

New Horizons Music Festival

Truman State University. October 24-25, 2014.

Welcome.

It is somewhat amazing to me that it has been a full year since I directed my first Festival. In 2013 we presented *The Truman Dances*, a world premiere from Paul Chihara commissioned for the Truman Symphony Orchestra, and twenty-eight other performances spread across five concerts and a gallery exhibition.

I'm proud to say that this sixteenth Festival of contemporary music is even more ambitious. The six concerts and the exhibition and presentations feature a variety of styles and formats and focus on works and performers from outside the local community.

We are very excited be hosting Amy X Neuburg, our featured guest artist. Ms. Neuburg is known for her detailed cabaret song compositions constructed with her very personal mix of electronic percussion and live looping. I first met Amy at a composer/playwrights residency in Los Angeles in 2001, have seen her perform several times since and am really pleased to be able to present her art to the Truman community. Her solo performance is a new concert format for the Festival, and I think points to a new future for the Festival as a presenter.

pincussioned is also an example of this new trajectory. Joining us from Arizona, the duo describes itself as a "group [that] has been seeking to reexamine multimedia by artfully combining emerging and anachronistic technologies to create improvised performances non-linear sound and visuals." I can't wait to experience their music in person!

New musical-theatre will also bow at the Festival for the first time. Theatre professor David Charles Goyette and myself listened and read 140 submissions to our open call for new musicals and operas and, with some gracious assistance from Theatre and Vocal faculty, chose two amazing new, unproduced works. *Beautiful Dreamer* chronicles the inner lives of a group of high school students and their sometimes dangerous fantasies. *We Foxes* follows a young vagabond who tries to escape the clutches of a scheming small town Missouri socialite. A cast assembled and directed by Professor Goyette will perform excerpts of the works on our 4pm concert.

Robert Martin has again curated the electronic music for the Festival. More than eighty composers submitted compositions, and this year we have two venues for you to experience this work. We have again collaborated with Aaron Fine in presenting fixed-media in the Truman State University Art Gallery. In addition, a new Friday night concert features live electro-acoustic music from composers and performers who have travelled to Kirksville to share their music with us.

We will also have a concert of improvisation, featuring a new work by alum Theodore Moore for saxophone and electronics. The Festival will close with *Crowd Source* a commission from Ms. Neuburg which she will perform with the Truman Percussion Ensemble. You're going to love it!

Charles Gran
Festival Director



The Epsilon Pi chapter of Sigma Alpha Iota would like to welcome you to the New Horizons Music Festival! Sigma Alpha Iota is the women's international music fraternity that is home to many women of different disciplines who share a dedication of music. One of our fraternity's main objectives is the advancement of American composers through new commissions, performances of their works, and concert attendance.

We are so thankful for the opportunity to help organize this event for the second year and we cannot wait to share all of this wonderful new music with you! We would like to proudly welcome Amy X Neuburg as our guest artist and composer this year.

On behalf of the Women of the Epsilon Pi chapter of Sigma Alpha Iota, I am happy you could join us at the New Horizons Music Festival for an event full of great music!

Sincerely,

Danielle Blanton
President, Epsilon Pi Chapter
Sigma Alpha Iota

Acknowledgements

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Elizabeth Terrigino

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SAI:
Daniele Blanton, president!

SAI NHMF Committee:
Emily Killian, co-chair
Danielle Blanton, co-chair
Christina Cacciatore
Ava Pacheco
Elizabeth Terrigino
Melanie Roberts
Sarah Wilson
Abby Casagrande
Megan Hueber

MLCS, PMA for support!

SAI, again!

Thank you all!
Dr. Gran

Gallery Concert

October 20 - 25

TSU Art Gallery

Curated by Robert Martin

<i>American Recall</i>	Sabrina Pena Young
<i>Guitar and Newspaper</i>	Nolan Stolz
<i>An Anthem</i>	Adam Hill
<i>Child's Play</i>	Jason Bolte
<i>Figurations</i>	Mei-Fang Lin
<i>Phase One</i>	Gil Dori
<i>OSCines</i>	Benjamin O'Brien
<i>Sea Lion Mix</i>	Brian Belet
<i>Some Writings of Spring</i>	Julius Bucsis
<i>Speak Softly Water</i>	Qiuxiao Li
<i>The Message</i>	Julius Bucsis
<i>Urban Hunger</i>	Aleks Savitski
<i>Bayu-bayu</i>	Nina C. Young

American Recall, Sabrina Pena Young

"You have just purchased a product that will kill you. You are a valuable consumer."
Inspired by an actual automated voicemail from a prominent grocery chain about maggots found in Similac baby formula.

Guitar and Newspaper, Nolan Stolz

This work was inspired by the 1925 Juan Gris painting titled *Guitar and Newspaper*. The source material includes crumbling, ripping, and turning of newspaper pages and samples of guitarist John Miner (Art Rock Circus, K2). Much of the melodic and harmonic material

in the guitar samples comes from Art Rock Circus's 2005 release *Tell a Vision*, a band that Stolz has been involved with for 15 years. This work integrates the sounds of the newspaper and guitar in such a way that is analogous to Gris's cubist distorted visual interpretation of a guitar and newspaper. Pitches from the guitar samples are infused into the newspaper samples, and frequency content from the newspaper samples are appropriated into the guitar samples; thus, the sonic difference between the two, at times, become indistinguishable. Through the use of granular synthesis, sounds are stretched, presented in a variety of frequency tessitura, and navigated through time backwards and forwards.

An Anthem, Adam Hill

As an American immigrant to Canada, one might be expected to feel a complicated sense of nationalism. Yet in a global age, physical borders seem to mean less than ever, and a patriotism to individual ideas often becomes more important. With these perspectives in mind, "an anthem" literally appropriates other people's voices to create a song that, while specifically North American, might serve to express a sentiment of anyone who is proud of where they make their home.

Child's Play, Jason Bolte

Child's Play is the third piece in a series of electroacoustic works that explore sonic materials derived from my daughter's (Lilac's) toys. For each work in the series, I set out to explore a different aspect of her play. In *Child's Play*, rhythm is the underlying focus of the work. Since I continued to work with the same set of materials for all three pieces, the resultant derivatives of the original recordings became more and more abstract with each successive composition. In *Child's Play*, most of the material is so far removed from the original source recording, that it is nearly impossible to identify. The one exception to this rule is a child's "Squeaky Toy," which is presented in an unaltered state halfway through the composition. The "Squeaky Toy" informs the majority of the rhythmic structures found in the work. Although derived from the "Squeaky Toy," the rhythmic and harmonic aspects of the work are also heavily influenced by more "popular" styles of electronic music. I have found that one of the absolute wonderful perks of teaching in a university environment is the opportunity to be exposed to styles of music, including more "popular" styles, that would have never entered my ears if it were not for my students and their eclectic musical interests.

Figurations, Mei-Fang Lin

Figurations was composed at the University of Illinois Experimental Music Studios as part of a commission project in commemoration of the 50th anniversary celebration of the EMS. Musical figurations such as running scales and arpeggios serve as the core gestures for the piece. The materials for the electronic score come from granulation of a small collection of pre-recorded string sounds. The evolution of different musical gestures in *Figurations* forms the larger architecture of the piece.

Phase One, Gil Dori

Phase One is a SPEAR (Sinusoidal Partial Editing Analysis and Resynthesis) etude, utilizing John Lennon's introduction to Two of US, the opening song of Let It Be: "I Dig A Pygmy by Charles Hawtrey and the Deaf Aids. Phase one, in which Doris gets her oats."

OSCines, Benjamin O'Brien

OSCines focuses on the process of translating melodies found in birdsongs. The nightingale belongs to the clade Passeri also commonly known as Oscine, from the Latin root oscen meaning "a songbird." Its birdsong is composed of a wide range of whistles, trills, and gurgles, which create a rich and vibrant melodic contour. Nightingale and clarinet samples serve as source and target materials (interchangeably) for spectral information collected via signal-processing detection systems. *OSCines* explores the alignment and collisions of distinct timbre features and melodic topologies within the virtual aviary of the stereophonic speaker space.

Sea Lion Mix, Brian Belet

Sea Lion Mix was constructed from field recordings of sea lions basking on the wharf in Santa Cruz, California in early January 2009. Sea lions frequently doze and warm themselves on the sturdy wood beams supporting the wharf, and this day we encountered thirty or more of the creatures crammed onto a single platform, jutting out from the wharf a few feet above the water line. As always, the sea lions yelled and screamed at the slightest provocation, new comers clamored over the sleepers, and disturbances (both physical and vocalized) traveled through the group in waves. This day we were treated to some wonderful flying snot from one sleeping female (that's the opening sounds largely unaltered), and several others bellowed their comments to this behavior. These antics were enough to trigger some hearty laughing episodes from my son Jacques, and his sounds are just as delightful as the sea lions. Then, my wife Marianne, mindful that I was recording, asked me several questions as quietly as she could (including: "Are you recording?"). My voice is in there a few times, mumbling incoherently (I have decided not to dwell too much on that). So, what began as a jaunt to the ocean to celebrate Marianne's birthday and to record pristine sea lion sounds became a much richer, more real experience of our family outing to the wharf, with each of us being simply who we are. Great fun!

When performed live within Kyma, the recorded sound files are segmented and processed in real time to create a unique performance environment (live *musique concrète*!). Alternately, any specific performance can be recorded and preserved as a fixed audio structure in a more traditional *musique concrète* format. This music is dedicated jointly to Marianne Bickett and Jacques Belet, who form a large part of the music of my life.

Some Writings of Spring, Julius Bucsis

Some Writings of Spring was inspired by Igor Stravinsky's composition *The Rite of Spring*. The composition is not an attempt to recreate the Stravinsky masterpiece but rather draws from it to present some of its concepts in a different way. Several themes by Stravinsky were subjected to Schenkerian analysis and then the resultant material was transformed through various audio processing

techniques. Attention was also given to form. The piece incorporates repeating motifs and the juxtapositioning of unrelated musical elements. It is constructed of three distinct sections. The piece was composed in 2013 in response to a call for works by Lewis University for their Fall 2013 musicBYTES: Stravinsky's *The Rite of Spring* concert. The piece was accepted for the concert and presented at the university in Romeoville, Illinois in September. The piece was also accepted into WOCMAT 2013 held in Luzhu, Taiwan in December, the 14th Biennial Symposium for Arts and Technology held in New London, Connecticut in March 2014 and the Electroacoustic Barn Dance 2014 to be held in Fredericksburg, Virginia in November.

Speak Softly Water, Qiuxiao Li

The work inspired by Mr. Su Tong essay - "The secret of river"

"The soul of river floated on water of the river. You can not salvage the heart of river no matter what a romantic web you weave, which is the biggest secret of river." I apply various samples of percussion and try to show the infinite variety of water in the whole music. The samples include bell, cymbals, Chinese Zheng harmonic.

The Message, Julius Bucsis

The Message was inspired by the idea of humanity receiving a communication from an extraterrestrial civilization. The piece is constructed of frequencies corresponding to several mathematical constants including pi, Euler's number, and the square root of 2. It also utilizes the sequence of prime numbers

and the golden ratio in its structure. The piece was composed in 2014 and was accepted into the Metanast MediaCityUK concert held in Salford, UK in September 2014.

Urban Hunger, Aleks Savitski

Urban Hunger is sonically focused on industrial soundscapes. My intention was to present the tiresome aspect of a modern city and its atmosphere as characterized by relentless work. The drama of the piece pertains to the unfortunate reality that, although the modern city provides access to a

multitude of work opportunities, people still suffer from hunger. To present an overload state of mind, as is the case of a hungry and tired urban worker, I use an imitation of a typewriting sound that turns into an intense high pitch stream of sound as the piece develops. Also, the background noise that grows towards the end of the piece comes from a recorded sample of a fluorescent light that is a representation of a no-window working environment and staying overtime in an empty office.

Bayu-bayu, Nina C. Young

Bayu-bayu was composed as part of my *Nocturnes* series. These *Nocturnes* are a set of acousmatic pieces that explore a variety of night-time sounds, affects, and emotions. Some works embrace the calm and peaceful silence of night while others explore the more twisted and phantasmagoric thoughts associated with late- night. The title of *Bayu-bayu* comes from a popular Russian lullaby *Bayu-bayushki-bayu* translated):

Baby, baby, rock-a-bye
On the edge you mustn't lie
Or the little grey wolf will come
And will nip you on the tum,
Tug you off into the wood
Underneath the willow-root.

