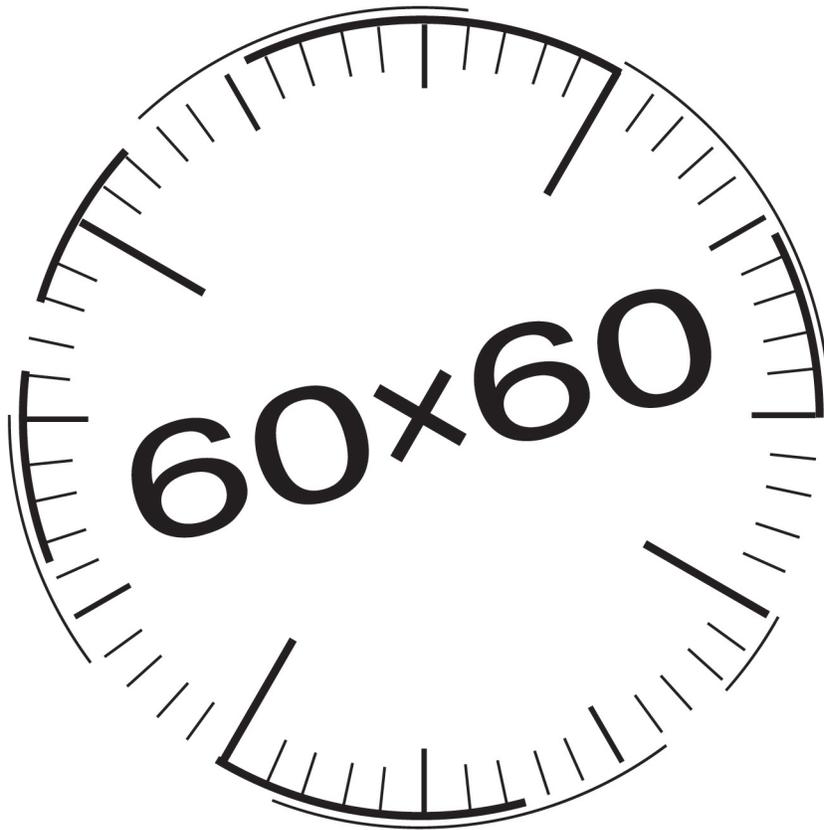


Concert 4

October 12, 2007 - 5pm

Performing Arts Center
Kansas City Kansas Community College



www.emmfestival.org

60x60 (2007 / Midwest Mix)

60x60 is a project containing 60 compositions from 60 different composers, each composition 60 seconds or less in duration. These 60 recorded pieces are performed in succession without pause for a 1 hour concert. The performance is played in conjunction with synchronized analog clock. At the top of each minute the domain for each composer begins and ends with the beginning of the next minute. Composers who have written works less than 60 seconds are strategically and artistically placed within that minute; the rest of the minute is filled with silence until the next minute begins.

The mission of the 60x60 project and its presenter, Vox Novus, is to expose the greatest number of composers and their works to the largest audience possible. 60x60 combines grassroots ideology with cutting-edge methods of presentation and distribution. Each year the project grows in artistic and distributive scope. Achieving its initiative, the 60x60 promotes contemporary composition across the globe.

This presentation of the 3rd annual **60x60 Midwest Mix** contains the works of 60 composers from middle North America and the live video collaboration created by Zlatko Cosic.

Born in the former Yugoslavia, **Zlatko Cosic's** professional and art work began 12 years ago as a member of Belgrade's Academic Film Center where he created experimental films.

After moving to St. Louis in 1997, Zlatko received a Certificate in Multimedia and AA in Broadcasting. Currently, he is finalizing his BA in Video Production from Webster University.

Zlatko's education and professional involvement with media production inspired his creativity and enthusiasm resulting in numerous short movies, multimedia performances, public projections, video installations and live video performances.

Some of his short films have been shown at St. Louis International Film Festival, USA Film Festival and Alternative Film Festival in Belgrade. ZONE and THE CAPSULE were also accepted by Independent Film Channel as a part of the Media Lab.

From 2003-2005, Zlatko collaborated with the internationally renowned video installation artist, Krzysztof Wodiczko. Besides numerous multimedia theater productions and public projections, Zlatko created video installation for the Pulitzer Foundation for the Arts and is working on an installation for the St. Louis Regional Arts Commission.

Zlatko also performs at various locations by projecting and live editing a variety of his multimedia projects including pieces of his films and mixtures of new experimental videos. Some of the venues include Webster University, Western Illinois University, Contemporary Art Museum, and AMLA National Media Education Conference.

Zlatko currently lives in St. Louis and works as an independent film, video, and multimedia artist.

Robert Voisey is a composer and impresario of new works; he seeks innovative and creative approaches to promote the music of today's composers. Voisey is the Artistic Director of the 60x60 project, the Composer's Voice concert series, Vice-President of Programs for the Living Music Foundation and Founder and Director of Vox Novus. He feels the work of contemporary composers is greatly underexposed, and needs to change for our culture and society to evolve. Voisey seeks to make these changes through the projects he directs, produces, and guides. He has instigated, propagated, and cultivated several new music projects with the direct purpose of promoting large amounts of contemporary music to a large and diverse audience.

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1) Enchanted

David Newby

"I am a self-taught musician. I got my first guitar when I was about 14 and spent years learning to play it. About two years ago I was prompted by a close friend to venture into home studio recording. Since that time I have composed over 500 pieces of varying genres. I am a musical contributor and forum moderator at naughtyaudio.com, and I'm a proud member in standing with Vox Novus. I've always had an interest in synthesizer music, and until recently, pursuing such an interest was pretty cost prohibitive. But with the advent of new computer technologies such as Home Studio recording software, virtual synthesizers and affordable keyboards with multiple synthetic voices, I am at last able to pursue a life-long passion to produce my own synthesized music. This is but one short example."

