvering wood through various cutting and shaping devices.

**Joe Pignato**, Adjunct professor at Ramapo College and Bergen Community College since 2000, lead teacher and founding faculty member at nationally recognized charter school. Founder and Co-Director of the Digital Playground, an innovative music and technology workshop for K-12 students. Mr. Pignato has held key management positions at N2K Incorporated, BMG Classics, RCA Victor, ECM Records, CMP Records and Latin Percussion. His areas of expertise include e-commerce, digital distribution, consumer marketing, strategic planning, team building, leadership and management. He has successfully led Internet and music ventures ranging from N2K's award winning genre site jazzcentralstation.com to North American marketing campaigns for RCA Victor and BMG Classics.

**Dan Puccio** holds degrees from SUNY Potsdam's Crane School of Music and the University of Michigan. A saxophonist comfortable in multiple genres, he has performed with several notable artists including Chris Potter, Dave Holland, and Tim Ries. Additionally, he has played and recorded with The Sam Pallett Band, The West Ypsilanti Groove Machine, SNAFU, Fuzz and the Jazzfus, and can currently be heard with Balancing Act, the Dan Rafferty Band, and the LOL All-Stars. An active proponent of new music, he has commissioned and premiered over twenty new works for the saxophone in various contexts. He has performed in many notable venues throughout the Midwest and New York State including Electronic Music Midwest, the Midwest Composer's Symposium, and Carnegie Hall's Stern Auditorium. As an educator, he has served as a clinician for the University of Michigan Jazz Festival, and the Crystal City Jazz Festival in Corning, NY. He has taught both guitar and saxophone for over ten years in New York State and Michigan, and he currently maintains a private teaching studio in the Ann Arbor, MI area. Additionally, Mr. Puccio currently serves as a Faculty Instructor of Saxophone at the Interlochen Arts Camp a position he has held since 2004.

As a recitalist of new music, **E. Michael Richards** has premiered over 150 works that have utilized the clarinet at performances throughout the US, Japan, Australia, and Western Europe. He has received a 1990 U.S./Japan Creative Artist Fellowship (sponsored by the National Endowment for the Arts, U.S.-Japan Friendship Commission, and Japanese Government Cultural Agency) as a solo recitalist for a six-month residency in Japan, a NEH Summer Fellowship to study traditional Japanese music, and a residency grant (Cassis, France) from the Camargo Foundation to complete a book - *The Clarinet of the Twenty-First Century*. Richards has performed as concerto soloist with the Syracuse Symphony and Shinsei Japan Philharmonic (Tokyo), in chamber music performances with the Cassatt Quartet, Ying Quartet, and SONOR, and in recital at more than a dozen international festivals. He has also performed as a member of the Tanosaki-Richards Duo (with pianist Kazuko Tanosaki) since 1982. He is currently an Associate Professor of Music at the University of Maryland, Baltimore County (UMBC), an artist faculty member at the Val Tidone Summer Masterclasses (Pianello, Italy), and a founding member of RUCKUS (contemporary music ensemble of UMBC). Richards has recorded on the NEUMA, Mode, CRI, Ninewinds, and Opus One labels.

**Ronald Romm**, a performer who has appeared worldwide on the stages of most all major concert venues, music festivals, and international music conferences, is widely acknowledged as one of the pre-eminent trumpeters and clinicians of today. Mr. Romm was a member of the Canadian Brass for 29 years, and retired from the group in 2000 after participating in over 4,500 concerts, 50 recordings, numerous television concert specials, videos, and hundreds of master classes. In 2002 Mr. Romm ac-

cepted the distinguished position of Professor of Trumpet at the University of Illinois at Urbana-Champaign where he maintains a full teaching and chamber music coaching schedule, as well as performing with the Illinois Brass Quintet. Professor Romm has shared the stage in live performance and recorded CDs with leading artists including Wynton Marsalis, Arturo Sandoval, Jon Faddis, Doc Severinsen, and brass performers from the Boston Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra, and Berlin Philharmonic. He and his wife and long time partner, Avis, continue an active concert career as a spectacular Trumpet and Piano duo. Ronald Romm is a Yamaha Artist/Clinician. For more information, see [www.MusicRomm.com](http://www.MusicRomm.com).

**Tiffany Sevilla** is a Chicago-area violinist and composer. She has completed various degrees of study at the University of California at Berkeley, the San Francisco Conservatory of Music, and the University of Chicago. She currently teaches violin, audio production, electronic music composition, and manages the computer music studios at Columbia College in downtown Chicago.

**Mark Snyder** is a composer and performer living in Stafford Virginia. Mark has written for orchestra, choir, wind ensemble, various chamber combinations, multi-media, film, theatre and dance. He has received commissions from The Monroe Foundation, The Ohio University Flute Choir, Scot Fitzsimmons, Greg Sigman, Blas Gonzalez and Lily Afshar. Mark's music has been performed throughout the U.S., Argentina and Taiwan and selected for festivals and conferences that include multiple Society of Composers Inc. regional conferences, National Flute Association Conference, North American Saxophone Alliance Conference, Ohio Composers of Electro-Acoustic Music Festival, Spark Festival of Electronic Music and Art, Electronic Music Midwest, West Virginia Festival of Trumpets, Imagine and the Imagine 2 Electro-Acoustic Festival which Mark founded and directs. His work has been supported by generous grants from several organizations including the National Endowment for the Arts.