As with many lullabies, the song is meant to be soothing and help one sleep, however, the meaning of the text has a darker undercurrent. My work explores the dream-state of restless sleep and includes quotes of the above lullaby.

Concert I

Friday, 8:00pm | OPPH

New video and electronics

Programed by Robert Martin

tempora mutanur Chin Ting Chan
Pei-Lun Tsai, clarinet

Carnival Daring-Do Jay C. Batzner
Video created and directed by Carla Poindexter

Radiance Swells Thomas L. Wilson
Matthew Shaver, vibraphone

Winter's Summer Ted King-Smith
Ted King-Smith, saxophone

[INTERMISSION]

Hunger Dreams in Flocks Hunter Ewen
Hunter Ewen, electronics

5 More Irrelevant Facts Cody Kauh
Video by the composer

Let Me See Your Face Carter Rice
Colleen O'Shea Jones, flute

the bunyip Thomas Dempster
Russell Thorpe, saxophone

tempora mutanur, Chin Ting Chan

Tempora mutantur is a Latin phrase meaning “the times are changed.” It is usually stated in a hexametric form, followed by another phrase “nos et mutamur in illis,” meaning we too are changed in them. This piece is one in a series of electroacoustic pieces relating to the motion of time and its effects on sounds. It is commissioned by and written for clarinetist Pei-Lun Tsai. The fixed sample playbacks used are pre-recorded clarinet sounds and synthesized materials. Live processing techniques such as feedback delay, chorusing, flanging, harmonizer and granular synthesis are also employed throughout most of the sections. (Running time: 9 minutes)

Carnival Daring-Do, Jay C. Batzner

In quantum physics, there is no such thing as negative space. Everything is filled. In the animated short, *Carnival Daring-Do*, inevitably propelled characters journey into fields of energized micro and macro space, in a mind-expanding reverie touching on current philosophic preoccupations, cosmic homesickness, and lyrical emotions.

Radiance Swells, Thomas L. Wilson

Radiance Swells for vibraphone and electronics was composed in May 2014. The vibraphone part contains a controlled-aleatoric structure, suggesting interplay between the two parts. (Running time: 6 minutes)

Winter's Summer, Ted King-Smith

Written for Duke Sullivan in April 2014, *Winter's Summer* is inspired by his poem *Re-Blooming*:

But,

In the depth of winter

I had an invincible summer

to feed the buds

a chance to bloom again

This piece emulates various aspects of the poem, but specifically the last phrase. It shifts between a winter soundscape, still and quiet; and summer one, bright and active. The Alto Saxophone and fixed media are often intertwined with each other, as the fixed media was written almost entirely with filtered sounds and techniques on saxophone. *Winter's Summer* begins with a winter soundscape of melancholic phrases in the Alto while being accompanied by a cold, empty wind in the fixed media. Several interruptions in the fixed media foreshadow the arrival of summer, which contrasts winter with fast, rhythmic, and jazz-like gestures. Summer gradually fades away and returns following the climax of the piece. However, at winter's return the Alto is no longer melancholic. Having had the opportunity to "bloom" in the brief summer of this piece, the Alto waits once more for winter to fade away, and is given one final reminder of it in the fixed media before the winds of winter finally let go. (Running Time: 5 minutes)

Hunger Dreams in Flocks, Hunter Ewen

23.5 million people live in food deserts in the US. For many of these people, fast food restaurants and gas stations are their primary source of food. This severely limits their ability to purchase and consume healthful foods, which leads to pockets of obesity, diabetes, increased risk of heart disease, and other illnesses. And because fast foods are generally less nutrient rich, people tend to consume more calories per meal and become hungry sooner after eating. *Hunger Dreams in Flocks* is a meditation on the nature of hunger in America. Clusters of communities suffer incredible social, financial, and health hardships because of geographic obstacles to healthy, fresh food. This piece explores the psychological and physiological effects of living in a food desert. The performer uses electronics, attached to his or her thumbs, which trigger and alter musical sounds, video, as well as relevant information about calories consumed and facts central to the food desert issue.

(Running time: 11 minutes)

5 More Irrelevant Facts, Cody Kahl

What better way to keep us from meaningful, focused work than with "5 More Irrelevant Facts That Will [insert exaggerated emotional response here]"? This composition acts as a

metaphor for all topical Internet content presented as a list of random, nonsensical bullet points designed to hold fleeting attentions. Coincidentally, most content from these Internet posts and feeds are also transient in cultural relevance. These heart-felt stories, memes, or pop culture references fade into irrelevance within weeks of their inception as new topics vie for significance. Fortunately, the popularity of numbered lists may soon grow tiresome and the purpose of this composition will become as transitory as the subject it examines. (Running Time: 3 minutes)

Let Me See Your Face, Carter Rice

Let Me See Your Face, originally written for flutist Colleen O'Shea Jones, draws its inspiration from a poem of the same name by Catherine Lacey. Each stanza helps to set in motion a unique sound-world which the flutist explores. Randomly configured processing, the speaking of text, and the reaction to variable segments of the poem allow the performer to truly interact with the sonic environment created by the electronics.

(Running time: 7 minutes)

Let me see your face
the color of your eyes
that I might capture the treads
of the new beauty we are dreaming.

No longer press your face
into the night of your loss
as if somehow you could re-weave
the feelings unstrung in your ripening.

My hand holds hues and tones
of which you've only felt the distant tug
but you know them, and they will color you
into a tapestry shot through
with my will for you.

Do not hide in the cleft of the rock.

the bunyip, Thomas Dempster

Across the first-nations people of Australia, in Wemba Wemba and other languages across the continent, the bunyip stirred fears and imaginations for centuries before the first white colonizers arrived. While generally "bunjil" (from which "bunyip" derives) could mean any sort of mean spirit or devil, the bunyip, as the story goes, was a foul, large beast, variously some sort of great cat that also had qualities of dogs, rabbits, and kangaroos. It lurked and skulked in billabongs and along riversides and had a rather impressive appetite. Hapless human wanderers would unwittingly sate that appetite, and, as the stories go, the bunyip was a voracious eater. And yet, no one has ever really seen a bunyip. Occupying a position alongside North America's Sasquatch or South Asia's Yeti, its noted features from reputed sightings run the gamut from the creature having a duck bill or a platypus face, to eyes and a screech like a bittern, to fangs like a tiger to a face like a dog. Rather than a real beast "or even a mythic one" it could very well, this bunyip, be the cultural memory of a species long forgotten, one long extinct, despite the occasional finds by men of science in Australia as early as 1818. Perhaps the concept of the bunyip is a cautionary tale: do not disturb nature, do not purposefully seek out and rouse it. For, indeed there are consequences. In this piece, the saxophone takes multiple roles: that of the hapless wanderer drifting too close; the

bunyip's "unleashing shrill cries at the beginning of the work; elements of nature (wind and rustle of leaves); and, an unseen narrator. The drama unfolds as a young person strays too close, innocently wandering, and, with his human affectation of song, accidentally wakes up the hungry beast. A chase ensues, and then a quick dinner for one. The fixed media accompaniment serves as both atmosphere and commentary in our grim tale, and enters into repartee with the saxophone extensively. (Running time: 8 ½ minutes)

Concert II

Saturday, 1:30pm | OP 2340

Improvisation

Part 1TSU All-Stars

Timothy AuBuchon, saxophone

Jay Bulen, trombone

Michael Bump, percussion

Charles Gran, synthesizers

eclipse Theodore Moore

Kyle Hutchins, saxophone

Theodore Moore, electronics and video

eclipse, Theodore Moore

eclipse was commissioned by Skewed Visions, an experimental theater company in Minneapolis. The piece includes live audio processing using Supercollider, as well as live visuals created with Processing. The visuals are controlled by the audio of the performer, giving the freedom to improvise within the structure specified by the composer, but keeping the visual and musical elements intimately connected through gesture. (Running Time: 20 minutes)

Concert III

Saturday, 2:45pm | OP 2340

pincushioned

Barry Moon, Doug Nottingham, electronics

in2

Snare Alchemy 2.0

Fragile

Elastic Guitar

Button1

D

Wrestinghouse

pincushioned is a live interactive performance duo featuring Barry Moon and Doug Nottingham. Since 2007 the group has been seeking to reexamine multimedia by artfully combining emerging and anachronistic technologies to create improvised performances non-linear sound and visuals. The group frequently appears in festival, gallery and concert settings, often incorporating site-specific elements and trans-media arts collaborations.

Since 2007 they have been working from a remote/suburban desert bunker melding digital sounds and images with their analog counterparts-beating drums, destroying guitars, spinning dials, sliding faders, writing software, building instruments and projecting bizarre imagery. These garbage-pickers of music and art exploit anything/everything: Jay Z, Xenakis or Rembrandt are no safer than Shostakovich, the Butthole Surfers or Bill Viola from their synthesizing/thieving hands.

They go beyond post-modernism and into “pre-whatever”, creating an abstract body of interactive millennial media art. Their ethos/nihilism is evidenced by a DIY/DUI search for “digital answers for unasked questions” or “D.A.F.U.Q”. They play/labor laying down grooves/non-grooves in 4/4, 13/4, 17/5, etc. not to be clever (they are not), but because they feel it; they want you to feel it.

When pincushioned are not self-indulgently crafting what Frank Zappa would characterize as “inconsequential poot,” Baz and Dug are

employed/underwritten by various Arizona governments enriching/poisoning the minds of emerging/retreating artists. As you enjoy/hate their “presentation”, keep in mind that Arizona’s #1 export is embarrassment... or check it out at [pincushioned.net](http://www.pincushioned.net).

pincushioned will be embarking on an international tour in Spring 2014 featuring performances and congruent master-class presentations, as well as guest lecture/demonstrations and collaborative performances at host institutions and venues. Additional information and work samples are available at <http://www.pincushioned.net>

Concert IV

Saturday, 4:00pm | Severns

New Music-Theatre

Curated by David Charles Goyette and Charles Gran

Directed by David-Charles Goyette

Carter Datz, music direction, keyboards

Deborah Stevens, stage management

Alex Adelman, drums

Ava Pacheco, violin

Alan Smith, guitar

Patrick Lee, sound

Beautiful Dreamer

Music by Brett Macias

Book and Lyrics by Caroline Murphy

“It Just Helps”

“Danny the Hero”

“Christmas at the Beach”

“History”

“Finale”

Amanda Katie Angeli
Charlie Rachel Davis
Danny Adam Hunn
Katherine Rachel Hoffmann
Mohit David Stowers
Nicole Marissa Butler
Wes Ryan Smith

We Foxes

Book, music, lyrics by Ryan Scott Oliver

“Sorrow Done”

“Scud”

“Them Beasts”

“Goin’ North”

“Mad Dog”

“We Foxes”

Eugene Adam Hunn
Vesta Lexi Diaz
Willa Katie Angeli
Ensemble Callie Crawford
David Stowers
Larry Jennings
Marissa Butler
Natalie Hansen
Rachel Davis
Rachel Hoffmann
Ryan Smith
Shanon Barton

WE FOXES is a southern Gothic thriller set in small-town Missouri, 1945. It's the story of WILLA, a tough and unmannered orphan girl, and her adoption by the crafty Sheriff's wife, VESTA QUIMBY. When Willa discovers the dark secrets beneath the floorboards, a war cuts them apart and Willa must fight to survive. After all, Vesta Quimby is the most beloved and powerful woman in town ... Yet she's less humanitarian socialite than she is Machiavellian sociopath... Can Willa discover her own salvation, deliver herself into courage, and sacrifice everything to escape Vesta?

It is a story of intense human struggle, deliverance, and the great salvation found only through oneself.

The epic period musical is mostly sung-through, combining bluegrass, country, big band and concert music of the 1940s, infused with the contemporary folk-rock of today.