2) Reincarnation

Daniel Vose

"When I was a child, my father, brother, and I took a trip to a landfill. As we finished unloading, three men pulled up in a large truck and started throwing pianos into the giant trash mound. My dad gave them five bucks, and we took one of the pianos home with us. I taught myself to play and fell in love with music. In the many years since, I have shifted my focus from piano to recording, synthesis, and production. Different techniques with the same end: to create beautiful noise.

My good friend Eli Miller muses about reincarnation. Genuine Bovine."

3) Isolation

Dohi Moon

Dohi Moon is in doctoral study of music composition under Prof. Mark Sullivan in Michigan State University, where she is teaching the course, 'the Foundations of Music Technology', as a graduate assistance. Her music were selected by the 2007 Electronic Music Midwest Festival in Kansas city, the 5th Annual festival of contemporary music in San Francisco, the 34th international competition of electro-acoustic music and sonic art Bourges in France, LA MELANCOLIE in France, MusicByte 5.1 Concert in Illinois, the 5th Cello Plus International Chamber Music series in Michigan, and New music Project by Western Michigan Orchestra in Kalamazoo.

4) Barzun Wrote (a capella)

Mark Eden

Having spent the majority of his life as an advertising art director/graphic designer, **Mark Eden** decided to open his ears, as well as his eyes. The resulting sound pieces have been presented on/at Sound Poets Exposed (Resonance FM, London, UK), art@radio (Baltimore, MD), Discreet Music (KPFA, Berkley, CA), the Subtropics Festival, Electronic Music Midwest, New Music Circle, and the Kemper Museum of Contemporary Art. In November, 2006, his sound collage, "Cremation Science", was included in the compilation "The Art of the Virtual Rythmicon" on the Innova label of the American Composers Forum.

Barzun Wrote (a capella) involves the manipulation of a single human voice. The text comes from Jacque Barzun's "The House of Intellect": "Barzun Wrote: 'Man in civilization can entertain with blind persistence ideas that cripple him or cause his undoing. He develops a love for them as for inherited furniture — ugly, inconvenient, and ruinous to maintain, but 'unthinkable' to be without.'" (With gratitude to Claire, Bill, Mike, and Matthew)

5) Remote 60

Aaron Acosta

Aaron Acosta is a graduate from the College of Santa Fe with a BA in Sound Design in Media in 2002. This is a Self Designed major that consists of studies in Theatre, Film, and Music. Sound helps us interpret the world in a unique way with frequency, amplitude and time: he chooses to explore these realms. He is involved with electro acoustic composition as well as more traditional composition and currently resides in Winnipeg, Manitoba, Canada. Two cds called frequency, amplitude and time and wave are available from Aaron Acosta at CDBaby.

"**Remote 60**" features sounds from remote controls and pdas recorded with electric guitar pick-ups. These sounds, normally imperceptible surround us constantly. This piece exposes these sounds and uses backing tracks to emphasize their temperament.

6) Flat Tire

Reconsiderate

Reconsiderate is the part of me that refuses to lie down and die when the world tries to abuse and walk all over him. I can always count on him, even when friends and family let me down, which is all the time. Reconsiderate has great respect for those who demonstrate sensitivity and mercy while maintaining their personal integrity. He has no patience for the arbitrary and phony rules of etiquette, which place people at odds with each other and generate all breeds of terrorism. Reconsiderate hears you. Reconsiderate cares.

Written in 7/4 time according to the E Arabian scale, "**Flat Tire**" is an on/off "binary" mix. It begins with a simple rise-and-fall melody, which, as a loop, becomes the basis for the entire song. During the course of the minute, pieces of the loop are switched on and off; as little as a single note may be turned off for a given measure, whereas, in other measures, an entire instrument may be switched off. Through this mixing style, Reconsiderate explores the eternal skeletal geometry of nature, upon which living beings build their lives through time.

7) The Approach

Thomas Park

Thomas Park, also known as mystified the band, has been involved with music his whole life, and has been writing electronic music since the late nineties. He is influenced by popular music as well as more serious music, and has recently focused especially on using homemade or home gathered sounds.

“**The Approach**” is by Thomas Park, also known as mystified.

8) EleKdryLLgLoSSoLaLia

Kevin Lewis

Kevin Lewis is currently studying Business, Philosophy, and Electroacoustic Music at Illinois Wesleyan University. His skills as a composer and electronic musician have received critical acclaim, most notably for his Grand Prize victories in a music remixing contest judged by the lead singer of System of a Down and a promotional jingle contest for the Daisy Rock guitar company, both at acidplanet.com. He is currently the lead vocalist/multi-instrumentalist/songwriter/ animator for Shmanbot, a comedic multimedia project, and creates electronic music under the moniker djtenebrous.

“**EleKtryKdryLLgLoSSoLaLia**” is a composition in the style of Breakcore, a subgenre of electronic music that features extremely fast, highly complex, syncopated beats. The work was composed by chopping up royalty-free music samples into tiny, unrecognizable parts, recombining them in new permutations, and altering them with heavy distortion and resonance effects.

9) The wreckage is healing

Asad Khan

Asad Khan is an active member of an alternative rock band called “Daira” as a vocalist and guitarist. He has been into the music scene in Pakistan, his home country, for over 7 years now. He has been into computer music for last 5 years. Recently, he has been taking Computer Music classes at Denison University with Prof. Hye Kyung Lee (a renown computer musician) and pursuing a Bachelors in Economics and Media Technology and Arts at Denison University in United States.

“**The wreckage is healing**” is about dissonance and harmony. Without dissonance there is no harmony. Without wreckage there is no healing and every wreckage, no matter how big, has to heal one day. Every war ends one day. Peace always takes over.

10) Symphonie Melodica

Max B. Marshall

A pianist since the age of four, **Max Marshall** is active as a jazz and classical pianist as well as a composer. He has performed throughout the Midwest and in New York and Philadelphia. Most recently, he toured as a keyboardist for the Broadway show “Wicked” and performed at Philadelphia’s Electro-Art Festival in 2005. A recent graduate of Denison University in Ohio, Marshall is currently pursuing a Masters degree at Indiana University’s Jacobs School of Music.