**Kristian Twombly** is currently Assistant Professor of Music at St. Cloud State University where he teaches courses in the New Media in Music Program as well as the History of Rock and Roll. He has written works for a wide variety of media. *Aeterna* was featured as a "Best of 2001" selection on the *Pushing the Envelope* radio show in Storrs, CT and his *Untitled Installation* premiered in Fall 2001 as part of the Gala Opening of the Clarice Smith Performing Arts Center at the University of Maryland. Other notable pieces include *Play I[-III]*, a Chaos theory influenced, four-channel electroacoustic setting of a Gertrude Stein play, and original music composed for *Fanto*, a mysterious vaudeville performed at the University of Maryland Baltimore County. As a theorist, Twombly has published his analysis of Joji Yuasa's *The Sea Darkens* in *Electroacoustic Music: Analytical Perspectives*, a collection of essays edited by Thomas Licata. Twombly has taught at the University of Maryland and the University of Maryland Baltimore County, where he also curated Resonance2001@UMBC, an Electronic Music Festival. Dr. Twombly maintains a blog titled *Sonic Event*, where he discusses new and emerging arts, particularly those that involve sound.

**Terry Vermillion** holds a Doctorate of Arts in Percussion Performance from the University of Northern Colorado and is currently Professor of Percussion Studies at St. Cloud State University in St. Cloud, Minnesota. He has been featured as soloist with a number of groups including the St. Cloud Symphony Orchestra, the University of Northern Colorado Symphony Orchestra and Percussion Ensemble, the Dallas Brass, and the St. Cloud State University Wind Ensemble. Terry has an extensive performance background in drum set, world music, timpani, and concert percussion and is in constant demand as clinician and performer throughout the Central Minnesota region. He performs regularly as timpanist with the St. Cloud Symphony and the Minnesota Center Chorale and is currently on the board of the MN Percussive Arts Society where he assists with the editing of the state newsletter. He also organizes the David Swenson Foundation Guest Artist Series and is a member of Trio Lorca, an ensemble dedicated to works for voice, flute and percussion.

**Carlton Vickers** is widely regarded as one of today's most important performers of contemporary and electro-acoustic flute music. A long standing performer with the Utah Symphony Orchestra, Vickers has been a ubiquitous presence for over 15 years as flute soloist with the acclaimed Canyonlands New Music Ensemble and The Maurice Abravanel Visiting Distinguished Composers Series. He has worked in conjunction with, and has won the admiration of, such prominent composers as Milton Babbitt, Harrison Birtwistle, Martin Boykan, John Cage, Chen Yi, John Corigliano, Mario Davidovsky, Jonathan Harvey, Jörg Herchet, Louis Karchin, Arthur Kreiger, Stan Link, Steven Mackey, Donald Martino, Shulamit Ran, Steve Reich, Roger Reynolds, Frederic Rzewski, Joseph Schwantner, Ernstalbrecht Stiebler, Harvey Sollberger, Charles Wuorinen and Yehudi Wyner. He has recorded for the Albany, CRI, Centaur and contextrecords labels. Most recently, Mr. Vickers appears as soloist in premiere recordings of music by Morris Rosenzweig, and is a featured soloist in the recent Centaur Records release, *Music of Miguel Chuaqui*. Available on contextrecords are the acclaimed *over from silence*, featuring premiere recordings of works by Davidovsky, Herchet, Kreiger, Martino, Saariaho and Schenker, and two upcoming CD releases, including a full microtonal realization of John Cage's massive *Atlas Eclipticalis* for 3 Flutes.

**George Work**, professor of cello, holds the BM, MM, and the Performer's Certificate from the Eastman School of Music, where he also served as teaching assistant to Robert Sylvester. His principal teachers include Robert Sylvester, Paul Katz, Ronald Leonard, Gabor Rejto, and Carol Work. As a student, he participated in many well known music festivals, including Aspen, Music Academy of the West (where he received the 1979 Cello Award) and the highly selective Piatigorsky Seminar (1979.) In 1981, he joined the Ames Piano Quartet, in residence at Iowa State University. The Quartet has released six critically acclaimed CD recordings, one on the Musical Heritage label, the others on Dorian Recordings, and has appeared in concert throughout the United States and Canada. International appearances include Salzburg, Austria, Paris and Marseilles, France, Taipei, Tainan, Kashiong and Taichung, Taiwan, and Merida, Mexico. The group has also been featured on NPR's "Performance Today," WQXR's "The Listening Room," and has appeared on a special edition of "St. Paul Sunday" commemorating the 50th anniversary of WOI radio. This latter led to an invitation to tape a second "St. Paul Sunday," which aired nationally for the first time in November 1999. The recipient of a 1983 NEA grant, the Quartet has also been twice honored by ISU, first with the LAS Award for Excellence in 1993, and also with the University Award for Excellence in Creative Activity in 1999. Mr. Work has appeared as soloist with numerous orchestras in the Midwest, as well as in Taiwan, R.O.C. Critical reaction has included such phrases as "exciting, vibrant tone...an astounding ability at double stops," (Lincoln Journal, Lincoln, NE) and "beautifully and exquisitely played," (Pasadena Star Times, Pasadena, CA.) Mr. Work was a long time faculty member at the Lutheran Summer Music Program, where he was a founding member of its resident string quartet, the Omega Quartet. He has also taught at the University of Minnesota's "Bravo" summer program, and served as adjunct professor of cello at Drake University during the 1997-98 school year.

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