Act I: Orphaned at a young age, WILLA is adopted from the streets by the Sheriff's wife, VESTA QUIMBY. While waiting for her brother to return from war, Willa lives a difficult,

punishing life on the Quimby estate, left to wonder: *is it better to be a dog in a house or a fox in a hole?*

On the outside, Vesta is beloved by her community, but privately she is less socialite and more sociopath, determined to see her Sheriff husband re-elected and to maintain her social status. When Willa is inspired to better her own life, Vesta (for her own gain) helps to transform the tough and unmannered tomboy into a lovely young lady – which has the ironic consequence of drawing the lust of SHERIFF QUIMBY. Vesta discovers a dark secret between the Sheriff and Willa, and she threatens the girl's life, destroying any semblance of familial connection between them. Later, when the soldier EUGENE notifies Willa that her brother (his best friend) has been killed, Willa resolves to become her own salvation and leave the Quimby estate for good.

Act II: The night of Willa's escape, she is ambushed by a dangerous plot concocted by an embittered Vesta, and narrowly gets away with her life when Vesta's plan backfires. Helped by the compassionate soldier Eugene, Willa escapes on a train.

Willa and Eugene join a camp of Hobos and the soldier helps Willa break down her emotional barriers; she finds herself falling in love. Their joy is short-lived though when the Sheriff's desire for Willa peaks and his desire forces Vesta to hunt Willa down. Eugene is hauled to jail, and Willa – believed to have “lost her mind” – is held captive in the Quimby cellar (“for her own safety”). Everyone prepares for the Orphan's Banquet, an event held at the Quimby estate which will ensure Vesta's political aspirations are achieved – and then some.

But Willa plots to use the banquet as an opportunity to destroy her tormentors once and for all. Playing her part as a lunatic, Willa manages to cause Vesta's social demise and to turn the Quimbys against one another, and Willa and Eugene flee the miserable scene. They will be outlaws, but they will be free; *the dog has become a fox, and salvation found at last.*

Beautiful Dreamer is an unapologetic, even desperate attempt to try to understand and cope with the world today - the constant threat of random senseless mass killings, our obsession with fame, our immediate access to each other through social media, and the bizarre isolation that seems to go with all of it. *Beautiful Dreamer* is a peek into a day in the lives of those at the center of it all: teenagers.

The show opens on KATHERINE, a 16-year-old rock star playing to a crowd of thousands. She rips into the state of today's society, announcing that the world's gone so crazy that no one will ever be safe until everyone is gone. Her fans are going wild when she is suddenly awoken from her daydream and brought back to the reality of AP HISTORY CLASS and the Civil War DVD playing for her and 6 other unattended sophomores. These are the only other characters in the show: AMANDA (class President and most popular), WES (AMANDA's video- game-addicted boyfriend), NICOLE (the much less popular class Vice President and teacher's pet), DANNY (the genius loner), MOHIT (the angry Indian boy) and CHARLIE (MOHIT's best/only/angry/bulimic friend). Today, in fact, is CHARLIE's first day back from rehab for her eating disorder. She is clearly on the outs with everyone – particularly her best friend MOHIT.

It is first period. The entire show will span this single class period. The teacher is out of the room and when they're told he won't be coming back, rumors swirl amongst them as to why. The possibilities are endless, and even the scariest of guesses is more exciting than a boring Civil War DVD. Though we as the audience know that the teacher is simply ill, these seven teenagers have created a brand new reality where a drug raid is imminent, actual bombs are on the verge of going off, and unmarked police cars must be swarming the parking lot.

As we are further introduced to each sophomore via their own excited daydream, it becomes clearer how much each might have to gain from escalating the drama – MOHIT, for example, plays up the ‘we could all blow up any minute’ angle hoping it will inspire CHARLIE to finally speak to him again.

AMANDA begins to imagine the fame that would surely come if word got out that her school was under attack – as class President, she would surely be interviewed. The idea is so exciting, in fact, she actually calls the police and reports a (false) bomb threat.

NICOLE also sees the opportunity for her own gain: if the police come and see there is no bomb, AMANDA will be arrested for making a false report, and will certainly lose her title as Class President. NICOLE, as Vice President will have to take her place! And so, rather than continuing to try to control the class – to no avail – she takes the opposite approach, even encouraging the chaos. But soon, the excitement begins to turn on them. They become paranoid. What if there is an actual raid? Or bomb? Accusations are launched, and secrets are revealed. Long-standing tensions between them finally come to the surface and erupt. KATHERINE gets so freaked out that she starts crushing and snorting pills right there in the room, alienating herself from everyone - everyone except the other loner, DANNY. For the first time two characters in the show finally connect. And just as KATHERINE admits her total hopelessness to him, DANNY shares with her his own secret: he has a bomb. KATHERINE freaks out. The class sees the bomb and they freak out. DANNY has to keep order. He pulls out a gun and everyone freezes. Finally center-stage, and in control, we see into *his* daydream: he is going to blow himself up on the baseball field. No one else will be hurt. He will simply destroy himself and the baseball field where he has been ridiculed. He will be a hero for everyone who’s felt like him. The crowd in his fantasy cheers him on just as the police arrive in real life - now responding to AMANDA’s call from earlier. DANNY panics. Nothing is going according to his plan. He suddenly realizes that his classmates are responsible for all of this. They are his tormenters. They are what’s wrong with the world. If he has to die, so do they. In a final act of kindness he makes KATHERINE leave. WES tries to be the hero he’s daydreamed of being, but DANNY can’t be stopped and shoots him. NICOLE tries to escape and she is shot. The rest of the classmates are frozen as DANNY sets the timer on the bomb. Their only escape now is into their own imaginations where they finally make peace with each other as finally DANNY’s fantasy becomes reality. The bomb goes off.

In the last moment of the show, KATHERINE returns to the classroom - although it is now a brand new classroom with every sign of what happened there completely erased. The memory of her classmates enters the room. It is as though they are starting their day from scratch. Trembling, she stands before them and sings the same rant she opened the show with: the world’s gone crazy, and no one will be safe until everyone’s gone. This time, though, she realizes she was wrong; she is not better off without everyone – that in fact her classmates *are* the world she’s been wanting to save all along.

As the lights go out, KATHERINE looks to her classmates sitting before her, and makes one final plea: “Wake up!”

Beautiful Dreamer Production History

- 2005, Staged reading at New York University. (Musical was titled TUESDAY). Directed by John Simpkins, Musical Direction by Mary - Mitchell Campbell.

- 2005, Staged Reading. Presented by the Dixon Place: Not For Broadway Series, New York. (Musical was titled TUESDAY). Directed by Tom Wojtunik, Musical Direction by Jared Dembowski.

- 2006, Staged Reading at TADA! Theater, New York. (Musical was titled TUESDAY). Directed by Terry Berliner, Musical Direction by Robby Stamper.

- 2011, Writer’ s Co - op at CAP 21 (Collaborative Arts Project 21), New York. (Musical was titled BOMB). Writer’s retreat for 9 days to fine tune a new draft culminating in a table read.

- 2011, Concert. Presented by CAP 21. (Musical was titled BOMB). Directed by Terry Berliner, Musical Direction by Aaron Jodoin.
- BEAUTIFUL DREAMER has been a finalist in the New York Musical Festival and Stages: Chicago.

We Foxes Production History

- Originally commissioned in January, 2013 by Broadway Across America.
 - Written and developed at Weston Playhouse (Weston, VT), CAP21 (NYC, NY), Theatreworks Silicon Valley (CA), the 5th Avenue (Seattle, WA), Pace University (NYC, NY), San Diego State University (CA), Goodspeed Opera House (East Haddam, CT)
 - Read at the York Theatre and Pace University.
-

Concert V

Saturday, 6:30pm | OPPH

Amy X Neuburg

Loop #1

Every Little Stain

My God

The Gooseneck

Your Handsome Hand

Vine (by Tim Smith / Spratley's Japs)

Life Stepped In

Residue

Shrapnel

About the technology: I have programmed the 12 individual pads in each drum “kit” (one to four different kits per song) so that I can trigger every sort of musical event I’ll need for that song, which could include making sounds, telling my digital mixer to change patches or effects, or sending a command to my looping software to record, overdub, retune or otherwise manipulate loops of my voice. Aside from the occasional longish sample, all the sounds you hear are triggered or generated in real time. I make a point of truly playing my instruments as much as possible.

A chat with Amy X Neuburg

Saturday, 7:30pm | OPPH

Concert VI

Saturday, 8:00pm | OPPH

New acoustic music

Last Round Osvaldo Golijov

I. Movido, urgente

II. Deaths of the Angel, Lentissimo

Quartet I: Sarite Brown, Hunter Takamiya, violins

Emily Koboldt, viola, Daniel Yung, cello

Quartet II: Ava Pacheco, Claire Clausen, violins

Christopher Aman, viola; Alyssa AuBuchon, cello

Darby Dachroeden, bass

Sam McClure, conductor

Theme and Absurdities Derek Bermel

Jesse Krebs, clarinet

stone & feather Robert Martin

Daniel Kubus, piano

outside my midnight houseWarren Gooch

I. I would kiss you with these words...

IV. The Dinner Bell

Thomas Hueber, tenor

Nancy Hueber, piano

Winds From the SouthMan-Ching Donald Yu

Gregory Jones, Trumpet

Jesse Krebs, Clarinet

Janet Coggins, Piano

I Saw a Man Charles Gran

Elaine AuBuchon, oboe (the man)

Lok Ng, piano (the horizon)

Christine Gran, soprano (the interlocutor)

Crowd Source Amy X Neuburg
(Premiere of the 2014 Festival Commission)
Amy X Neuburg, vocal
Truman Percussion Ensemble
Michael Bump, director
Ben Barker, Hannah Gallamore, Angela Hilton,
Tori Hosler, Jensynn Kasper, Brett Morris,
Matt Musselman, Janelle Walker,
Nicole Ulmer, Conner Viets

Theme and Absurdities, Derek Bermel

Theme and Absurdities is a humorously virtuosic piece for solo clarinet, a spoof of all those loveable yet undeniably annoying theme and variations pieces based on some aria. A whole bunch of these were written for clarinet between about 1850 and 1930, and they make great encore pieces. This one is a particularly nightmarish tribute to the genre, in which the variations, served up in eight-bar chunks, grow steadily in ridiculousness. The nugget of the piece is contained in the opening phrase. The theme is complex - certainly unsingable, with large jumps through the interval of a seventh - and almost as absurd as the eleven "absurdities" (and coda) that follow. *Theme and Absurdities* employs a huge pitch range; at one point the clarinet shrieks out a high D. Daring three-octave leaps are taken, technique itself becomes the subject of ridicule (chromatic runs, flutter-tonguing, notes jam-packed into a few measures), and in the coda the clarinet is unceremoniously waved from side to side. Finally, in a fitting bit of pomposity to top it all off, a quote from Also Sprach Zarathustra. - Mic Holwin (Running Time: 4 minutes)

stone & feather, Robert Martin

Stone and feather: images of heaviness and lightness. The title suggests a partnering of contrasts, a meditation, an exploration. The piece belongs to the tradition of music which invites and even requires a spirit of contemplation. The piece is a study in timbre and space. The repetition and pacing of events create a sonic world where small changes in a cluster can be heard as melodic changes. Stone and feather: Which is which?

outside my midnight house, Warren Gooch

Outside my midnight house is a cycle consisting of four songs, two of which are being performed on this concert. The songs are based on poetry of celebrated writer and late Truman State professor Jim Thomas. Each poem is a compact literary gem that provides a glimpse into Jim's agile mind and vivid imagination. "I would kiss you with these words....." is more than it appears to be at first. The music is romantic, at times even ecstatic, and reflects the varying moods of the poem. "The Dinner Bell" has some theatre in it, as the poet deals with hunger on multiple levels. Here, the musical style is a hybrid of 1950's Broadway musical and "Food Channel infomercial". *Outside my midnight house* was commissioned by University of Michigan voice professor (and Truman alumnus) Scott Piper, who premiered the song cycle in a special Jim Thomas memorial concert this past spring. (Running Time: 8 minutes)

Winds From the South, Man-Ching Donald Yu

It is a single concert piece commissioned by Professor Gregory Jones along with the Truman State University Music Faculty. The music is inspired by the modern Chinese

painting-Winds from the South. At the beginning of the piece, the music begins with prominent motivic figure characterized by the major 7th interval, and this interval continues to recur throughout the whole piece. Moreover, the tone colours of both instruments are reinforced by means of contrasts in dynamics. Upon the music reaches the climax by means of repetitive figures and extreme registers, the music reaches another section which is rather calm and contrast in character. The first section of the piece returns after the ostinato micropolyphonic gestures initiated by the clarinet and the trumpet. The music ends with some chromatic elements fragmentally. The painting can be viewed at: <http://www.chineseartpaintings.com/3zgh007f.html>

I Saw a Man, Charles Gran

When I read *The Red Badge of Courage* in high school I thought it was interesting enough—a quiet little book with some powerful moments. I sensed the depth, but didn't want to get into it at the time. I didn't yet sense that Stephen Crane's work would end up being a touchstone for me. The realism and the wry self-awareness are among the aspects of his writing that I find attractive. "I saw a man pursuing the horizon" is, for me, a special kind of poem. It is autobiographical for Crane, and for a lot of us. We keep soldiering on. I remember a particular scene from the Werner Herzog found-footage documentary *Grizzly Man*. As we stare into the face of a bear who may have eaten the film's subject, in voice-over the director comments on our insistence on humanizing nature. But nature is disinterested he points out—it is merely an environment, a set of physical laws. We only live here.