I composed “**Symphonie Melodica**” in the fall of 2006 using Pro-Tools 7. The source materials were made by playing a melodica in unusual fashion. The sounds were then digitally processed using a number of different techniques.

11) 60secSlam

Jason Bolte

Jason Bolte (b.1976) is currently pursuing a D.M.A. in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance, where he is a Chancellor’s Doctoral Fellow. Along with his responsibilities at UMKC, he is also an Adjunct Instructor of Music at the Kansas City Kansas Community College. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding member of the Kansas City Electronic Music Alliance. His music has been performed throughout the United States and internationally in France, United Kingdom, Switzerland, Sweden, Hungary, and Chile.

“60secSlam” 6 seconds of slam, 54 seconds of resolution.

12) Julia Lernt das ABC

Richard Hall

Richard Hall is a Senior Lecturer of Music at Texas State University. His teaching duties include Composition, Electronic Composition, Music Technology, and Humanities. He also assists with the Texas Mysterium for Modern Music Ensemble. He holds degrees from Angelo State University and Texas State University. Richard has received numerous commissions, scored two independent films, has several pieces published by Dorn Publications and Go Fish Music and is featured on ERM Media recordings. He also serves as the Music Graphics Editor for the South Central Music Bulletin. He holds memberships in the National Association of Composers USA and ASCAP.

“**Julia Lernt das ABC**” (Julia Learning the ABCs) is an electronic piece written specifically for the 60x60 project. It relates to the theme of the composer’s daughter, Julia and her development (such as last year’s piece, Gerburt von Julia). The work contains one sound sample looped

twice. Effects, i.e. reverb, granular synthesis, and resonance manipulation are used to manipulate the sample in real-time. The piece is to show the difficulty of a two-year old learning and comprehending an abstract concept such as the alphabet. Tape music by Stockhausen inspired the format, hence the German title.

13) Bathtime

Dorothy Hindman

Critics have called **Dorothy Hindman's** (b. 1966) music 'intense, gripping, and frenetic', 'sonorous and affirmative' and 'music of terrific romantic gesture'. Each piece explores her ongoing interest in issues of musical perception, beauty, timbre, contextual meaning, and profundity. Her work has been performed extensively in the U.S. and throughout Europe, receiving numerous awards. Recent commissions include "Tapping the Furnace" for Evelyn Glennie, Scott Deal and Stuart Gerber, "three small gestures" for Duo 46 and "Nine Churches" for the Corona Guitar Quartet. Hindman teaches music theory and composition at Birmingham-Southern College.

"**Bathtime**" is the second musique concrete work in a documentary series based on source material recorded during typical family rituals, in this case bathtime for two young boys. 81 separate sonic events, each two seconds long, were chosen from the source recording. These were combined and processed using Adobe Audition to create a stereo file that moves from aggressive chaos to a zen-like contemplation of meaning, reflecting the soothing, cathartic qualities of the bath. Bathtime was composed and realized at the Birmingham-Southern College Electronic Studios in June, 2007.

14) Trouble

Jorey Shallcross

Jorey Shallcross is a second year Music Merchandising major at Lewis University in Illinois. He is the singer and guitar player in his band, "Mickey and Fitch," as well the producer of his and many other projects currently in the works. This is his first entry into any electroacoustic competition, and he is looking forward to many more.

"**Trouble**" is single sample source piece, making use of a claves hit. The piece is an exploration into the sonic realm of a single sound, making it highly apparent, as well as very ambiguous. The sixty seconds build very quickly to give the listener an unsettling, troubled feeling, which is where the piece derives its name.

15) Ah!

Mara Helmuth

Mara Helmuth composes music which often involves the computer. Her recordings include the forthcoming Sound Collaborations, CDCM v.36 on Centaur, Implements of Actuation on EMF, and on Open Space CD 16. She teaches and directs the studios at the University of Cincinnati College-Conservatory for Music. She holds a D.M.A from Columbia University, and M.M. from the University of Illinois at Urbana-Champaign. Her writings appear in Audible Traces, Analytical Methods of Electroacoustic Music, and in the Journal of New Music Research. Research has involved granular synthesis, RTcmix, GUIs and Internet2. She was ICMA VP for Conferences ICMA from 2004-2006.

16) Lost in Motown

Sonny Burnette

Sonny Burnette is chair of the music department at Georgetown College, Georgetown, Kentucky, where he teaches courses in music theory, MIDI computer music, history of rock music, and graduate courses in audio and video technology. He has written a number of pieces for flute choir and was the composer of the opening fanfare for the National Flute Association's 25th anniversary convention. He was the 2001 Kentucky Music Teachers Association commissioned composer. As a reed player, he has performed with many greats, including Jerry Lewis, Bob Hope, The Temptations, The Four Tops, and many others.

Recorded on a Korg 01/WFD, "**Lost in Motown**" was inspired by many performances (as a saxophonist sideman) over the years with Motown groups. The tune offers a characteristically heavy bass line with a danceable beat. An electric guitar patch provides the melody in lieu of voices. A sustained low string line becomes syncopated and leads to the closing section with a repeating Motown-like unison horn line.

17) 681818

Richard Arnest

Richard Arnest has been writing music forever (or at least as long as he can remember). He belongs to ASCAP, the American Composers Forum, the American Federation of Musicians and the American Music Center. His latest project is Music Under Construction, a fledgling service bureau for composers and new music in the Midwest. A native of Richmond, Virginia he lives and composes in Cincinnati, where he sings with the May Festival Chorus.

"**681818**" sounds like the ominous part of a contemporary slow movement for orchestra, but is complete in itself. It was conceived one morning during breakfast and so may be termed cereal music (eight repetitions of an 11-note row span the whole piano keyboard) - but he hopes you will not stoop so low as to call attention to the fact.

