



NEW MUSIC


on the bayou

2023 SUMMER FESTIVAL

newmusiconthebayou.com

 facebook.com/newmusiconthebayou

 instagram.com/newmusiconthebayou

 twitter.com/newmusicbayou

 youtube.com/newmusiconthebayou

Welcome!

We are very excited to present the 7th New Music on the Bayou Festival to the communities of north Louisiana. Our hope is that the interactions among our attendees will continue to reveal a deeper understanding of where contemporary music is headed in the 21st century and of the roles we each inhabit as composers, performers, and listeners to carry it forward. We remain immensely grateful for our sponsors who amaze us by their generosity, our performers who inspire us with their artistry, and our visiting composers who enlighten us with their musical imagination. Please enjoy your visit to Ruston and Monroe, and thank you so much for your ongoing support of new music.

Greg Lyons and Mel Mobley, directors

Gregory Lyons is Associate Professor of Music and the James Alvey Smith Endowed Professor at Louisiana Tech University where he teaches all aspects of percussion and serves as coordinator of instrumental music education. He earned the DMA from The Ohio State University, the MM from Central Michigan University, and the BME from the Wheaton College Conservatory of Music. He is principal percussion with the Rapides Symphony and has also appeared with the West Shore Symphony (MI), the Lansing Symphony (MI), the Shreveport Symphony, the Texarkana Symphony, and the Monroe Symphony. Previously, he served as president and treasurer of the Louisiana Chapter of the Percussive Arts Society, and is currently a proud endorser of Grover Pro Percussion, Vic Firth Sticks and Mallets, SABIAN Cymbals, and Majestic Concert Percussion.

A native of Texas, **Mel Mobley** currently resides in Monroe, Louisiana. A composer, conductor, performer, and advocate of new music, he has been part of numerous premieres and festivals around the country. He is a founder and coordinator of the New Music on the Bayou Festival that connects composers from around the world with the communities of north Louisiana. His current composition work focuses on the blending of speech and instrumental sound and the use of “collage poetry” developed from the mesostic procedures of John Cage. A performer with multiple regional symphonies and chamber groups, Mel also teaches at the University of Louisiana at Monroe. A member of ASCAP, NACUSA, the Southeastern Composers League, his music can be found on the Ansonica, Navona, and Revello labels. His most recent recording for orchestra, *Labored Breathing*, was released in 2021 on *Polarities Vol. 2*. More information can be found at melmobley.com.

Thank You!

Special thanks to our donors! The Festival would not have been possible without their generous support.

Amy Beach Level

Louisiana Tech University
Northeast Louisiana Arts Council
University of Louisiana at Monroe

Nadia Boulanger Level

Ecoutez Press
Monroe Symphony League

Aaron Copland Level

KEDM
Ruston-Lincoln Parish Convention & Visitors Bureau

George Gershwin Level Sponsors

Anonymous
The Band House
Century Next Bank
D.H. Clark
Friends of Black Bayou
Terry Tugwell

William Grant Still Level Sponsors

John Lowe
Mark Stevens

Programs of New Music on the Bayou are supported by a grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council as administered by the Northeast Louisiana Arts Council. Funding has also been provided by the National Endowment of the Arts, ArtWorks.



Wednesday, May 31, 2023 - 1:00 PM
F. Jay Taylor Visual Arts Center
Louisiana Tech University
Ruston, LA 71272

Digital WarmthMasafumi Oda

Trolls..... William Toutant

I. Et Lett Beruset Troll (A Topsy Troll)

III. Et Lunefullt Troll (A Capricious Troll)

Gregory Lyons, percussion – Trevor Davis, clarinet

Phantom Trombones.....Jeff Albert

"...a never departing shadow..." Tim Reed

Paradigm Shift: Tapping into Quantum FieldCecilia Suhr

Digital Warmth: What is “Digital Warmth”? It would not be the warmth for us, human beings. But maybe, there would be the space where digital objects inhabit at deep ease. I imagined such place and create that by electroacoustic music, programmable shader and 3D modeling. As a consequence, though I finally could not know what is warm for digital objects (that knowledge might be impossible), I believe that I successfully made the piece which could give us some “Digital Warmth”.

Trolls: In Fall 2019, my wife and I traveled to Scandinavia. We spent the majority of the trip in Norway, where trolls are ubiquitous. Every part of Norway that we visited had images of trolls, stories about trolls, and every sort of troll souvenir imaginable. We particularly enjoyed traveling the Trollstigen or “Trolls Highway.” This piece is a rather lighthearted depiction of three of these mischievous creatures.