Crowd Source, Amy X Neuburg

Chocolate, birds, hairdos, underwear, asphalt
Timeline collapse, returning to a favorite place
To find that it has lost its appeal, lost its appeal
I called out to the crowd for a little sssubject matter
And I heard from everyone, but

Looking out of a seagull's eye
Not aware of the sea, not aware of the sky
Ancient voice of purple, returning to a—
OBSTACLES AROUND, MAGNETISM, GRAVITY IN EVERYDAY PRACTICE
(Sorry for shouting)

Wake in the night, cold sweat out of a dream
Riding on a hydrogen-fueled roots and branches machine
800 babies, long dead, found in septic tank
Maureen Dowd's marijuana-induced freakout
Where is the ha ha ha button?
The ha ha ha button
The ha ha ha ha ha ha ha ha...
I called out to the crowd for a little sssubject matter
And I heard from everyone, but

Quiet of the morning, when you realize you're alive
The android's loneliness when trying to connect with a toaster
The sound of complex thought
Dust and all its implications

The many fascinating uses of elbows and eyebrows

Dark energy! Gravity! (Again?)
Goats goats goats, Goats three times
Spices!
Still you have ring around the collar
71 comments and they're...
72 comments and they're still coming in, still coming in
I called out to the crowd for a little sssomething that matters
And I heard from everyone but you

Living with blindness
Breakfast with vacuum cleaner
Falling in love with a picture of someone in the newspaper
(Why not? That's a good one.)

The words to *Crowd Source* were crowd sourced. I posted on Facebook: "Need song topic now," and the suggestions for topics were themselves so poetic that I decided to combine many of them into a text that perhaps, through its musical setting, almost makes sense. Sometimes I modified the words to fit into the melodic structure that goes with the repeated instrumental patterns, and sometimes I use the lyrics in a more speech-like way to guide the musical setting. You'll be able to tell which is which. Thank you to this wonderful ensemble for playing my music!

The text is by: Alan Gur Arye, Jason Berry, Emily Brant, Diane Elizabeth Caudillo, Bjorn Eriksson, Miguel Frasconi, Joshua Fried, Philip Gelb, Ralph Jackson, Ted Killian, Andrew Koenig, Christopher K. Koenigsburg, Dan Loschen, Travin McKain, Amy X Neuburg, Tom Ritchford, John Sanborn, Dee Ann Schaer, Greg Segal, Anna Maria Sjarnell, Moe! Staiano, Tom Steenland, and Erling Wold.

Commissioned by (and many thanks to!): the Truman State University Music Foundation, Truman State Sigma Alpha Iota—Epsilon Pi, and Truman State Phi Mu Alpha Sinfonia—Upsilon Phi. Thanks also to Jason Hoopes for score copying assistance.

Composer Biographies

Jay C. Batzner has been a source of irritation for musical biographers for more than three decades, due to his refusal to provide standardized biographical claptrap suitable for concert programs and musical encyclopedias. He further irritates in his refusal to adopt any musically dogmatic viewpoint, choosing instead to write music that "sounds good." -David D. McIntire

Brian Belet lives in Campbell, California (USA), with his partner and wife Marianne Bickett. He performs with the ensemble SoundProof using Kyma, viola, bass, and voice. To finance this real world he works as Professor of Music at San Jose State University. (www.BeletMusic.com)

Terry Berliner specializes in developing and directing new plays and musicals. *American Theatre* magazine published her work on the subject in two major articles "A Game of Love and Chance," and "Songs for the Way We Live Now." Ms. Berliner's production of *Hereafter*, by Vinnie Favale and Frankie Keane, is currently running Off Broadway. Broadway: *The Lion King*, *The Tale of the Allergist's Wife*, *The Sound of Music*, and *The Red Shoes*. Ms. Berliner has directed/choreographed at regional theatres and universities across the country. Other work with Brett Macias includes *Beneath the Surface*, *Gumbo*, and *The Tempest*. Ms. Berliner is developing new work with Kleban prize/Larson award-winning writer Michelle Marie Elliott, Richard Rodgers award winner Kirsten Guenther, and Tony Asaro. Her new musical with composer Bobby Cronin, *Alone in the U.S.*, won the 2014 Outstanding Program of the Year Award at Marymount Manhattan College. This year marked her 5th year as a member of Off Broadway's Lucille Lortel nominating committee. Ms. Berliner is an artistic director for LeAp Onstage, a member of the CAP21 Resource Board of Directors, the Dramatists Guild, and the Stage Director's Choreographers Society.

Grammy-nominated composer and clarinetist **Derek Bermel** has been widely hailed for his creativity, theatricality, and virtuosity. Artistic Director of the American Composers Orchestra at Carnegie Hall, Bermel is also Director of Copland House's emerging composers institute Cultivate, served as Composer-in-Residence at the Mannes College of Music, and enjoyed a four-year tenure as artist-in-residence at the Institute for Advanced Study (IAS) in Princeton. Bermel has become recognized as a dynamic and unconventional curator of concert series that spotlight the composer as performer. Alongside his international studies of ethnomusicology and orchestration, an ongoing engagement with other musical cultures has become part of the fabric and force of his compositional language, in which the human voice and its myriad inflections play a primary role. He has received commissions from the Pittsburgh, National, Saint Louis, and Pacific Symphonies, Los Angeles Philharmonic, Chamber Music Society of Lincoln Center, WNYC Radio, La Jolla Music Society, Seattle Chamber Music Festival, eighth blackbird, Guarneri String Quartet, Music from Copland House and Music from China, De Ereprijs (Netherlands), violinist Midori, and electric guitarist Wiek Hijmans among others. The Boston Globe wrote, "There doesn't seem to be anything that Bermel can't do with the clarinet." His many honors include the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, American Music Center's Trailblazer Award, and an Academy Award from the American Academy of Arts and Letters; commissions from the Koussevitzky and Fromm

Foundations, Meet the Composer, and Cary Trust; and residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, Copland House, Sacatar, and Civitella Ranieri. His discography features three critically-acclaimed discs: an all-Bermel orchestral recording that includes the Grammy-nominated performance of his clarinet concerto *Voices*, (BMOP/sound); *Soul Garden*, his small ensemble/solo music (New World/CRI); and his most recent disc, *Canzonas Americanas*, with Alarm Will Sound (Cantaloupe). Bermel recently made his Cabrillo Festival debut, conducting his *Dust Dances*, and served as composer-in-residence at the Bowdoin Festival. Recent and upcoming are appearances or premieres include the Intimacy of Creativity Festival in Hong-Kong; the Seattle Chamber Music Festival; Hyllos, his evening-length collaboration with The Veenfabriek and Asko | SchÅnberg Ensemble, which premiered the Netherlands; performances and recordings with the JACK quartet and Music from Copland House ensemble; and as soloist with the New Century Chamber Orchestra.

Jason Bolte is a composer of acoustic and electroacoustic music. He currently resides in Bozeman, Montana with his wonderful wife Barbara and their two daughters, Lila and Megan. Jason teaches music technology and composition at Montana State University where he directs the MONTana State Transmedia and Electroacoustic Realization (MONSTER) Studios. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member of the Kansas City Electronic Music and Arts Alliance. Jason earned a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. He holds a D.M.A. in Music Composition from the University of Missouri - Kansas City Conservatory of Music and Dance, where he was a Chancellor's Doctoral Research Fellow, a School of Graduate Studies Dean's Doctoral Fellow, and an Ovation Scholar. Before joining the faculty at MSU, Jason taught at the University of Central Missouri and the Kansas City Kansas Community College. Jason's music is available on the Ablaze records, ELECTROACÅSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

Julius Bucsis is an award winning composer, guitarist, and music technologist. His compositions have been included in many juried concerts, conferences and festivals worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments.

The music of **Chin Ting (Patrick) Chan** (b. 1986) stems from an interest in representing his impressions of the visual world with sonic images, and it is characterized by its complex harmonic progression within a multi-layered texture. He has been a composer fellow at June in Buffalo and Wellesley Composers Conference, and has worked closely with the technical team at IRCAM's ManiFeste. His music is regularly performed by groups including Ensemble Signal, S.E.M. Ensemble and Zeitgeist, in venues such as the Darmstadt State Theatre, Onassis Cultural Center in Athens and the Seoul Arts Center, in conferences and festivals including the International Computer Music Conference, Seoul International Computer Music Festival and Toronto Electroacoustic Symposium, among many others. His works have been recorded and published with the Darling's Acoustical Delight label (Colonge), Melos Music and Music from SEAMUS (available 2015).

Dr. Chan has received honors and awards including the SUAL Award 2012 from the Interdisciplinary Festival for Music and Sound Art (Vienna), winner of the Third Annual newEar Composers' Competition, winner of the Association for the Promotion of New Music 2013-14 Call for Scores Composition Competition, winner of the 2012-13 New-

Music Consortium International Call for Scores, winner of MidAmerican Center for Contemporary Music's 44th Annual Composition Competition, 1st prizes in the 2012, 2013 and 2014 UMKC Chamber Music Composition Competitions, 3rd place in the American Prize 2013 Chamber Division, Honorable Mention in the 2014 MMTA/MTNA Commissioning Project, finalist for the Cortona Prize 2014 (Italy), finalist for the Soli fan tutti Composition Prize 2010 (Darmstadt), finalist in the 2014 ASCAP Foundation Morton Gould Young Composer Award, and finalist in the 2013 Portland Chamber Music Festival Composers Competition.