18) Monologue

Ivan Elezovic

Ivan Elezovic's compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals: SEAMUS VI International Electroacoustic Music Festival of Santiago de Chile; Seoul International Computer Music Conference SICMF; International Festival of Acoustics and Multimedia; North Carolina Computer Music Festival (North Carolina State University); the 10th Biennial Symposium for Arts and Technology; the 36th Annual College Music Society-Mid Atlantic Chapter Conference; the Canadian Electroacoustic Community CEC; GroundSwell-New Music Series; Global Stage Concert Project; Vox Novus 60x60 Project; Palmarès du 32e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges; and the International Tribune of Composers.

Creating this piece apropos 20th anniversary of Giacinto Scelsi's death gives me a great opportunity to emphasize some of the most important highlights of the composer's life and his music. What captured my attention is what Scelsi called the "third dimension" of the sound, a definition that is more metaphorical than scientific. What Scelsi implies by the "third dimension" is the analytic attributes of musical elements other than pitch and duration most notable in Quattro Pezzi (su una nota sola) [Four Pieces (each one on a single note)].

19) Clarinet, Percussion, Violin, and Violoncello

Brian Vlasak

Brian Vlasak (b. 1979) was born in Binghamton, NY. He earned both his B. Mus. (2003) and M. Mus. (2004) at the Crane School of Music, SUNY Potsdam and studied composition with David Heinick, Paul Steinberg, and Paul Siskind. During his Ph.D. studies at the University of Iowa, Brian received instruction from David Gompper, Lawrence Fritts, and Ketty Nez, served as the teaching assistant for Musicianship I - IV, and the 2005-2006 recipient of the Henry and Parker Pelzer Composition Fellowship. Presently, Brian is a Teaching Fellow at Augustana College in Rock Island, Illinois. More at <http://www.brianvlasak.com>.

"Clarinet, Percussion, Violin, and Violoncello" (2007) was written to explore the sonic possibilities inherent in a single sound object. From its first utterance to its distorted reprise, the object is treated as a shifting, amorphous life form, continually evolving to suit its surroundings.

20) Crawl

Hye Kyung Lee

An active composer and pianist, Hye Kyung Lee holds a D.M.A in Composition and Performance Certificate in Piano from the University of Texas at Austin. Her works are available on New Ariel Recordings, Equilibrium, Capstone Records, Mark Custom Recordings, and SEAMUS CD Series. Currently she is an Assistant Professor at the Denison University, Granville, Ohio.

"Crawl" uses the kalimba sounds, plucking and scraping the wooden box.

21) Too-ah

James Hegarty

James Hegarty's works have been performed throughout the US and in several countries abroad. He has contributed works to programs at numerous universities and festivals including the 60x60 project. He has received grants from state arts agencies and the NEA. Hegarty founded the music technology program at St. Louis Community College at Forest Park and is currently the Associate Professor of Music at Principia College where he teaches music composition. He holds degrees from Principia College, the American Conservatory, and Northern Illinois University where he studied computer music with James Phelps.

Sounds of an amplified violin, electronic beats, synth tones, and shortwave broadcasts are scratched and glitched with a wacom tablet in MSP.

22) Here, I'll Play It Again

David Morneau

David Morneau is a composer of an entirely undecided genre, a provider of exclusive unprecedented experiments. In his work he endeavors to explore ideas about our culture, issues concerning creativity, and even the very nature of music itself.

"Here, I'll Play It Again" grew out of sketches for another project. I liked the idea of having a voice gradually emerge from noise—chaos to order, randomness into meaning, confusion into clarity.

23) Tyger, Tyger

Justin Kempiaik

Justin Kempiaik is a senior year student at Lewis University in Romeoville, Illinois where he studies with 60x60 composer Dr. Mike McFerron. He is a student of the arts double majoring in Music and Graphic Design. He plans on graduating in the winter of 2007 and will continue his education at the graduate level studying media and communication.

His composition was inspired by the William Blake Poem “Tiger, Tiger” and examines different phrases found within this poem. It creates attention for certain phrases that may not have been recognized upon the initial reading of this poem. “**Tyger, Tyger**” was created and mastered in Pro Tools.

24) Stutter

Solange Guillane

Solange Guillaume is a pianist/composer living in Minneapolis. She completed a Master’s degree in piano performance last year and is currently exploring electronic composition in music.

“**Stutter**” is a mixed version of a current project in Max. The words were originally conceived to elicit thoughts about skydiving.

25) Canon S & H

Greg Dixon

Greg Dixon is currently working on a doctorate in composition at University of North Texas and works as a graduate assistant for the Center for Experimental Music and Intermedia. He received his Bachelor’s degree in Music Engineering Technology and Master’s degree in Music Composition from Ball State University. He has studied composition with Andrew May, Cindy McTee, David Bithell, Jon Christopher Nelson, Keith Kothman, Jody Nagel, David Foley, Michael Pounds, and Cleve Scott.

“**Canon S&H**” is a four voice canon for sine wave oscillators. Using a sample and hold system, certain phase thresholds are set along a “base” sawtooth wave. Another “control” sawtooth wave is fed into the sample and hold unit and controls when and how long the value of the “base” sawtooth wave is sampled. Each sine wave’s event structure is based upon one of the four distinct thresholds. The control sawtooth wave is distorted to modify the tempo and pitches of the group of oscillators over time. Various functions control each of the synthesis parameters. The oscillators in Canon S&H are tuned with a ratio of 1 : 1.68.

26) In Haste

Mozhgan Shahidi

Born in Iran, **Mozhgan Shahidi** resides in Knoxville, Tennessee. She has degrees in Piano, Composition, and Computer Science. She has composed a Concerto for Alto Saxophone, String Trio, and solo compositions for various instruments. She studied with John Anthony Lennon, Allen Johnson, and Kenneth Jacobs at the University of Tennessee.

“**In Haste**” is a composition for piano. The rapid notes and very quick tempo portray a hurried atmosphere. The recording is done with Finale Software.

27) Zerbert

Zachary Crockett

Zachary Crockett likes to dance. That’s not really going to help you though...

Steve Martin is a god.