Phantom Trombones is a solo improvisation setting for trombone, effects, and computer. The performer triggers the computer system to record, re-introduce, and manipulate the improvised trombone sounds, allowing the performer to be in more than one place in time, or to create phantom trombones. The piece encourages the performer and listener to explore ideas of time and place. Each

performance of Phantom Trombones is different and some recordings have been given other names, including "Probable Pathology" which was released in February of 2021 on "Stay in Shape, Vol. 1" a compilation of new music in support of live music venues.

"...a never departing shadow..." The Dhammapada has been long been at the center of my spiritual practice. This piece reflects on some of its most poignant verses.

Paradigm Shift is loosely inspired by a fundamental concept in quantum field theory, which wrestles with the various notions of reality: visible vs. invisible, physical vs. non-physical reality, and 0 and 1 reality. The music is partially composed with a virtual instrument called a quantum oscillator whereby the different numbers of harmonics, order, and frequencies produce a unique sound wave accordingly. Transitioning from a parochial way of defining visible reality as the only reality, this performance specifically addresses the notion of manipulation of reality by narrative control in the media-saturated world. The 3D box represents a three-dimensional world where one only lives with limited senses and understanding of the world shaped by the media. Therefore the person is trapped in a prison cell (seen as a 3-d cube box) blinded by the multitude of worldviews and perceptions. Throughout the performance, the 3-d box captures the view from the live audience seat (audiences are seen inside the box), and it moves and expands, reacting to the live improvisational violin sound in an effort to break free from the 3-dimensional reality and takes a quantum leap to perceive reality in a new dimension and perspective. Overall, this audio-visual intermedia performance demonstrates the paradigm shift in order to free oneself from the enslavement of parochial perceptions and manipulations of minds. (Technical and Programming support by Martin Ritter)

Wednesday, May 31, 2023 - 7:00 PM
Arthur W. Stone Theatre
Louisiana Tech University
Ruston, LA 71272

Desde el lugar del misterio..... Aurés Moussong
Kathryn Irwin, Gregory Lyons, Mel Mobley, Oliver Molina, percussion
Chris Heidenreich, conductor

Unfinished List of the Things I Love ([text](#)) Derek Jenkins
Claire Vangelisti, soprano – Richard Seiler, piano

Incalmo..... Daniel Adams
Scot Humes, bass clarinet – Tania Tachkova, piano

The Clockmaker's Doll ([text](#))Mara Gibson
Megan Ihnen, mezzo-soprano – Alan Theisen, alto saxophone

Transparent..... Rob Smith
Elizabeth McNutt, flute – Scot Humes, clarinet – Mia Detwiler, violin
Eduard Teregulov, cello – Tania Tachkova, piano – Gustavo Miranda, percussion
Chris Heidenreich, conductor

Desde el lugar del misterio: This work is shaped by three poetic allusions, three movements derived by anonymous pre-Hispanic poetry, approximately 600 years old. Although there is no sung text, this allusion is representative, brought into existence by the percussion quartet. They are, then, songs without words. The percussions, along with the wind instruments, were the main instruments used in pre-Hispanic cultures to establish communication and balance with the elements of nature and for religious rites. This is why they were the appropriate choice for me to conjure up that ancient world, a world closer with the surroundings, the vital needs of life, ecosystems, in a respectful relation with the resources. The work seeks to evoke reflections and images, inhabited by a suggestive imaginary, sometimes imbued with the sacred. For this I have played with a rich variety of percussions that include some of pre-Hispanic origin such as the teponaztli, the huehuetl or the friar's bones, which can be replaced by other percussions in the understandable case of not having access to the original ones.

Unfinished List of the Things I Love: The poems used here in these five songs for mezzo-soprano and piano were written especially for use in this song cycle. I became close friends with Jennifer Weiman and Jordan Voth, a husband and wife pair of musicians, while Jordan and I were in graduate school together. The poet, Daniel Weller, is a friend of theirs from their undergraduate studies, and therefore this piece truly is a collaboration amongst friends.