Raised in Hong Kong, Dr. Chan is an adjunct instructor at the University of Missouri–Kansas City and Kansas City Kansas Community College. He is a founding member of Melos Music, vice president of the Kansas City Electronic Music and Arts Alliance, and a 2014-15 resident with the Charlotte Street Foundation. He holds degrees from the University of Missouri–Kansas City (D.M.A.), Bowling Green State University (M.M.) and San José State University (B.M.). His mentors have included Chen Yi, Zhou Long, James Mobberley, Paul Rudy, Marilyn Shrude, Burton Beerman, Andrea Reinkemeyer, Brian Belet and Pablo Furman. He has had additional studies with John Corigliano, Stephen Hartke and Bernard Rands. www.chintingchan.com

Thomas Dempster is a composer writing predominantly chamber, electroacoustic, and multimedia works. With over 70 completed works to his name, his output ranges from solo miniatures to extended works for orchestra with soloists. His music bears accessible yet decidedly individualistic traits, from tonal references to extended techniques, from touching on classical forms to experimental soundscapes and video works. His music has been performed widely throughout North America and Europe, including GEMDays (UK), Di Stanze (Italy), Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, University of Kentucky new Music Festival, ICMC, the Indiana State University Music Now! Series, SEAMUS, Society of Composers Inc., College Music Society, the National Flute Association, the North American Saxophone Alliance, and numerous others. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, the South Carolina Arts Commission, Sigma Alpha Iota, Ithaca College, Black House Collective, Vox Novus, and the Columbia (SC) Museum of Art. Among the commissions he has received are those from the Greenbrook Ensemble, the Blue Mountain Ensemble, the Governor's School of North Carolina, the Ohio State University New Music Ensemble, and others. Several of his works are commercially available from Potenza Music Publishing. He is an affiliate composer of Broadcast Music, Inc. (BMI) Dempster serves as an Assistant Professor of Music at South Carolina State University in Orangeburg, SC, where he teaches courses in music technology, composition and theory, and music business. He directs the BulldogBytes Concert Series at SC State, an annual concert series devoted to experimental and digital music. He is an assistant editor with *Jasper* magazine (Columbia, SC), a contributor to the new music digest *I Care If You Listen*, and an album reviewer for the Society for Electroacoustic Music in the United States (SEAMUS). He has given lectures on musical aesthetics, intellectual property issues, and musical analysis at CMS, NYCEMF, and SCMEA conferences. He studied at the University of Texas (MM, DMA) with Kevin Puts, Dan Welcher, and Russell Pinkston, and at the University of North Carolina at Greensboro (BM) with Eddie Bass, Craig Walsh, and Frank McCarty. He studied bassoon with Michael Burns, has performed with many orchestras throughout the Southeast, and is a proponent of extended performance techniques for the bassoon. Dempster resides in the Columbia area with his wife, visual artist Kara Gunter. When not teaching, composing, bassooning, or otherwise musicking, Dempster can be found tending to his lush front yard gardens or thumbing through the various books that have taken over his house. Some weekends he can be found

searching the state for either the perfect shrimp and grits or the best curry. Visit his website at www.thomasdempster.com.

Gil Dori is an avid composer and a Doctor of Musical Arts student at Arizona State University. He holds a Bachelor of Arts degree from Haifa University, Israel, where he graduated summa cum laude, and a Master of Music degree from ASU. Gil's music has been performed in the US and in Israel, and his works have been selected for Society of Composers, Inc. conferences, PARMA Music Festival, and Electronic Music Midwest Festival. He is the recipient of the Joan Frazer Judaism and the Arts Award for his piece *Vanitas*, and the winner of the Itay Weiner Composition Competition for his piece *Two Nights*. His compositional and academic interests include indeterminacy, proportional procedures, electronic music, and Jewish music. The latter is the topic of the course Gil teaches at ASU. Oded Zehavi, Jody Rockmaker, and Garth Paine are among Gil's primary composition teachers, as well as Glenn Hackbarth who was Gil's advisor while he was working on his thesis piece *Three Meditations on the Philosophy of Boethius*, for computer, electric guitar, and piano interior.

Hunter Ewen is a dramatic composer, educator, and multimedia designer. During the day, Dr. Ewen teaches students strategies for digital creativity. At night, he composes, solders, choreographs, and videographs solo and collaborative projects around the world. His works rail against the faded, gratuitous borders that separate art from science, music from sound, and meaning from meaninglessness. Ewen values frenzy. He buzzes and sneaks and desperately loves. His work is soothing, startling, virtuosic, and absurd. It grooves with dense, layered textures. It lusts for yowls and yips and wails and squeals. For screams that masquerade as art. For clamor and deviance. His compositions swing from chandeliers. At The University of Colorado, Boulder, Ewen teaches composition, music technology, and design aesthetics for the colleges of Music and Engineering as well as interdisciplinary courses through the Alliance for Technology, Learning, and Society (ATLAS). Ewen also directs the 64 Bit Composition Competition, serves on faculty of Reel Kids Theater Troupe, and works as the editorial assistant for Music Theory Online. His acoustic compositions garner awards and performances from Punto y Raya, Ouroboros Review, The Playground Ensemble, the Colorado Constitution Day Competition, Gamma UT, Studio 300, and his graphic scores were featured prominently in the Pulitzer Prize nominated book, *Armor, Amour*, by Amy Pence. Ewen work has been performed across North America, Europe, Australia, and Asia by groups like the Beethoven Academy Orchestra, Cairo Symphony, Silesian Philharmonic, Greater Cleveland Flute Society, Science on a Sphere, Frequent Flyers Aerial Dance, Third Coast Percussion, Alarm Will Sound, and by distinguished performers like Greg Banaszak, Lina Bahn, and Bill Mooney. His installations have been seen in the Denver Museum of Art and the Roser Atlas Atrium at CU-Boulder. Ewen's compositions and orchestrations are published by Ken Dorn, Alphonse LeDuc, Music Minus One, and Theodore Presser, and Skinny Dip Publications. Read more at www.HunterEwen.com.

The music of **Warren Gooch** has been performed throughout North America, Europe, Asia and Latin America. His work has been recognized by the National Federation of Music Clubs, Minnesota Orchestra, American Choral Directors Association, Music Teachers National Association, Percussive Arts Society, International Trumpet Guild, College Music Society, Music Educators National Conference, the Composers Guild, Composers and Songwriters International, Collegiate Band Directors National Association, American Composers Forum and numerous other organizations. He is the recipient of over thirty

composition awards and paid commissions, and has over thirty works available from Southern, Dorn, Kjos, Alliance, Colla Voce and other publishers.

A native of Duluth, Minnesota, Gooch received his doctorate from the University of Wisconsin. He has studied with Stephen Dembski, Joel Naumann, Thomas Wegren, Mary Mageau, Eric Stokes and other composers, representing varied aesthetic philosophies ranging from those of George Crumb and Milton Babbitt to those of Howard Hansen and Nadia Boulenger. This broad compositional background has informed Gooch's own diverse, comprehensive and eclectic style.

Gooch's work as music theorist has been recognized by the College Music Society, and Gooch has authored a manual in the Benward/Saker *Music in Theory and Practice* textbook series published by McGraw-Hill. Professional affiliations include BMI, Society of Composers, American Composers Forum, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, College Music Society, Macro Analysis Creative Research Organization, Music Teachers National Association, Music Educators National Conference, Christian Fellowship of Art Music Composers, Iowa Composers Forum and others.

Gooch currently chairs the Theory-Composition area at Truman State University. In 2012, he was named the University's Outstanding Educator of the Year. In 2013, he was a recipient of the Governor's Award for Excellent in Education from the State of Missouri. He is also actively involved in church music.

David Charles Goyette is currently an Assistant Professor of Theatre at Truman State University and teaches Play Direction, Playwriting, Introduction to Theatre, Acting I, History and Literature of the Theatre I and IV. He graduated with an MFA in Directing from the University of Texas at Austin and a BFA in Drama from Carnegie Mellon University. He has worked with The Shakespeare Theatre Company, American Theatre Company, The Araca Group, Arena Stage, Perseverance Theatre, Pittsburgh Public Theatre, The Source Theatre Company, African Continuum Theatre Company, Fredericksburg Theatre Company, Tsunami Theatre Company, The Kennedy Center and Walt Disney Pictures. David is currently developing two new musicals of his own.

Charles Gran has written for various combinations of voices, instruments, and media as well as libretti and lyrics, and has a long association with theater and dance. Recent compositions includes solo instrumental pieces, works that include electronics, as well as music for the theater. He is currently leading student research in music synthesis with Electronic Music Working Group, now in its third year. Born and raised in Southern California, Dr. Gran received a B.Mus. in composition from California State University Fullerton, and Ph.D. in composition from The University of California, Los Angeles in 2004. Prior to joining the Truman music faculty in 2008, he taught at Santa Monica College and Occidental College, both in Southern California. More information about Dr. Gran and his work can be found at campdeady.com.

Adam Hill is a composer and bassist originally from Cleveland, Ohio. He currently lives in Squamish, British Columbia where he is a doctoral candidate in music composition at the University of British Columbia. A recipient of awards and grants by SCI/ASCAP, the Helene Wurlitzer Foundation, and the Wildacres Retreat, he has been commissioned by the Whatcom Symphony Orchestra, the Central Oregon Symphony, and the Singers Club of Cleveland. Additionally, he has had his music presented by the Vancouver Symphony Orchestra, the Erato Ensemble, the Elektra Women's Choir, Musica Intima, and the Vancouver Chamber Choir. He has also studied at Western Washington University and Whitman College and has served on the faculties of Western Washington University and the Cascade School of Music.

Cody Kauhl is an acoustic/electronic/visual composer that investigates the hidden musical potential of urban and rural noise pollution. His work has been performed at international and national festivals and conferences including the International Computer Music Conference and Society of Electro-Acoustic Music in the United States. Cody graduated in 2011 with a B.M. in Music Theory/Composition at Southern Illinois University Edwardsville and recently completed his M.M. thesis in Music Composition at the University of Missouri Kansas City. Cody regularly collaborates with choreographers and visual artists and has had his compositions performed at the Center of Cypriot Composers, Nelson-Atkins Museum of Art, Electronic Music Midwest, Electroacoustic Barn Dance, Great Plains Regional Tuba and Euphonium Conference, 60th—60, Kansas City Electronic Music and Arts Alliance, Kansas City Fringe Festival, Paragraph Gallery, and PLUG Projects. As a composer, Cody has worked with a variety of ensembles including the PRISM Quartet, the Boston New Music Initiative, the Black House Collective, UMKC Musica Nova, SIUE Wind Ensemble, Concert Band, and Percussion Ensemble, and the University of Nebraska Lincoln Donald A. Lentz Concert Band. He has studied under Kimberly Archer, Rome Prize winners James Mobberley and Paul Rudy, and Charles Ives Living Award winner Chen Yi. Cody recently acted as composer-in-residence at the Kimmel Harding Nelson Center for the Arts in February 2014. His work can be found on Ablaze Records. For more information, please visit: www.codykauhl.com

Mei-Fang Lin received her Ph.D. in composition from the University of California at Berkeley and her master's degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor of Composition from 2007-2009. From 2002-2005, she lived in France and studied composition with composer Philippe Leroux and participated in the one-year computer music course "Cursus de Composition" at IRCAM in Paris on a Frank Huntington Beebe Fellowship and Berkeley's George Ladd Paris Prize. She was appointed Assistant Professor of Composition at the Texas Tech University in 2009. Lin's music has won awards from the Musica Domani International Competition, American Composers Forum, Seoul International Competition for Composers, Fifth House Ensemble Composer Competition, Bourges Competition, Look & Listen Festival, Pierre Schaeffer Competition, SCI/ASCAP Student Commission Competition, Luigi Russolo Competition, Prix SCRIME, NACUSA, Music Taipei Composition Competition...etc. Her music has received performances and broadcasts internationally in over 30 countries.

Brett Macias received his BFA in Musical Theatre Performance from Webster University. He has composed music for Webster University, Encores! (NYC), the St. Louis Repertory Theatre, and Cockeyed Optimist's Production of "ONE THING I'D LIKE TO SAY." He also wrote the book and contributed music to the St. Louis Gay Men's Chorus' musical, Broadway Bound! As a graduate of the Tisch Graduate Musical Theatre Program at NYU, Brett wrote the music for the musicals: FISHING THE MOON (words by Caroline Murphy), THE LAVATORY (words by Frederick Sauter), BENEATH THE SURFACE (words by Caroline Murphy) and BEAUTIFUL DREAMER (words by Caroline Murphy). BEAUTIFUL DREAMER was a finalist in both the 2006 Chicago Stages Festival and the 2007 and 2010 New York Musical Theatre Festival. LIFT (words by Christina Quintana) was commissioned by the Prospect Theater Company for their 2014 Musical Theater Lab, STREET SEEN. He, with Caroline Murphy, was featured in American Theater Magazine in 2009 as a writing team to watch. GUMBO (words by Christina Quintana) was selected by the Grand Jury for the 2014 New York Musical Festival Next Link Project. brettmacias.com For more information about Brett Macias and Caroline Murphy, like them on facebook at:

facebook.com/MaciasAndMurphy and/or visit them at:
reverbnation.com/Maciasandmurphy

Robert J. Martin is known for his image-based multi-movement music projects that seek inspiration from the structural elements of metaphors and images and function to provide listeners with metaphors and images they can use to find structural elements that links those images and metaphors with the music. Examples include a series of multi-movement works for a variety of instruments including *Limoncello Suite* for solo cello, *Homage a Tom et Jerry* for solo flute and solo piccolo (recorded by Ronda Ford Benson, available from rondaaford.com), *Ten Thousand Things Moving* for solo flute, *Two for One*, a duet for solo saxophone (yes, how does one do that?), and *My Mind's Attic*, a series of pieces for solo tenor pan. Image-based ensemble pieces include *Here There Be Dragons* for brass choir, *Palace of the Winds* for flute choir, *Embrace the Wind: A Celebration of Wind and Wind Energy* for string quartet, *The Owl and the Pussycat* for harp and flute, a musical based on *The Musicians of Bremen* by the Brothers Grimm (in progress), and a body of piano works, including *Twenty-five Explorations for Piano*, and of course, *stone & feather*, and *One hundred Views of Mt. Fuji: One Hundred Piano Pieces in One Hundred Minutes: Homage to Hokusai* recorded by Shirley Blankenship.