28) Uranium Popcorn

Steven Weimer

Composer **Steven M. Weimer** was born in 1984 near Chicago, Illinois. A recipient of multiple awards and commissions, Steven won the 2005 Western Illinois University Concerto Competition (Composition Division) for his orchestral work A Replicant Dream. His works have been commissioned by the WIU Jazz Studio Orchestra, Shoko Tayama, Alysia Rodgers and Plowshare Wilkins, and were frequently performed at the WIU School of Music. Currently, Steven is pursuing a master’s degree in music composition at Bowling Green State University (Ohio).

“**Uranium Popcorn**” is an electroacoustic piece for tape. The work uses a small palette of processed sounds taken from public sound effects libraries. The sonic result is then ordered to reflect the title of the piece. Overall processing was rather dry and aims to allow for recognition of sound source without exhausting each effect. The work was generated in Logic Pro and DSP Quattro at the Music Technology studios of Bowling Green State University under professor Elaine Lillios.

29) Lost Among Them

Bill Ryan

Bill Ryan's compositions have been widely performed at venues throughout the country, as well as broadcast on radio programs including NPR's All Things Considered. Gramophone Magazine described his music as "...gritty and funky..." and further wrote, "Rarely has music this earthy been so elegant... Ryan's music constantly threatens to burst at the seams, were those seams not so artfully structured." He currently teaches composition, produces the Free Play concert series, and directs the New Music Ensemble at Grand Valley State University in Allendale, Michigan. In June 2007 the ensemble performed at the prestigious Bang On a Can Marathon in New York, and in October 2007 released their first CD on the Innova Recordings label, Steve Reich's "Music for 18 Musicians".

"**Lost Among Them**" is a remix of my composition "Blurred" (Todd Reynolds, violin, Taimur Sullivan, soprano saxophone, Michael Lowenstern, bass clarinet, Steven Gosling, piano).

30) music for midnight

Adam Sovkoplas

Adam Sovkoplas holds a BA in Music from the University of Texas at Brownsville and a MM in Composition from Sam Houston State University. Previous composition instructors include, Richard Urbis, Trent Hanna, and Thomas Couvillon. Sovkoplas is currently working on a DMA in Composition at the University of Kentucky in Lexington under the instruction of Joe Baber. In 2007, Sovkoplas founded the Central Kentucky Student Chapter of the Society of Composers, Inc.

"**music for midnight**" is built around the number twelve. In the background, a new pitch is added at a P5 or a tri-tone every half note or whole note until all twelve pitches are played simultaneously, and then it retrogrades. In the foreground, a theme also utilizing all twelve pitches is phased against itself. After three statements, the tempo for the upper voice is increased by nine beats per minute and the phasing begins. When the two voices come back together, there is an a tempo for three statements. Cakewalk's Sonar 5 program was used for processing.

31) The Outer Limit

Elizabeth Joan Kelly

Elizabeth Joan Kelly is from Slidell, LA. She holds degrees in music composition from Loyola University New Orleans (B.M.) and the Cleveland Institute of Music (B.M.), studying with Mara Gibson, James MacKay, and Margaret Brouwer. Elizabeth has pursued additional studies with Samuel Adler and Martin Bresnick at the Freie Universitat in Berlin, the Bowdoin International Music Festival, and the Norfolk New Music Workshop. She has received prizes and awards from the National Federation of Music Clubs, the Ohio Federation of Music Clubs, Loyola University and the Cleveland Institute of Music. Elizabeth currently resides in Tallahassee, Florida.

"**Outer Limit**" was originally written as an exercise in film scoring. The film sample I used was the opening title sequence for the 1995-2002 rebirth of the television show The Outer Limits. As a stand alone musical piece, Outer Limit represents a short journey through time and space which brings the listener to a place both new and familiar.

32) Dinadanvtli ("My Brother")

Mike McFerron

Mike McFerron is an associate professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest. A past fellow the MacDowell Colony, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra's "First Hearing" Program (2001). McFerron's music can be heard on numerous commercial CDs.

Dinadanvtli ("My Brother") was written in 2006 for Rob Voisey and his Vox Novus 60x60 project.

33) Beethoven Fifth

Jen-Kuang Chang

Chang Jen-Kuang, a native of Taiwan, studied at the Berklee College of Music (B.M.) and the Emporia State University (M.M.), and is currently pursuing his D.M.A. in composition at the University of Nebraska-Lincoln. He is the recipient of the Harold Durst Graduate Research Award, the Vreeland Award in Music, and the Laurence C. Boylan Thesis Award. In 2007, Mr. Chang's composition "Chakra" was named the second prize winner of the JIMS International Composition Contest for Improvised Chamber Music. His music has been featured in the International Acousmatic and Multimedia Festival "Sonoimágenes" in Argentina.

"**Beethoven Fifth**", a sonic poem composed especially for the 60x60 Project, is an electrified rendition of the opening of Beethoven's Symphony No. 5. Both sampled and computer-generated sounds are incorporated in order to create the intended thick, thrilling aural texture. By presenting this composition, the composer invites listener to reassess the possibility of the modernization of the established masterworks by fusing seemingly unrelated mediums.

34) Ives in Space

Zachary Kurth-Nelson

Zach Kurth-Nelson (b. 1986) is currently a graduate pursuing an M.A. in Composition at Mills College, studying composition with Maggi Payne. He received his B.A. in Composition from Minnesota State University Moorhead in 2006, studying composition there with Henry Gwiazda. He is also a vocalist, and has been recorded singing Psalmus XXIII by Noah Creshevsky on the CD To Know or Not to Know, released on Tzadik.

“**Ives in Space**” combines natural sounds with samples of recorded music in an attempt to create entirely new sound conglomerations that pass artistically beyond the sum of their component samples.

35) a few pebbles

Daniel McDonough

Daniel McDonough hails from the Boston area. He has composed in several different genres, including chamber music, solo pieces, works for orchestra and chamber orchestra, art songs, choral music, and a chamber opera. He has recently finished working on his Master’s Thesis in Composition at Bowling Green State University.