Incalmo is the technique of constructing piece of art by fusing two or more colors of blown glass. The process is thought to have originated in the Medieval Italy. The name, in the Venetian dialect of Italian, literally means joining two parts. The glass artist blows two separate bubbles of glass, opens them, and then joins them together to form one bubble. Aimed at obtaining multiple areas of different colors on the same surface. As the title for this bass clarinet and piano duet, Incalmo does not refer so much to combining the two instruments, but rather to the process by which the musical materials are fused together in a manner intended to go beyond the solo/accompaniment model, treating the bass clarinet and piano as sonic equals. In essence, the process of blending their sonorities together while each maintains its coloristic identity. Following a brief introduction, the clarinet melody is literally enclosed in the registral space between the right and left-hand piano passages. In the second section, they overlap and interlock, occasionally converging in unison passages. In the middle sections, rhythmic density increases, and imitative passages are introduced. A solo passage in the lowest range of the bass clarinet is followed by a passage altissimo high notes while the pianist plays an ostinato that alternates between symmetrical and asymmetrical meter. The penultimate section resembles a call and response between the two instruments. Incalmo concludes with a coda based on the overlapping and interlocking passages introduced in the second section.

The Clockmaker's Doll is inspired by motherhood, black holes and poetry. It is part of a song cycle for Megan Ihnen to follow up on my piece *One Voice* (2016) for a series of pieces for mezzo and instrumentalist(s). This song was premiered in the spring of 2019 as a part of *Black Meridian*. Thanks to Megan and Alan for your creative vision.

Transparent references the poem "Variation on the Word Sleep" by Margaret Atwood. The definition of "transparent" includes the "ability to completely and clearly recognize what it, he or she really is". This ability is the desire of the narrator in Atwood's poem, who seeks to become closer to another person through their sleep, ultimately seeing and experiencing everything as they do. Softly swelling notes, heard in the opening of the work in the flute and clarinet, suggest the slow and deep breathing that occurs during sleep, and numerous

canons symbolize an attempt to unite with someone. A steadily increasing intensity represents the gradual descent into dreams, ultimately facing one's "worst fear" with the arrival of a rapid tempo, angular melodic lines, and insistent bass drum figures. After this driving and aggressive material exhausts itself, the music gradually rises, "up the long stairway", and becomes brighter to reflect the rescue of the sleeping person from their "grief at the center of (their) dream" and the union of two souls.

Thursday, June 1, 2023 - 1:00 PM

Northminster Church

2701 Lamy Lane

Monroe, LA 71201

Brightening Band Christopher Mortlock
Elizabeth McNutt, flute – Luke Ellard, clarinet – Martha Muehleisen, violin
Mia Detwiler, violin – Catherine Chen, viola – Kourtney Newton, cello
Justin Kujawski, bass – Diana Thacher, piano – Chris Heidenreich, conductor

Gorgon's Head ([texts](#)) Kari Besharse
Megan Ihnen, mezzo-soprano

Renga in Kigo Stephen Yip
Catherine Chen, viola – Eduard Teregulov, cello

What we have wakened ([texts](#)) Mel Mobley
Claire Vangelisti, soprano – Richard Seiler, piano

Xenon Paul Lewis
Eduard Teregulov, cello

Brightening Band was initially inspired by two images of the Milky Way. The first, taken from the Hubble Space Telescope, captures a view that is familiar to us: the celestial smear across the skyline. The second is a computer-generated image that views the entirety of the galaxy as if from above: an impossible point of perspective. The striking differences between these images suggested two ways of structuring or ‘viewing’ the same musical materials. These perspectives are explored in one continuous movement, the form of which illustrates an imagined journey from Earth toward the Galactic Centre. The piece is composed of two distinct musical materials, both of which are representations of two sights granted to the galactic traveler. The first, a distant arpeggiated chord sequence, was inspired by the veiling of the most far-flung stars by the denser Galactic Centre, as viewed by the celestial traveler. The second, that interrupts the first with increasing persistence, represents the accumulation of stars and dust toward the Galactic Centre. The relationship between these two materials is slowly deconstructed as the former slowly ‘comes into focus’ and therefore, begins to resemble the latter. The final stages

of the music are inspired by the second, computer-generated image and, as such, both musical elements are viewed as if from above. The term 'variation' is not quite appropriate for this section as it is closer to a musical summation or 'abstract'.