Born in Chicago, raised in New York and New Jersey, educated at Illinois Benedictine University and the University of Illinois at Urbana-Champaign, Robert John Martin remembers as a child sitting in the dark listening to the works of etudes of Paganini, the Brahms Double Concerto, Rimsky-Korsakov's *Sheherazade*, as well as more popular numbers like the ragtime *Crazy Otto* on the family phonograph, an ancient technology once used to bring music into the home. He played the french horn and the now archaic upright mellophone in the high school band, and then French horn in the bands and orchestras in college and afterwards. More recently he has been involved as a performer in legitimate theatre and musicals where his experience in theatre has nurtured the desire to connect effectively with the audience through drama, image and gesture.

Martin studied with Herbert Brun. His interests in composition, cybernetics, and learning resulted in an interdisciplinary doctoral thesis at the University of Illinois completed under Herbert Brun and Heinz von Foerster. Martin is professor emeritus at Truman State University, a long time advocate of new music, and a member of the Society of Composers, the Iowa Composers Forum, and the American Society for Cybernetics.

Ted Moore is a composer, sound designer, and music educator living in Minneapolis. His work has been reviewed as an impressive achievement both artistically and technically (Jay Gabler, VitaMN), wonderfully creepy" (Matthew Everett, TC Daily Planet), and epic (Rob Hubbard, Pioneer Press). Ted's work focuses on live electronic processing with live performers using the digital signal processing programming language SuperCollider. His music has been premiered by Spektral Quartet (Chicago), Firebird Ensemble (Boston), Yarn/Wire (NYC), Renegade Ensemble (MSP), AVIDduo (Dallas), and the Enkidu Quartet (MSP), and has been performed across the country including Decorah, IA (Luther College); Richmond, KY (Eastern Kentucky University); Berkeley, CA (Festival of Contemporary Music); Dublin, NH (The Walden School); Chicago, IL (Access Contemporary Music); Campaign-Urbana, IL (NASA); Kirksville, MO (New Horizons Music Festival); Denton, TX (Denton Women's Club); and Minneapolis, MN (Cedar Cultural Center). Ted has also been featured as a sound installation artist by the St. Paul Public Library, TC Make, and notably at the 2014 Northern Spark Festival in Minneapolis. As a sound designer, Ted has worked with many independent companies, notably on Savage Umbrella's original productions, *Care Enough*, *Emma Woodhouse is Not a Bitch*, *Rain Follows the Plow*, *Leaves*, and *Rapture*. Ted has taught music in a variety of capacities, including at McNally Smith College

of Music (St. Paul), The Walden School's Young Musicians Program (Dublin, NH), and Slam Academy (Minneapolis). Ted is the Artistic Co-Director of Spitting Image Collective, a composer collective that enriches the contemporary music community of Minneapolis-St. Paul. Contact him at www.tedmooremusic.com.

Caroline Murphy got her Master's Degree from NYU's Graduate Musical Theatre Writing Program, where she was the recipient of the Max Dreyfus ASCAP Scholarship. While there, she wrote the book and lyrics for three musicals: *FISHING THE MOON* (with Brett Macias), *BRANDED AND GRACED* (with Darius Smith), and *BEAUTIFUL DREAMER* (with Brett Macias), most recently performed in concert at Cap21 (NYC). Since graduating, she has written lyrics for *BIKE SHOP*, which has received several full productions in NYC, most recently under the direction of award-winning writer, Gretchen Cryer. Her plays, *LAST SAY*, *SHIFTS OF FOCUS*, and *STRAIGHT AHEAD* have been produced in Massachusetts, Philadelphia, and NYC. In 2008 she was commissioned to write a new musical, *BENEATH THE SURFACE*, (with composer Brett Macias, and director Terry Berliner) for the University of Colorado, Boulder. Her collaboration with composer, Brett Macias, was featured in *American Theater Magazine*, and the two recently finished their second writer's residency with director, Terry Berliner, at Cap 21. She recently co-wrote the musical *Jesus Christ Spectacular* for the feature film *MANGUS!* With award-winning composer-lyricist Scott Murphy.

The bio for **Amy X Neuburg** is on the last page.

Benjamin O'Brien composes, researches, and performs acoustic and electro-acoustic music that focuses on issues of translation and machine listening. He is a Doctoral Fellow currently pursuing a Ph.D in Music Composition at the University of Florida. He holds a MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. Benjamin has studied computer music, improvisation, and theory with David Bernstein, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and Paul Richards. His compositions have been performed at international conferences and festivals including the International Computer Music Conference (ICMC), Electroacoustic Music Studies (EMS) Conference, Toronto International Electroacoustic Symposium (TIES), and SuperCollider Symposium. He received the Elizabeth Mills Crothers Award for Outstanding Musical Composition (Mills College) and is an International Electroacoustic Music Young Composers Awards Finalist (Workshop on Computer Music and Audio Technology). His work is published by Oxford University Press, Society of Electro-Acoustic Music in the United States (SEAMUS), Canadian Electroacoustic Community (CEC), and Taukay Edizioni Musicali (TEM).

Ryan Scott Oliver was called "the future of Broadway... a major new voice in musical theatre" (*Entertainment Weekly*) and the "best composer working today without a major production" (*Backstage Magazine*). He is the winner of a Larson Grant, Rodgers Award, Lortel Award Nomination, ASCAP Harold Adamson Award, and New Musicals Awards from Weston Playhouse and Pace University. He wrote the music and lyrics for 35mm: A Musical Exhibition (licensed by Samuel French, original cast recording avail. on Ghostlight Records), *Darling* (workshopped at ACT, featured on NBC's *The Apprentice*), *Mrs. Sharp* (read at Playwrights Horizons July 2009 starring Jane Krakowski, dir. by Michael Greif), *Out of My Head* (licensed through Steele Spring Stage Rights), as well as the commission *We Foxes* (Broadway Across America) among others. He is currently at work on the new musical *Rope*, a commission for Grove Entertainment. Find out more at

www.ryanscottoliver.com <<http://www.ryanscottoliver.com>> ; and follow his morbidly optimistic musings @ryanscottoliver.

Li Qiuxiao graduated from Central Conservatory of Music with Bachelor degree and from CEMC (Center for Electronic Music of China) with Master degree, majoring in electro-acoustic music composition. Currently, She is a second year student for the DMA degree and visiting scholar of University of Missouri of Kansas City. She studies electronic-acoustic music with Prof. Zhang Xiaofu and Prof. James Mobberley. Her works have been presented multiple times in various major music festivals, such as the Central Conservatory of Music Festival, Beijing Modern Music Festival, MUSICACOUSTICA-BEIJING and Root Signals Electronic Music Festival. Her work "Bristle with Anger" was performed in Rutgers, State University of New Brunswick in 2009. "The Dancing Shadow" was commissioned by ELECTROACOUSTIC-BEIJING in 2013. She creates "Wu song fights the tiger" for Dr. Jun Qian's "East Meets West" recording project in 2014.

Her thesis "A study on early Chinese Electronic music composition" was awarded the third prize of the 3rd. Electronic Music Academy Award in 2012. In the same year, her thesis was read out in public on the 5th Round Table Discussion and Forum of Development about Asian Electroacoustic Music and was published in "*Music communication*" in 2013.

Carter John Rice, a native of Minot, North Dakota, is a composer of new music currently pursuing a doctorate in music theory and composition at Ball State University in Muncie, Indiana. His music has been featured across the United States and abroad, including performances at the annual conference for the society of electroacoustic music in the United States (SEAMUS), The National SCI Conference, The Bowling Green State University New Music Festival, Electronic Music Midwest, The Electroacoustic Barndance, The Soundscape Festival, and the National Student Electronic Music Event. He was the inaugural recipient of Concordia College's Composer of Promise Award, for which he received a commission from the Concordia College Orchestra. Rice's music is largely concerned with the notion of creating cohesive and contrasting soundworlds that slowly generate and expel sonic energy over time. Rice received his Master's degree from Bowling Green State University where he studied with Elaine Lillios and Christopher Dietz. He currently studies with Mike Pounds and Keith Kothman at Ball State University. Carter also serves as the national student representative for The Society of Composers Inc.

Aleks Savitski is a composer and pianist based in Houston, TX. His portfolio includes works for small and large chamber ensembles, electronics and solo instruments. In his music, Savitski blends technical aspects of modernism with subtlety and musicality of common practice styles. Savitski's music has been performed at concerts, art exhibits and music festivals in the United States and Europe. Recently, his work Expressions was premiered as part of Gaia's "Marshland" art exhibit at Rice University Art Gallery. His piece Musical Moments for chamber orchestra was awarded the Cooper Prize from Rice University and in November 2014, his vocal work Joy will be performed at the National Opera Center in New York City. His music has been performed by musicians from the Chicago Civic Orchestra and Houston Symphony Orchestra, as well as ensembles, such as Vicennium Void Piano Quintet, Speculum Musicae and the Accessible Contemporary Music Ensemble. Savitski's musical style has been shaped by his experience as a collaborative pianist. For several years he served as an active member of the tango ensemble "Tangata" where he performed as the main pianist at venues like the House of Blues, the Grant Park, Mores Theater, the Ukrainian Cultural Center and the Botanical Gardens of Chicago and Pritzker Pavilion. This experience has provided him with an eclectic perspective towards musical composition and performance. Currently, Savitski is pursuing his DMA at Rice

University where he is studying with Dr. Shih Hui Chen. Savitski holds music degrees from Roosevelt University and Rice University, BM and MM, respectively. His mentors include Marta Ptaszynska, Barbara Niewiadomska, Stacy Garrop, Kyong Mee Choi, Daron Hagen, Pierre Jalbert, Arthur Gottschalk, Richard Lavenda and Karim Al-Zand.

Ted King-Smith is a composer, educator, arranger, and saxophonist currently based out of Kansas City, Missouri. He has degrees in music from the Hartt School of Music (2010, BME) and Washington State University (2012, MA), and is currently pursuing a DMA at the University of Missouri - Kansas City where his teachers include Paul Rudy, James Mobberley, and Chen Yi. Recent awards for Ted's music include 3rd place in the 2014 American Prize in the Band Composition student division, the 2012 Washington-Idaho Symphony Young Artist award, and selected performances at conferences and festivals all across the U.S. and Canada. Notable performers include the University of Tennessee Symphony Band, Saxophilia Saxophone Quartet, Alloy Saxophone Quartet, the UMKC Wind Symphony, and Hartt Saxophone Ensemble. Ted is currently adjunct teaching at Kansas City, Kansas Community College where he teaches Music Technology I, and is a Graduate Teaching Assistant at UMKC. To hear Ted's music and to find out more, visit his website at www.tedkingsmith.com

Nolan Stolz is a composer, music theorist and drummer currently living in Spartanburg, South Carolina. Stolz has an individual compositional voice in the contemporary classical music world: one that is clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. His compositions have been performed throughout the United States, Canada, South America, and across Europe, including several national and international festivals and conferences. Stolz has been commissioned by the Alturas Duo, CCSU Chamber Players, Synchronix, LVA Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, and several solo performers. Stolz's works may be heard on releases from Ablaze, ESM, Six Strings Sounds, and Tributary Music. In 2014, his flute piece Princess Ka'iulani was published in *SCI Journal of Scores* (51). Stolz has won several awards, including the Max DiJulio Composition Prize for Haystacks for orchestra, and was the winner of the Composers Voice Dance Collaboration Competition for Remnants of Bullfrog, Nevada for fixed electronic media and dance. Stolz has published articles and given papers on his own compositions, microtonal music, theory-composition pedagogy and jazz improvisation pedagogy at several regional, national and international conferences. Dr. Stolz holds degrees from The Hartt School, University of Oregon, and University of Nevada-Las Vegas. Stolz is currently Assistant Professor of Music at University of South Carolina-Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut. He has been a guest composer at several universities including Truman State University in 2011 (and he was quite impressed with the students, faculty, facilities and city!).