Having had limited experience with the electroacoustic medium, I approached “pebble” as a sort of etude making use of Musique Concrète techniques. All of the sounds in this piece are recorded sounds that have been processed to greater or lesser degrees. Particular attention was paid to the utilization of space as a compositional element.

36) Faucetphonics

Dustin Schultz

Dustin Schultz was born in Bismarck, North Dakota in 1980 and spent most of his youth in a rural area near Almont, North Dakota. He has been studying composition in Moorhead, Minnesota with Dr. Henry Gwiazda.

“**Faucetphonics**” is a work made entirely of sounds sampled from human and natural environments. Two types of sound materials have been used to create this work; fragments of the human voice, and the sound of running water. These samples are either combined together, arranged one after the other, or juxtaposed against each other to create a unique musical expression that is absent from the individual sampled material.

37) Putting In Time, When I Can

M. Anthony Reimer

Originally an orchestral French Horn player, **M. Anthony Reimer** has spent most of the last 20 years as a freelance composer and sound designer for live theatrical productions. His work has been heard on stages in Texas, Illinois, North Carolina, Florida, Massachusetts, Colorado, Utah, overseas in South America and Asia, as well as in his home state, Indiana. Currently, Tony is in pursuit of a Master’s Degree in Computer Music Composition at Northern Illinois University.

“**Putting In Time, When I Can...**” (2007) The palette of “Putting In Time...” is comprised of collected sounds from the practice room halls at Northern Illinois University. Several years have passed since I found myself in one of the small spaces where performers hone their craft. Hearing the once familiar sounds of several unrelated pieces of music being performed simultaneously was at once fascinating and nostalgic. The presence of the clock ticking off the minutes in the halls reminded me what it was like to put in time in pursuit of improving one’s performance skills.

38) Just How Long Will This Go On Saint John?

Balie Todd

Balie Todd received a degree in recording from MTSU and has sequenced sound effects for television, along with various other audio projects over the last few years. He is fascinated by sound design and composition, but lives in Knoxville, TN where the song “Rocky Top” unfortunately counts as both. Balie Todd stays in on Friday nights to download and try out new audio software and refers to himself in the third person when writing bios.

I decided to learn more about a software drum machine (a very flexible one) and use the result for the 60x60 project. There is a little stretch in the sound I did with Melodyne, and a little convolution reverb, but mostly, it’s the drum machine. Snoopdog will be calling me any day now to produce with him I’m sure.

39) Times 10

Nicolas Buron

Nicolas Buron is an undergraduate student at the University of Minnesota. Nicolas is a resident of the United States, but has recently been living in Buenos Aires, Argentina. The population of the city is said to be around 14 million, and served as a significant influence in the young composer's music.

"**Times10**" is made up of 6 seconds of composed music – extended to 60 seconds. The music is meant to reflect the fast pace of Buenos Aires, which resides within a culture that prides itself on moving quickly, but also takes its time.

40) between

Lia Pas

Lia Pas is a Canadian multidisciplinary performer/creator who works with integrations of text, sound, music, and movement in performance. She holds a BFA in Music from York University (Toronto) where she studied composition with James Tenney, and an MA in Devised Theatre from Dartington College of Arts (UK) which she completed in 2006 with her show splanchnologies: a series of sung physical theatre pieces thematically linked by images of viscera. Her two books of poetry, what is this place we have come to (Thistledown, 2003) and vicissitudes (Underwhich, 2000) also deal with images of anatomy.

Writing a 1 minute piece was a challenge for me as much of my electronic audio work is ambient and based on drones so it tends to develop slowly. However, working with the idea of liminality, of what lies between, I found myself thinking of ambience as a moment as opposed to a growth. The spoken text is about this "between-ness" as well, with overtones of a somewhat sexual nature.

41) Organism #1

Curtis McKinney

Born April 11, 1983 in Oklahoma City, Oklahoma, **Curtis McKinney** Graduated from the University of Oklahoma with a degree in Music composition in 2007. He is currently attending Mills College, pursuing an MFA in Electronic Music and Recording Media. Music is influenced by monster movies, spicy food, and Robert Ashley.

"**Organism #1**" is from a series of approximately 3,000 pieces all dealing with various vampiric lifeforms. The piece was constructed using vocal samples manipulated using a circuit-bent Casio SK-1 organized with celestial time/space intervals derived from Nyarlathotep and the Necronomicon.

42) Verbosity Ore

Doug Geers

Douglas Geers is a composer who works extensively with technology in composition, performance, and multimedia collaborations. He particularly enjoys manipulating sound color, both in instrumental and electronic music media. A former guitarist, the laptop is now his primary instrument, and he uses this during all stages of composition and performance. Currently, Geers is a Professor of Music at the University of Minnesota, where he founded and is Director of the annual Spark Festival of Electronic Music and Arts.

"**Verbosity Ore**" Follows one short path unpacked from a thumbprint of music. Nearly all the sounds of the piece were created by manipulating a recording of one vocalist singling one word.

43) Mobius

Stephanie Phillips

Stephanie Phillips is a composer, violist and improviser based in San Marcos, TX. She performs regularly with several Texas symphonies and with her ensemble Human Trio and teaches workshops in creative music and improvisation throughout the region. She is currently pursuing a Masters in Composition at Texas State with Dr Russell Riepe and has studied with a diverse array of mentors including cellist David Darling, Deborah Hay, Rhiannon, and Bobby McFerrin.

"**Mobius**" revisits an idea from a composition for solo viola and live electronics. A section of the viola solo line is recorded and manipulated using Sound Forge to create an expansive one minute meditation.

44) phase Space

Astrogenic Hallucinauting

ASTROGENIC HALLUCINAUTING is SPIKE the Percussionist as a noizician. A classically trained percussionist with a deep pool of electronic mayhem. SPIKE is also the percussionist and noizician for the band Morgue City as well as the music director for the world's first theatrical flesh suspension group Constructs of Ritual Evolution - CoRE.