Gorgon's head (*Gorgonocephalus caputmedusae*) is a species of echinoderms found in the cold, deep waters of the northern hemisphere off the coasts of Scotland, the Orkneys, Shetlands, Ireland, Iceland, Norway and Sweden. These underwater creatures are beautiful and mysteries in their structure, form and ways. Members of the echinoderm family, they are characterized by tube feet, a calcite body covering and a five-part symmetrical body. The five arms are repeatedly branched, creating coils and spirals of hundreds of branches and branchlets. Genus *Gorgonocephalus* is often referred to as basket stars, for the way they extend their arms creating a basket to better capture small crustaceans that come within reach.

This piece, "**Renga in Kigo**" is a collaborative of Bashō's five original haiku. Composer has selected five of his different period works in associated with particular season. It was captured in the natural scenes. Each haiku describes various seasonal scenes, and in its own fragrances, tastes and colors. The changing the tone color and sonority is slowly approached as if the changing of the season. The entire piece is generally atmospheric, descriptive and sensational in an abstract and imaginative way. The Zen idea of the sound design in this piece depicts to the nature. Bring the simple mind, calm and tranquility effect; and giving a special mental state of solitude soul. Finding the relationship between human, earth and heaven, could be the balance of the natural beauty. 1. by moonflowers | a fascinating body | floats absent-mindedly (1662-74) 2. under blossoms overnight | I should name myself | a purified sound (1680-83) 3. orchid fragrance | from the butterfly's wings | perfuming the cloths (1684-88) 4. roots of elegance | on this trip to the far north | rice-planting song (1689) 5. pine wind | does it go around the eaves | with departing autumn (1692-94)

"**What we have wakened**" was written for Claire Vangelisti and Richard Seiler. The creation of the text utilizes the "mesostic" process of John Cage with some alteration. Chance operations guide the selection of excerpts from source texts that relate to the performers. The process fits the text around the names of the performer that are spelled vertically down the page. Different technical approaches to pitch sets are used to both diversify and unify the two poems.

During the process of splitting uranium, the chemical element gives off extra neutrons and impacts a moderator, typically water. When in contact with the hydrogen nuclei, the neutrons start slowing down, eventually creating fission by hitting another uranium. This is the controlled chain reaction that takes

place within a modern nuclear reactor. One method that will slow the reaction, is the use of control rods absorbing extra neutrons while others simply leak out of the reactor. This neutron dance is controlled to give a steady amount of fissions. **Xenon** is exceptional when absorbing neutrons. Known as a neutron poison, xenon becomes an alternative to controlling the chain reaction significantly decreasing the chances of calamity. Although the piece Xenon itself is not a direct reflection of the literal neutron dance taken place within a reactor core, it is inspired by its process and the modern science that makes it possible. Effecting the population and environment, modern science plays a key role in our development towards the progression of energy consumption. It is vital to take into consideration the development of modern science over profit, creating a more environmental friendly, efficient, and cost effective livelihood for future generations. To quote a Greek proverb, "A society grows great when old men plant trees whose shade they know they shall never sit in."

Thursday, June 1, 2023 - 6:30 PM
Downtown Gallery Crawl

6:30pm – Art Alley (Monroe)

Help find my Colors? Westly Heflin
Scot Humes, clarinet – Mel Mobley, percussion

6:45pm – The Palace (Monroe)

Impatient Youth Matthew Kennedy
Lea Baumert-Patterson, flute – Theresa Bridges, oboe
Benjamin Cold, alto saxophone – James Boldin, horn
Annalea Milligan, bassoon

7:10pm – Antique Alley (West Monroe)

Evocations ([texts](#))..... Steven Landis
Ave
Nomen est Omen
Triptych
Salve
Claire Vangelisti, soprano – Katherine Altobello, mezzo-soprano

7:25pm – Antique Alley (West Monroe)

Four Flips Mark Zanter
Lea Baumert-Patterson, flute – Benjamin Cold, alto saxophone

Help find my Colors? exhibits both thin and thick textures while also maintaining a similar pitch set throughout. The graphic notation of the score begins in black and white, but gradually develops a gradient of colors forming a dramatic image at the climax of the piece. The addition of notated colors in the

score invites performers to be more dramatic in the interpretation of the final bars of the piece.

Impatient Youth is a spastic joyride fueled by fleeting youthful energy, full of starts and stops and bright new ideas. Material ranges from light footed heroism to tongue-in-cheek sarcasm, peppered with small moments of epiphany and quiet realizations.