Thomas L. Wilson (b. 1992) hails from Birmingham, Alabama. His early musical experiences include singing in choirs and teaching himself piano. While growing up, he developed into an avid video gamer, playing games from many eras. As he grew older, he played more and more games, experiencing video games reaching new heights. During his senior year of high school, he decided to pursue composition for video games, merging both his passions. Thomas works with Headless Chicken Games full-time as composer and sound designer for the upcoming game *Pause Play Stop* which will release in 2015 across multiple platforms. Thomas is currently pursuing a MM in Music Composition at The University of Alabama, focusing on video game composition after receiving his BM in Music

Composition from the University in August 2014. He has studied with C.P. First, Peter Westergaard, Yotam Haber, and Amir Zaheri. His works have been published in the International Journal of Contemporary Composition (Vol. 17, 19).

New York-based composer **Nina C. Young** (b.1984) writes music characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her experience in the electronic studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself. Young's music has garnered international acclaim through performances by the American Composers Orchestra, Milwaukee Symphony Orchestra, Orkest de ereprijs, Nouvel Ensemble Moderne, American Academy of Conducting at Aspen Orchestra, Argento Chamber Ensemble, Either/Or, JACK Quartet, Sixturm, Yarn/Wire. Her works has received honors from the ACO, BMI, IAWM, ASCAP/SEAMUS; she has received a Charles Ives Scholarship from the American Academy of Arts and Letters, the Martirano Memorial Award, and the Jacob Druckman Prize from the Aspen Music Festival. Young has been awarded fellowships to the Atlantic and Aspen Music Festivals, and the Tanglewood Music Center. A graduate of McGill and MIT, Nina is currently pursuing her DMA in composition at Columbia University under the supervision of Georg Friedrich Haas, Fred Lerdahl, George Lewis, and Brad Garton. She worked as a research assistant at the MIT Media Lab and CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology). She is an active participant at the Columbia Computer Music Center where she teaches electronic music. In addition to concert music Nina composes music for theatre, dance, and film. She also works as a concert organizer and promoter of new music; Nina currently serves as General Manager for the publisher APNM (Association for the Promotion of New Music).

Award-winning composer and obsessive sci-fi buff **Sabrina Pena Young** composes mind-numbing experimental works heard throughout Asia, the Americas, Australia, and Europe. Young's multimedia works have been performed at venues like the Beijing Conservatory, the International Computer Music Conference, Miramax's Project Greenlight, the Athena Festival, the New York International Independent Film Festival, Art Basil Miami, the Holland Animation Festival, Turkey's Cinema for Peace, and Pulsefield International Exhibition of Sound Art. An awe-inspiring work of beauty, Young's multimedia oratorio Creation won the New Genre Prize from the International Alliance for Women in Music Search for New Music in 2011. Sung in Swahili, Spanish, and English, the Creation Oratorio combines sacred vocal music, complex sound synthesis, and Afro-Cuban percussion. Pena Young's recent project is Libertaria: The Virtual Opera, a "groundbreaking" cutting edge sci-fi animated opera produced entirely through Internet collaboration and now viewable online. Young spoke at 2014 TEDx Buffalo on virtual opera production and social media and continues to challenge current definitions of classical music and technology.

Dr. Man-Ching Donald Yu currently serves as a lecturer at the Cultural and Creative Arts Department of the Hong Kong Institute of Education. He earned his B.M. degree in piano performance and composition from Baylor University in 2004, US. Later he received a scholarship to further his compositional study at the Universitaet Mozarteum Salzburg in Austria in 2007 as well as joined the 2008 Darmstadt New Music Summer School in Germany. He earned his Ph.D. in composition and music theory at Hong Kong Baptist University in 2010. Yu's oeuvres range from vocal and chamber works to choral and symphonic works which have been featured at various venues, events, festivals, and conferences throughout the North and South America, Europe, and Asia such as the 17th International Festival of Modern Arts: Two Days and Two Nights of New Music at the Odessa Philharmonic Theater, etc. He received commissions and/or performances from the

Lugansk Academic Philharmonic Orchestra, the Chernivtsi Philharmonic Symphony Orchestra, Opera Hong Kong Chorus, the Choral Fellows of the Harvard University Choir (U.S.), the Onondaga Civic Symphony Orchestra (U.S.), Equinox Trio (Malta), MusicOrba (France), the Hong Kong Youth Choir, and the Hong Kong Chamber Orchestra, etc. Yu's music has been published by Edizioni Sconfinarte (Italy), Helm & Baynov Verlag (Germany), and Zimbel Press (U.S.), etc. Yu's music is recorded on Zimbel Records (U.S.) and Albany Records (U.S.), the forthcoming release of his personal album "Surrealistic Soundscapes" in 2012 fall. Since 2000 Yu has also received various scholarships, awards, and fellowship from various organizations including consecutive five ASCAP awards. In addition, his music theory paper *"Pitch-class Formation in Joseph Schwanter's Distant Runes and Incantations"* was presented and published at the 9th International Music Theory and Analysis Conference. Apart from being a composer, Yu remains active as a pianist. In 1998, he made his debut twice as a piano soloist with Pan Asia Symphony Orchestra and later earned a Licentiate Diploma (L.R.S.M.) in piano performance from the Royal Schools of Music. Recently, Yu has also appeared as a conductor for conducting various ensembles in public.

Performer Biographies

Elaine AuBuchon teaches the oboe and bassoon studios, woodwind methods and perspectives in music at Truman State University. She received a Bachelor of Music and a Bachelor of Science in Education at the University of Missouri-Columbia, and then moved to the Chicago area where she graduated with a Master of Music from Northwestern University. Her teachers were Ray Still and Dan Willett. She has also studied with Marion Arthur, Dan Stolper, Edward Dolbashian, John Mack, and Alex Klein. She has been the principal oboist of the Elmhurst Symphony, the Waukesha Symphony, and the Missouri Chamber Orchestra as well as the English Hornist with the Quad City Symphony. She has also performed with the New World Symphony under Michael Tilson Thomas as well as various other professional orchestras and chamber groups in the Chicago area.

Saxophonist and composer **Tim AuBuchon** lived in the Chicago area for six years where he was an active performer and educator. His groups performed at such venues as the Velvet Lounge, the Empty Bottle, and the Chicago Cultural Center. He was selected to attend the David Liebman Saxophone Masterclass in 1997. He was a finalist in the 1998 North American Saxophone Alliance Jazz Solo Competition. Professor AuBuchon received his master's degree from Northwestern University, where he was a graduate assistant in jazz. He received his bachelor of music degree in composition from the University of Missouri-Columbia. He is a former faculty member at Benedictine University and Moraine Valley Community College and has performed with Randy Brecker, John Abercrombie, and Tim Hagans, and numerous others. The debut CD of the Tim AuBuchon Quartet, *Bluz fer Mo*, received favorable reviews including the following from Marshall Vente on the Jazz Institute of Chicago web page: "In a world of a thousand tenor players Tim stands out with a mature sound and an exceptional concept for improvising....The program is as exciting and personal. (Tim's compositions) show great depth and imagination." Professor AuBuchon has also performed and recorded with Radio Improved, a collective jazz and improvised music group. David Liebman, master saxophonist who performed with Miles Davis and Elvin Jones, had this to say about their album *Jump In*: "This is really a wonderful two horn group, with intelligent compositions and a well rehearsed rhythm section. In this rather difficult instrumentation, Radio Improved is making some real music. Highly recommended."

Benjamin Clare Barker is a Sophomore Music Education major, Jazz minor, from Dallas Center, Iowa and attended Dallas Center - Grimes High School. He studies percussion under Dr. Bump, and performs in multiple ensembles at Truman, including; Jazz Band, Wind Symphony, Drum line/Marching Band, and Percussion Ensemble.

Marissa D. Butler (Nicole) is thrilled to be performing selections from new musicals for the New Horizons Music Festival alongside a talented cast. She is a sophomore pre-Education Theatre/English double major at Truman State University residing in Chicago, IL. She enjoys being involved in the productions of the Truman Theatre Department and takes pleasure in both acting and working backstage. She thanks her director and stage manager for their time and effort.

Rachel Davis is a Theatre and English double major and is applying for her Masters of Arts in English and Education at Truman. She was awarded the Truman Leadership Full Ride Scholarship and is completing her fourth year with the program. In the Truman Theatre Department, she has acted in *Spring Awakening*, *You Can't Take It With You*, and

Little Women. Rachel is currently employed as a Costume Shop Intern building costumes for Truman's production of *The Drowsy Chaperone* and has submitted her application for a Fulbright English Teaching Assistantship in Greece.

Hannah Gallamore is from St. Louis, Missouri. She went to Lindbergh High School. She is currently a Freshman majoring in music education.

Christine Gran received her BMus in Vocal Performance from California State University, Fullerton. She was a professional choral singer before relocating to Missouri and member of the Los Angeles Chamber Singers and the Pacific Chorale. Mrs. Gran has had the opportunity to sing under the direction of Gustavo Dudamel, Esa-Pekka Salonen, Bramwell Tovey, and Helmut Rilling. She currently teaches private voice and piano lessons in her home.

Natalie Hansen is a Sophomore Mathematics and Theatre double major at Truman. She is from Kansas City, MO. Her past performances at Truman include *The Three Little Dasses*, *The Freshman Showcase*, *Controlling Interest*, and *A/Part Musical*.

Angela Hilton is a senior music major at Truman State University. Her achievements include multiple academic scholarships and a performance of a concerto with the university's Percussion Ensemble I.

American saxophonist **Jeffery Kyle Hutchins** is a soloist, chamber musician, improviser, and performance artist focusing on the promotion and creation of contemporary music and interdisciplinary medias. He has premiered over 50 new works for the saxophone, many of which were written specifically for him. Hutchins has performed recitals and presented masterclasses in Asia, Europe, and North America, released two critically acclaimed albums, and been the recipient of numerous grants and awards. Hutchins currently serves as Adjunct Faculty at the University of Northern Iowa and as Instructor of Record at the University of Minnesota where he is completing the Doctor of Musical Arts degree. His primary teachers are Eric Nestler and Eugene Rousseau. Jeffery Kyle Hutchins is a Yamaha Performing Artist and plays E. Rousseau mouthpieces exclusively. For more information, please visit www.JefferyKyleHutchins.com.

St. Louis-based flutist/musicologist **Colleen O'Shea Jones** has enjoyed a varied career as a freelance artist, instructor, and champion of contemporary music. Ms. Jones has played and commissioned a number of works for solo flute, solo flute and electronics, and various chamber combinations. As a musicologist, her work focuses on post-1945 performance practice issues, with her current topic focus exploring electroacoustic performance practice. Ms. Jones earned her Bachelors in performance from Michigan State University, and her Masters in performance from Bowling Green State University, where she is also finishing her thesis for her second masters in musicology.

Gregory Jones currently serves as Trumpet Professor at Truman State University. He holds the Bachelor of Music degree in Trumpet Performance from Florida State University, the Master of Music Education degree from The University of North Texas, and the Doctor of Musical Arts degree in Trumpet Performance from the Eastman School of Music. His wide variety of performance experiences include the Kansas City Symphony, Moscow Radio Orchestra, Rochester Philharmonic, Missouri Chamber Orchestra, The Eastman Wind Ensemble, Texas Baroque Ensemble, Grand Teton Seminar Orchestra, Wynton Marsalis, Allen Vizzutti, Al Jarreau, Bill Conti, Al Jarreau, the Dallas Cowboys Band, and many others.