Source material for "**phase Space**" was derived from the following acoustic sources: 18" frame drum, tam-tam, skull shakers. Digital source from a shruti box emulator. All recorded and manipulated in Digital Performer 4. web: <http://www.manipulate.net>

45) Trajectory

David Ward-Steinman

David Ward-Steinman, Adjunct Prof. of Composition at Indiana University-Bloomington, is also Distinguished Professor Emeritus and former Composer-in-Residence at San Diego State University. Major commissions include those from the Chicago Symphony Orchestra, Joffrey Ballet, San Diego Ballet, California Ballet, MTNA, NACWPI, and several from the San Diego Symphony. Orchestral performances include the Japan Philharmonic, New Orleans Philharmonic, Seattle Symphony, City of London Sinfonia, Moravian Philharmonic Orchestra, Kiev Philharmonic, San Diego Chamber Orchestra, Philadelphia Virtuosi, and others. CD recordings appear on Harmonia Mundi, Kleos Classics, Fleur de Son Classics, Orion Marquis, MOVE-Australia, and ERMMedia labels. He has received many national and state awards.

“**TRAJECTORY**” was originally part of “Elegy for Astronauts,” composed for full orchestra after the explosion of the Challenger space shuttle in 1986, then re-scored for chamber orchestra in 2006. The electronic part took over from the orchestra 57 seconds from the beginning (the length of the Challenger flight before the explosion) and was meant to symbolize the ascent, explosion, and descent of the shuttle craft. The original tape has been re-edited to stand alone and encapsulate symbolically the flights of both Challenger and Columbia.

46) Mechanique

Jason Ernest Geistweidt

Jason E. Geistweidt is a sound artist currently based in Chicago. His output spans a wide range of formats, from compositions for traditional instruments and electro-acoustics to multi-channel fixed (tape) works, including cross-media collaborations in theatre, film, and dance. He is currently developing tools and methods for live performance of electronic music alongside more traditional instruments. In 2006, he received his PhD in Electroacoustic Composition from the Sonic Arts Research Centre in Belfast, Northern Ireland, working with Michael Alcorn. He was awarded the emsPrize 2005 for A letter from the trenches of Adrianapolis.

“**Méchanique**” is the first in a series of one-minute sketches for stereo presentation. The overwhelming majority of the original source material is derived from contact microphones affixed to a large cast iron bathtub located at my father’s house in Hilda, Texas. Other recordings include my grandparent’s old upright piano which sits in the living room as well as sounds of our aluminum kitchen sink here in the Chicago apartment. These sources all possess a very intimate, organic quality that comes across in the work as childlike and playful – beginning with intensive energy, becoming exhausted, reflecting, reiteration transitioning to abandonment.

47) Bells

Michael Pounds

After a relatively short career as a mechanical engineer, **Michael Pounds** turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. His awards include the 1998 ASCAP/SEAMUS Student Commission Award, a Residence Prize at the 25th Bourges International Electroacoustic Music Competition, and a Rotary Foundation Ambassadorial Scholarship for studies in England. Michael co-hosted the SEAMUS 2005 National Conference at Ball State University, where he is the Assistant Director of the Music Technology program.

“**Bells**” was created using only sounds that the composer recorded while traveling in Japan. Locations for these recordings include various shrines and temples, an elevator, a game arcade, a department store, a shopping mall, the front entrance of a home, a street in the mountains of Nagano prefecture, and the Peace Memorial in Hiroshima.

48) 1 to 5 by 60

Ken Paoli

Ken Paoli received his undergraduate training at DePaul University, studying composition with Phil Winsor. His graduate degrees are from Northwestern University, where he studied composition with Lyndon DeYoung and M. William Karlins. He is currently a professor of music at College of DuPage in Glen Ellyn, IL. He has been on the faculty of DePaul University and Western Illinois University where he was the chairman of Music Theory and Composition. His catalog includes music for orchestra, acoustic ensembles, electro-acoustic combinations and computer-assisted compositions. Ken resides in Wheaton, IL and maintains a busy schedule of teaching, performing and writing in the Chicago-land area.

“**1 to 5 by 60**” is an electronic work that uses the Fibonacci number series to generate melodic lines and vertical simultaneities. The number series also determines the structural proportions of the form. In this way the shape of the work resembles the climax structure of a classical sonata. The “1 to 5” refers to the familiar harmonic movement that “dominates” tonality. It is skeletal but aurally available. The climax of the work is achieved at just over 60 percent of the allowed minute and uses the remainder of the time to resolve the tension and return to the opening sonority.

49) Captain Joht

Mikel Butler

Mikel Butler is a young composer from Gilmer in Northeast Texas currently attending Stephen F. Austin State University, studying Music Composition under Dr. Stephen Lias. Mikel grew up as an illustrator and Alto Saxophonist, and after having established himself as a noteworthy performer, began to pursue composition, a longstanding ambition from childhood, as a junior at Gilmer High School. Mikel now spends his time developing his fluency and style in composition and, after obtaining his degree, aims to find a career in either scoring for Videogames or for Film, inspired mostly by the famous Japanese composers of the videogame.

“**Captain Joht**” was written as a theme for a character appearing in an “epic” short story written by Mikel Butler in middle school. While revisiting this story years later, he was interested in composing material for the storyline, and even though several larger motifs and orchestrations were written based on the entire first chapter, thematic material had been written for a character that did not appear in an entire chapter, and thus was not used for the larger piece. The material was reorganized and reworked for this contained 40 second motif.

50) Seventeen Years Underground

David Drexler

David Drexler's music has been performed on three continents by groups such as L'Ensemble Portique, The New York Miniaturist Ensemble, Con Vivo, Synchronia, The Dutch Tuba Quartet, and the EmergOrchestra. He has received grants and commissions from the Oakwood Chamber Players, Music St. Croix, the Wisconsin Alliance for Composers, the Wisconsin Arts Board, and others. David lives and works in Madison, Wisconsin.