Evocations (2021) is a set of nine site-specific nocturnes in mobile form. Each song explores aspects of the night: astronomy, astrology, mythology, and some of the associations humanity makes with the night (fear of the unknown, death, sex, etc.). The work also integrates the use of space and lighting (moonlight, fire, starlight) to further enhance the atmosphere. "Ave," "nomen est omen," and "Salve" are dedicated to the beauty and mystery of the moon. "Ave" and "Salve" bookend the cycle as short salutations, while "nomen est omen" explores humanity's relationship to the moon through the lenses of mythology, religion, and science. "Triptych" is inspired by astronomical events and man's primordial fear of the dark. Evocations was commissioned by and dedicated to the Avimimus Duo (Lauren McAllister, mezzo and Alexandra Kassouff, soprano).

There are many possible musical interpretations of the word flip. **Four Flips** for Awea duo employs many musical techniques, but more to the point, it's an expression of more the work's difficulty, it's physicality, and kinetic quality; that perhaps a performance of the work might require the musicians to literally flip or even "flip out." If one does a search for flip; flip flop often pops up under an unusual array of topics from athletics to graphic design; pharmacology to analytical geometry. In many of these cases flip flop implies that a result was obtained that was different from what was expected. In some ways this interpretation is also valid. Many thanks to Jen and Mas for collaborating on this work, their amazing musicianship, and thoughtful comments have truly shaped the final version of this composition.

Thursday, June 1, 2023 - 9:30PM

Flying Tiger Brewery

506 N Second St

Monroe, LA 71202

interChange.....Michael Pounds

Suite for Electric BassAlejandro Rutty

Three Irreverent VignettesXavier Muzik
Trevor Davis, tenor saxophone

Unlocked and Loading.....Maxwell Franko
Gustavo Miranda, Oliver Molina, Joe W. Moore III, percussion

interChange is an improvisational composition for two performers using live electronic processing. The collaboration between the performers goes beyond listening and reacting to one another. Each performer is sending audio signals to the other, and each performer can either process their own audio signals, the other player's audio signals, or both. In each section of the piece, there is a different configuration of the different possibilities. While the details of the performance are improvised, in each section there are instructions to guide the kinds of sounds and textures being created by the performers.

The "**Electric Bass Suite**" is a series of non-notated but fully composed pieces for 6-string electric bass, meant for me to perform. Most of these pieces have been re-arranged from music I have composed (and actually written) for various other instrumentations: string quartet, guitar trio, mixed quartet, etc. Stylistically, the suite seems to occupy a strange place, not quite *experimental*, not quite *jazz*, not quite *classical guitar music*, not quite *world music*, but somehow all of the above, with references to South American and other world music, just intonation references, Buxtehude, Kapsberger, and *rock guitar* tropes.

Three Irreverent Vignettes is comprised of three scenes, or musical vignettes, that are connected through motive, harmony, and elemental illusion. As a composer, I love writing music that refuses to genuflect before the prevailing hegemony just for the sake of doing so. This piece is no different. Though there may be shared characteristics between the hegemony and this piece, they

aren't meant to signify devotion as Three Irreverent Vignettes carries the listener through an episodic journey defined by its own merits and logic. The first vignette, "like breathing, freely" establishes the motivic and harmonic character of the entire piece, presented in a way that feigns improvisation through a fixed structure. This vignette opens with a loud stomp from the performer from which tone generates. This becomes a recurring motif throughout the piece as a spring board introducing the vignettes and various motives as well as a tether rooting the music to the body and the earth, similar to how breathing itself is a grounding exercise. Additionally, this vignette is punctuated with space and air sounds meant to further illustrate the aesthetic of breathing. The second vignette, "focused, like a march" is a bit of a departure from the first vignette though the structural march material itself is birthed through the development of the rhythm of the stomp motif as presented in the first vignette. The Boss RC-30 Looper is called into action for the first time here as the performer layers a series of heterophonic lines that ultimately, through the use of the looper, create a composite rhythm and harmony over which the sax screams in conflicted catharsis. The third and final vignette, "like water, fluid" closes the piece with an incessant stream of notes that, like the previous vignette, build a composite texture through use of the RC-30 Looper. The supplementary motivic material of this section calls upon motives established in previous vignettes but filtered through a new lens. The main material takes the grace note idea nearly omnipresent in the piece to a degree of ornamentation that establishes a warm baroque aesthetic. I have, to some degree, found the music of Couperin to be warm, inviting, and fleeting and I sought to recapture that sensation in this vignette.