He has recorded for National Public Radio and performs often as a soloist or as a member of the Truman Brass, or the Truman Chamber Ensemble. Dr. Jones has performed recently in China, Sweden, England, Bulgaria, Japan and Greece and the Truman Trumpet Ensemble has performed at International Trumpet Guild Conferences in College Park, Maryland, Richmond, Virginia, and at the Florida Trumpet Festival in Tallahassee. Dr. Jones has served as an "Artist-In-Residence" in Greece, a recipient of a Senior Fulbright Grant from the United States Information Agency and the Council for International Exchange of Scholars. Dr. Jones has also led the Truman State University Jazz Ensemble in a tour of Russia with performances at the United States Embassy, the Moscow Jazz Conservatory and the Institute for Russian Culture. Currently Dr. Jones is active as a judge for the National Trumpet Competition and as a guest recitalist and clinician at the Conservatories of Athens and Kalamata, Greece, and the Moscow Conservatory in Russia as well as throughout the United States. Dr. Jones currently serves on the selection panel for Fulbright Grants in Eastern Europe, Greece, and Turkey. He can be heard on a recent recording of chamber music for trumpet entitled "Alternate Voices" featuring the Truman Chamber Ensemble.

Jensynn Kasper graduated from Park Hill High School. In the summer of 2014 she went on tour with the Troopers Drum and Bugle Corps. At Truman she is an Exercise Science major with a concentration in pre-physical therapy and a music minor.

Dr. Jesse Krebs has performed throughout the United States, England, Costa Rica, and Thailand. This is his tenth year teaching at Truman, where he instructs the clarinet studio, directs the Truman Clarinet Choir, and teaches Perspectives in Jazz. Dr. Krebs has been featured as a concerto soloist with the North Carolina and Central Florida Symphony Orchestras, and has performed in the clarinet sections of the Kansas City, Tallahassee, Greensboro, and Southeast Iowa Symphony Orchestras. In 2002, he was one of three Americans selected as a semifinalist for the International Clarinet Association Young Artist Competition and competed in Stockholm, Sweden. He received a D.M. in clarinet performance from the Florida State University, a M.M. from the University of North Texas, and a B.M. from the University of North Carolina at Greensboro. Dr. Krebs has been twice nominated for the Truman State University Educator of the Year Award, and was selected as a finalist in 2011.

G. Patrick Lee is a senior history major with a focus on gender studies throughout the Long Nineteenth-Century. He recently studied abroad in Moscow which was truly the experience of a life time! The plan for after graduation is to move on to law school which he is currently in the process of applying for. His current top choices are the University of Colorado at Boulder, Baylor University in Waco, Texas, and Michigan State University.

Brett Morris was born and raised in Kearney, MO. Growing up, he was an active musician in community bands, high school ensembles and church praise band. A Senior percussion student at Truman, Morris is pursuing a Bachelor of Arts in Music and plans on completing the MAE program. Ensembles he has been a part of include the Wind Symphony, Percussion Ensemble, Truman Steel, University Orchestra and Statesmen Marching Band. Morris was also awarded the Michael Hooley Memorial Percussion Award in 2012.

Matthew Musselman, originally from Jefferson City, MO, got his Bachelor of Music in Education from Missouri Western State University with a percussion performance emphasis. Matthew is currently a Graduate Teaching Research Assistant at Truman State

University where he will be graduating in May of 2015 with a Masters in Music Performance. Matthew has played in multiple percussion ensembles, jazz bands and combos, steel drum ensembles, pit orchestras, wind ensembles, and symphony orchestras. Matthew currently resides in Kirksville, MO with his wife of one year, Amanda. He plans on moving back to Jefferson City and teaching elementary music.

The bio for **Amy X Neuburg** is on the last page.

Pianist **Lok Ng** earned both her undergraduate and graduate degrees in piano at the University of Nevada, Las Vegas, followed by her D.M.A. in piano performance at the University of North Texas, where she studied with Joseph Banowetz. Additionally, Lok earned a post-doctorate Professional Studies Certificate in piano at Manhattan School of Music, studying under Zenon Fishbein. Dr. Ng has been a prizewinner at several piano competitions, including second place at the Liszt-Garrison International Piano Competition, finalist at the American Prize, first place at the MTNA Young Artist piano competition in Nevada, and first place on two occasions at the UNLV concerto competition. As a performer, Dr. Ng has performed in prestigious venues in both the United States and China, and she has given guest artist recitals at music programs around the country. Dr. Ng has previously taught on the piano faculties of Skidmore College, the College of Saint Rose, and Union College, and currently she is an Assistant Professor of Music in Piano at Truman State University.

Associate Professor, **Carla Poindexter** teaches intermediate and advanced painting, advanced drawing, foundations design, various classes in upper level experimental book arts and occasionally, a graduate level studio concentration course in the MFA program, Studio Art and the Computer. Poindexter is actively involved in the graduate program's growth and has served as chair on several MFA thesis committees. She is a UCF Faculty Senator (2010-2012) representing the SVAD and is Chair of the Faculty Senate Budget and Administration Committee for 2010-11.

Matthew Shaver is a percussionist and composer dedicated to the creation and promotion of new art. As a percussionist, Matthew has performed throughout the United States with both large and small ensembles. Notable performances include the 2012 Fast Forward Austin music festival and the 15th anniversary LiveStrong gala. As a composer, Matthew's work has been performed by the Baylor Symphony Orchestra, the Baylor Percussion Group, the Resound Duo, and the Renew Music Group. Matthew earned a Bachelor of Music degree in composition from Baylor University where he studied composition with Dr. Scott McAllister and percussion with Dr. Todd Meehan. He is currently pursuing a Master of Music degree in percussion performance at the University of Alabama under the guidance of Dr. Tim Feeney.

Ryan Hunter Smith grew up in rural Missouri in the town of Sikeston where he graduated high school at Sikeston Sr. High. He is currently enrolled in his freshman year here at TSU studying exercise science with a pre-med the hopes of one day becoming a cardiologist. His hobbies include playing and writing music, as well as exercising to stay healthy.

Deborah Stevens is a junior Theatre major with minors in English and Psychology, and she is from Carthage, MO. Her performance credits at Truman include *The Messenger* in *The Worker*(One Act), Enid in *Roulette*, and Beverly in the upcoming production of *The Receptionist*. Her stage management credits include *Rebel Voices* (ASM), *Damage Control*

(One Act), *Better Off Dead: The Musical* (Workshop), *The Goon* (One Act), *a/part*, *The Next Mrs. Jacob Anderson* (One Act), and the upcoming production of *She Kills Monsters*.

David Stowers is a freshman Business Administration major from Kansas City, Missouri. He has been in musical theater and show choir through high school, including performing in Robin Hood, Newsies, Mary Poppins, You're a Good Man Charlie Brown and more. Here at Truman, he is a bass in the True Men a cappella group, and actively involved in the swing dance organizations on campus. His greatest accomplishment to date is earning his Eagle Scout award, but he is excited to continue striving to achieve even more here at Truman.

Russell Thorpe was born in Oklahoma in 1978. He started playing saxophone in fourth grade and continued adding more instruments along the way. He has been living and working in Kansas City since 2005, relocating there after he earned a Master's degree in saxophone performance from UNCG in 2003. He earned a BM in 2001 from Oklahoma State University. His teachers include Steve Stusek, Richard Prior, and the Kansas City Public Library. He has been teaching and training young musicians for over a decade, and works with children ranging from 6 to 60 years old. His work as a cognitive trainer gives him a keen insight into how people learn, and he is able to tailor his teaching to the best way a student learns. He is active as a musician and a composer in Kansas City, playing everything from burlesque shows to sound installations commissioned by the city of Kansas City on the bass clarinet and saxophones, most notably with the Black House Collective and Mnemosyne Quartet.

A versatile clarinetist, **Pei-Lun Tsai** has performed widely as a soloist and chamber musician throughout the United States, Canada, China, Europe and her native Taiwan. In 2014, Ms. Tsai was artist in residence at Karlheinz Stockhausen Foundation. From 2011 to 2013, Ms. Tsai was also artist in residence at the Banff Music Center, Canada. She has received numerous awards and prizes, including the 2013 Second Prize of Inaugural Chancellor's Concerto Competition in University of Missouri Kansas City, the 2012 Second Prize of the Japan International 18th OKIDEN Sugarhall Competition, a placement in the semi-final round of the International Clarinet Competition in 2011, the recipient of the Taiwan Ministry of Education Fellowship in 2011-2013, and the First Prize of the Taipei National University of the Arts of Solo Competition in 2008. In 2014, Ms. Tsai will release her second recording, "Schoenberg: Pierrot Lunaire Op.21", recorded at the Banff Centre in Canada. Ms. Tsai is passionate about teaching, and in the past has held posts teaching musicians from kindergarten through college and beyond. In the fall of 2011, she began as Adjunct Instructor and Chamber Music Coaching at University of Missouri Kansas City. Also, she was Clarinet Instructor at University of Missouri Kansas City Community Academy. As an instructor for the Conservatory of Music and Dance, she developed "Clarinet Literature and Pedagogy" course for Undergraduate Music Majors. Ms. Tsai has studied with some of the leading musicians and pedagogues of the day. Her major teachers include Steve Cohen, Jane Carl, and *Suzanne Stephens*, and Henk Guittart. Festival appearances have included Le Domaine Forget International Festival, Bowdoin International Music Festival, Alp Music Festival, International Clarinet Festivals in the U.S and Banff Centre for the Arts in Canada. She has participated in master classes and coaching with Charles Neidich, Ayako Oshima, Alan R. Kay, Richard Stoltzman, Robert Spring, Nathan Williams, James Campbell, Randy Bowman, Liang Wang, and Anthony McGill. A native of Taiwan, Ms. Tsai holds a bachelor of music degree from Taipei National University of the Arts where she studied with Wei-Leng William Chen, and a master of music degree from Northwestern University, where she studied with Steve Cohen. She is

currently pursuing her D.M.A. in clarinet performance at the University of Missouri-Kansas City under the tutelage of Jane Carl.

Nicole Ulmer has been in the Truman percussion studio for four years in which she has been lucky enough to make great friends and learn many valuable lessons. She has been a member of Gateway Indoor, Phantom Regiment, and is the president of an incredible group of people in Truman's Univeristy Percussion Society.

Conner Viets is a freshman pursuing degrees in music performance and education. He has received numerous 'superior' ratings at KMEA's Solo & Ensemble Festival and is a two-time member of the Kansas All-State band as a mallet player.

Janelle Walker is a junior Music Performance Major studying Percussion with Dr. Michael Bump. She is from St. Louis Missouri and has studied percussion privately for 7 years prior to her undergraduate studies. She has competed in different competitions and made multiple auditions before her undergraduate studies and has continued to compete during her college experience, including 4th place at the Mid-Missouri Percussion Arts Trophy (Marimba) in Lebanon, Missouri.

Amy X Neuburg has been developing her own brand of irreverently genre-crossing works for voice, electronics and chamber ensembles for over 25 years, known for her innovative use of live performance technology, her 4-octave vocal range and her colorful lyrics. One of the earliest performers to work with live digital looping, Amy has presented her “avant-cabaret” songs at such diverse venues as the Other Minds and Bang on a Can new music festivals, the Berlin International Poetry Festival, the Wellington and Christchurch Jazz Festivals (NZ), the Warsaw Philharmonic Hall, colleges, clubs and concert halls throughout the U.S. and abroad.



As composer, commissioning ensembles include San Francisco Chamber Orchestra, Paul Drescher Ensemble, Present Music, Robin Cox Ensemble, Solstice vocal ensemble, Pacific Mozart Ensemble chorus and Del Sol String Quartet. Her acclaimed song cycle *The Secret Language of Subways* for voice, cellos and electronics has played at Yerba Buena

Center (SF), the SF Symphony After Hours and the LA Philharmonic Left Coast Festival.

A classically trained vocalist, Amy has been featured in contemporary operas and recordings including works by Robert Ashley and Culture Clash; In December she premieres 10 new songs by 10 composers at UC Berkeley’s Cal Performances.

Amy received degrees in linguistics and voice from Oberlin College and Conservatory and an MFA in electronic music from Mills College. Her many grants and honors include Arts International, the Gerbode Foundation, The U.S. Embassy New Zealand, and the Alpert/Ucross prize.

<http://www.amyxneuburg.com>