“**Seventeen Years Underground**” is made from the songs of Brood XIII magicicadas that emerged in several Midwestern states in 2007. After spending most of their lives a foot deep in the soil, these cicadas emerge after seventeen years for a few short weeks of adult life, which consists mostly of mating. The sounds used here are the collective mating songs of a male chorus of thousands of cicadas recorded near Lake Geneva, Wisconsin.

51) Lo sientto

Brad Decker

Brad 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 also been performed at numerous American festivals. Dr. Decker is Visiting Assistant Professor of electronic music at Illinois Wesleyan University, and Visiting Lecturer at the University of Illinois. His dissertation on Franco Donatoni was deposited in January 2006.

“**Lo sientto**” (2007) “I have discovered that all human evil comes from this, man's being unable to sit still in a room.” -Blaise Pascal

52) The Scene the Clash

David More

David More was born outside Chicago in 1976. Trained primarily as a visual artist, his work has focused recently on the use of field recordings and temporary instruments.

“**The Scene the Clash**” was produced simply and specifically for the 60x60 project using a hand held tape recorder and a 1 bit sampler.

53) America Will Shoot Itself

Tom Lopez

Tom Lopez has received awards from the National Endowment for the Arts, the Aaron Copland Fund, the Mid-America Arts Alliance, Meet the Composer, ASCAP, and a Fulbright Fellowship as composer-in-residence in Nice, France. He 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. His music has been performed around the world and throughout the United States including The Kennedy Center.

54) Lastwards Last

Stan Link

Composer **Stan Link** is married to musicologist Melanie Lowe. Somehow managing to put those tribal differences aside, they have produced one offspring, a three year old daughter named Wednesday who is a joyfully indifferent to her father's music as she is to her mother's –ology. Nevertheless, her parents indulge her inexplicable lack of concern for anything but music's most immediate pleasures and continue to support her chocolate addiction by teaching at Vanderbilt University. A disk of Stan's computer music, In Amber Shadows, was recently released by Albany Records. T-shirts will be available in the lobby during intermission.

“**Lastwards Last**” is built around the final words of Beckett's final work, Stirrings Still – an imagining of the moment either before they coalesce or the moment after they dissipate.

55) in the beginning - in S

Eun Young Lee

Eun Young Lee received the first prize at Tsang-Houei Hsu International Music Composition Award Honorable Mention in Great Wall International Competition; was finalist in SCI/ASCAP. Her music is chosen for broadcasts through Art of the States, EBU and KBS. Prominent ensembles – New York New Music Ensemble, eighth blackbird, Pacifica String Quartet – have performed her music. Her instrumental pieces, computer music, multimedia pieces, and film music were featured in festivals/concerts in many countries. She is a doctoral student at the University of Chicago, where her teachers include Shulamit Ran, Marta Ptaszynska, Jan Radzynski, Bernard Rands, and Howard Sandroff.

“**in the beginning - in S**” is the very beginning of my DVD project, Baby Guido. This project is about making a DVD series (computer game series) for children to learn basic music theory using computer music and a computer program. It is to help children become close to music with materials that can cultivate their understanding and awareness of music through playing computer game. In the beginning of the DVD, space transforms to soil, sea and finally to the staff. I revised the section for 60x60.

56) Meso-mirth

Lynn Job

Lynn Job was born in South Dakota, U.S.A., and is published by BUCKTHORN Music Press. Dr. Job is an active woman composer for all new classical genres, a mystic poet, thespian, and author with past military and archaeological service.

James 5:13b: “. . . Is anyone happy? Let him sing songs of praise.” (NIV, The Holy Bible). “**Meso-mirth**” presents a brightly spinning mobile of oscillating, wind-tossed hemispheres colliding North against South, Man against Leviathan, solace against community, and celebrating the wild hope of Spring. This vibrant collage contrasts stock clips over extracts from Job’s, “Azimuth Dance” (8 percussionists), and more -- finished on St. Patrick’s Day, March 17, 2007.

57) Jungle Urbanus

Christopher Cook

Christopher Cook received the Doctor of Music degree from Indiana University. He has received awards and honors from the Fromm Music Foundation at Harvard University, the National Endowment for the Arts, ASCAP, the Society for Electro-acoustic Music in the United States, MTNA, and the National Assembly of Local Arts Agencies. He served as Composer-in-Residence for the city of Somerset, Pennsylvania and the Monroe County Community Schools Corporation (Indiana). He teaches composition and music technology at Christopher Newport University.

“**Jungle Urbanus**” was constructed using samples of voices and various sounds from the concrete jungle.

58) When the World Ends, there Will Be No More Dreaming

Justin Scott

Justin Scott is a recent graduate from Denison University in Granville Ohio with a degree in Music Composition/Theory. Other than that, he prefers to let his music speak for itself.

59) Snorlax vs. the Decepticons

Chad McKinney

Born April 11, 1983 in Oklahoma City, Oklahoma. **Chad McKinney** graduated from the University of Oklahoma with a degree in Music composition in 2007. He is currently attending Mills College, pursuing an MFA in Electronic Music and Recording Media. Music is influenced by monster movies, spicy food, and John Zorn.

Snorlax sleeps. Megatron, leader of the Transformers faction known as the Decepticons is searching for the resource known as energon. Snorlax is attacked by the evil Decepticons in hopes that they can claim the energon rich cave Snorlax is blocking in his slumber. Blood is shed, but who will win?!?!?

60) RadioActivePiracy

David Moore

J. David Moore (b. 1962) has written most of his substantial body of work for vocal ensemble. He holds degrees from Florida State University School of Music and the University of Cincinnati College-Conservatory of Music. He has founded and directed two professional a cappella ensembles, Cincinnati-based The Village Waytes and St. Paul’s Dare To Breathe. In 2006, he established Fresh Ayre Music, to publish his choral music. This is his first electronic hornpipe.

There was a costume ball during a giant Sci-Fi Convention in Minneapolis in the summer of 2006, and my friend went as a radioactive pirate. He wore an eye patch with a bio-hazard symbol on it and a two-headed parrot on his shoulder. This was his entrance music.