Unlocked and Loading is a piece inspired by Rifle, a poem by Rudy Francisco. The title is a play on locked and loaded, a phrase used to indicate that a firearm is loaded and ready to fire. Unlocked – the firearm is disassembled, leaving only pieces of metal. Loading – what then can this material be used for instead of taking lives? How can it be re-purposed? Unlocked and Loading is in two continuous movements. In the first, sounds typically associated with firearms are de-contextualized. And the second focuses on the words of Francisco. "Someday that could be me" seems to suggest that there is a future where this metal is no longer used as a weapon, but re-purposed into something beautiful.

Friday, June 2, 2023 - 1:00 PM
Daniel D. Reneau Biomedical Engineering Building Rotunda
Louisiana Tech University
Ruston, LA 71270

Connecting the DOTs..... Jeremi Edwards
Lea Baumert-Patterson, flute – Luke Ellard, clarinet – Theresa Bridges, oboe
Annalea Milligan, bassoon - Martha Muehleison, violin – Michael Capone, viola
Kourtney Newton, cello – Justin Kujawski, bass
Christ Heidenreich, conductor

Divine Cloud That We Share..... Leanna Kirchoff
Theresa Bridges, oboe – Luke Ellard, clarinet – Jung-Won Shin, piano

Everything is Tiny Astrid Hubbard Flynn
Katherine Altobello, mezzo-soprano – Benjamin Cold, alto saxophone
Justin Kujawski, bass – Diana Thacher, piano

Yellow Peril..... Oswald Huynh
Elizabeth McNutt, flute – Trevor Davis, bass clarinet – Jung-Won Shin, piano
Mia Detwiler, violin – Martha Muehleisen, violin – Catherine Chen, viola
Kourtney Newton, cello – Tim O'Brien, conductor

Gris-Gris..... Alan Theisen
Scot Humes, clarinet – Tania Tachkova, piano

Notes are not seven Norberto Oldrini
Martha Muehleisen, violin – Lisa Withers, piano

Reverie for the Baleen of the Gulf of Mexico of Many and No Known Names Cory Diane
Peter Bowling, Corey Diane, Clementine Hartman, performers

I recently had the opportunity to study A Sunday Afternoon on the Island of La Grande Jatte which was painted from 1884 to 1886 and is Georges Seurat's most famous work. A leading example of pointillist technique, executed on a large canvas, it is a founding work of the neo-impressionist movement. Georges

Seurat's composition includes several Parisians at a park on the banks of the river Seine which inspired this Piece "**Connecting the DOTs**" This Double Quintet for Strings and Woodwinds explores the Stylistic sounds and timbers of the 20th century technique Pointillism which a musical texture promoted by Webern in which the pitches of a melody are presented just a few at a time isolated "points" of sound rather than in a traditional continuous melodic line in the same instrument. This technique is closely associated with Klangfarbenmelodie. This Style of music consists largely of individual points of sound - scintillating dabs of instrumental color. The style is named after the technique of Pointillist artists, such as Georges Seurat, who painted pictures by precisely applying countless separate dots, or 'points', of pure color (red, blue, and yellow). The first composer to explore Pointillism was Webern for example in his Five Pieces for Orchestra, op. 10. This Piece will explore both the sounds of the Parisian Park found in the painting as well as the thousands of tiny dots used to create this beautiful piece.

For **Divine Cloud That We Share**, I am taking inspiration from French feminist philosopher, Luce Irigaray, whose ontological writings on breath give insight to how the COVID pandemic has impacted how we see ourselves and see our community. In Irigaray's 1999 book *Between East and West: From Singularity to Community*, she writes, "The forgetting of breathing in our tradition is almost universal. And it has led to a separation in us between the vital breath and the divine breath, between body and soul." If we had not been aware of the air being both the means of personal and communal survival, we surely became more aware of this in the act of wearing masks. Irigaray's comment touches on both the physical aspect of breathing and its spiritual significance. Music making is also physical and spiritual, and demonstrates a uniting of vital breath and divine breath as the inward action of breathing through an instrument, in this case the oboe and clarinet, becomes an external sound to be heard. Not to be forgotten, sound waves travel through the medium of air, heard but not seen. I like the confluence of these ideas of air, breathing, sound, and music's divine mystery.

An interweaving of souls,
Arms at the service of breath,
A sort of wings
Present in our embraces,
Holding the flesh of the air
In us,
Between us.
Life in suspense,
Divine cloud
That we share
In a quiet bliss.

(from December 8th entry, *Everyday Prayers* by Luce Irigaray, 1997)

Everything is Tiny: The title is a quote from Tomoe-san Katagiri, a Japanese Zen elder living in Minneapolis. This piece is about giving lots of time and space to everything, and having nothing to prove.

In Vietnamese tradition, funerals are imagined as celebrations rather than laments, a transition rather than an ending. These funerals begin with a procession from the dead's house to their local church or tomb accompanied by a brass band or traditional Vietnamese ensemble, depending on their religion. The festivities can last up to three days, and even longer for important familial figures. The purpose of this tradition is to pay tribute and to comfort the deceased on their journey. **Yellow Peril**, titled after the racist color-metaphor used for East Asians, acts as a musical response to the recent rise of anti-Asian racism and hate crimes, while still recognizing America's long history of anti-Asian discrimination. The work quotes a Vietnamese funeral song in a heterophonic texture as a homage to Vietnam's folk music. This specific song, Lưu Thủy, is meant to express the happiness that the living feel when the dead return to the immortal world, but I chose to slow down the pacing of the song to create a more solemn and melancholic mood. This song is framed by cacophonous sections that are reminiscent of Vietnamese funeral celebrations. **Yellow Peril** is bookmarked by slow, ethereal sections that make excessive use of flutter-tongue, glissando, and wide vibrato, which are all techniques used in Vietnamese and other Asian folk music traditions that Western colonizers and missionaries deemed as ugly, unclean, discordant, and inferior.

Gris-Gris: a Vaudou louisianais poem for clarinet and piano.

Commissioned by a primary school for a didactic purpose, **Notes are not seven** is a single, quite hidden, variation on the traditional theme of "La Follia", where few simple and tonal notes are exploded and spread over many octaves and superimposed and played using different techniques (arco, pizzicato, sul ponticello, glissando, harmonics, etc). The notes are neither seven, nor twelve nor eighty-eight.

Reverie for the Baleen of the Gulf of Mexico of Many and No Known Names uses sound to tell the story of one of the Gulf of Mexico's most vulnerable communities: the little known and recently named *Balaenoptera ricei*, the Rice's Whale. Just a few decades ago, it was considered fringe in Marine Biology to suggest that these whales existed. It wasn't until 2021 that, in a bittersweet moment, these whales were finally recognized as a species, one of the most critically endangered marine mammals on the planet. "Anthropogenic sound," is widely considered a major threat to marine life, especially for Cetaceans. It is estimated that ocean noise has doubled every decade over the past 50 years. In the Gulf of Mexico, a hotbed of shipping and oil activity, the proliferation of low-frequency sounds muddies and diminishes the acoustic space necessary for

marine mammals to communicate, navigate and hunt. Since the BP Disaster in 2011, underwater recording has been used extensively to measure the disaster's impact on marine mammals. This monitoring gave us our first sets of recordings of Rice's Whale songs, allowing for the cataloging of their repertoire, which played a significant role in them being recognized as a species. These recordings also helped to understand the ways that the Rice's Whale are uniquely marginalized by anthropogenic sound. Rice's Whales sing remarkably low, between the 75-150 hz, in a body of water polluted with the low frequency noises of shipping and oil exploration. Simply put, their voices are easily and tragically drowned out by the sounds of industry. Another sonic threat to the Rice's Whale is the proliferation of seismic studies - air guns that are shot downward from the surface of the Gulf of Mexico every 15-30 seconds, using sound to map the Gulf floor for oil exploration. Depending on a creature's proximity to the line of fire, air guns have the capacity to injure or kill. And because of how low-frequency sounds travel underwater, an air gun fired off the coast of Texas is audible off the coast of Florida. Seismic studies can be heard in the background or foreground of virtually any underwater recording of the Gulf of Mexico.

Friday, June 2, 2023 - 7:00 PM
Walker & Co. The Loft
Ruston, LA 71270

Duet for Quartet..... Philip Schuessler
Kathryn Irwin, Gustavo Miranda, Mel Mobley, Joe W. Moore III, percussion

singing underwater Louise Fristensky
Megan Ihnen, mezzo-soprano

In the Sea that Separates Stephen Lilly
Trevor Davis, clarinet – Gregory Lyons, vibraphone

Contralto Recitative with Angel Chorus ([texts](#)) Stephen Beck
Benjamin Cold, alto saxophone – Tim O'Brien, orator

Des détritius sous la glace..... Jean-Patrick Besingrand
Mia Detwiler, violin – Michael Capone, viola – Kourtney Newton, cello

Duet for Quartet: The generation of this work was motivated by my limited but intense study of ideas and compositions of Herbert Brün, in particular his “ink graphics, drawn by a plotter, under control of a computer, programmed by a composer.” Brün composed over 1,000 of these “computer graphics.” I considered one series of graphics in particular, entitled Just Two Duet, as a visual analogue for sonic processes. In this graphic, two apparently disparate objects may appear to be interacting – one encircles the other. My formulation is that both of the graphic objects operate under the same constraints but at different rates or proportions of change. Brün invited such formulations as part of a compositional process. Viewing the work this way led to a sort of circular and palindrome construction of my music, with different instruments pairing off as duos throughout. Some passages of the work intentionally verge on being inaudible due to dynamic level and playing method.

singing underwater is a breath rising and falling beneath the surface, a high stakes game of keep up between toe-touches, virtuosic treading in soundwaves.

As a student and fan of Thomas DeLio and his work, I wanted to honor his influence on my music by somehow translating his unique soundworld, from its radical embrace of silence to the fully integrated way he writes for an ensemble—as if transforming it into a single voice, to my own. Thus, much of **In the Sea that Separates** is derived from Thomas DeLio's *qu'un espace / sépare*: form, pitch content (taken both from the score itself as well as a spectral analysis of the first gong hit), the occasional rhythmic cell, and even the sounds of Stéphane Mallarmé's fragment. By way of homophonic translation, Mallarmé's unfinished elegy for his son becomes a lament for the planet, and somewhat similarly, DeLio's largely non-pitched septet is transformed into a mostly pitched duet.

Commissioned by Ava Haymon and Griffin Campbell, **Contralto Recitative with Angel Chorus** was conceived as a set of recited poems with saxophone accompaniment. While there is an implied alignment of text to sound, the poetry is meant to be spoken straight through without consideration of the placement with the music. In order to maintain the blend of spoken and musical sound, the saxophonist is responsible for several repeat ad libitum sections where the performers can be loosely resynchronized. These songs without melodies can be performed in any order. But the saxophone solo Intermezzo should be performed between the middle and last song.

Des détritius sous la glace develops minimal amounts of material organized in different layers built around polar pitches or polar timbres. The new material is revealed by breaking through the previous layer of material. The instruments of the trio evolve throughout the piece, changing from a single entity into three distinct voices confronting each other. The title *Des détritius sous la glace* is an allusion to Debussy's piece: *Des pas sur la neige*.

Saturday, June 3, 2023 - 11:00 AM
Black Bayou National Wildlife Refuge
480 Richland Place
Monroe, LA 71203

fuse II Chin Ting Chan
Luke Ellard, clarinet – James Boldin, horn – Annalea Milligan, bassoon
Catherine Chen, viola – Justin Kujawski, bass

Egregiously Erroneous Pumpkins Travis Hahn
Elizabeth McNutt, flute – Mel Mobley, marimba

Listening Alexandria Smith

fuse II is the second in a series of controlled aleatory compositions that explore the idea of fusing different timbral materials into one entity. The performers are given non-pitched, notational but sometimes graphical rhythmic guidance in a timed improvisation. They are also given the freedom to choose the high, low, and non-pitched instruments, while amplification or live electronics can be added as an augmentation as well. Each performing quintet will eventually find their own way to “fuse” the materials.

Egregiously Erroneous Pumpkins is a duet for flute and marimba, which explores the sounds, the environment, and the feel of our four seasons. It begins with a diversification of different contrasting techniques between the flute and marimba. Over the course of each of the seasons, it converges until the two instruments begin to sound akin to one another, and although the seasons themselves are different in their character, they all end with this same convergence. Which is really a representation of the cyclic nature of our planet; although the experiences differ greatly, they often end in a sense of liminal disappointment. Where many people may enjoy or have a favorite season, there are few, if any, which would describe their favorite as being the time in between—when things feel mushy and bland.

Listening: I have built an artistic practice cultivated at the intersection of my foundation as performer and improviser with my experience as a technologist, audio engineer, and researcher. To explore this interdisciplinary terrain, I have built an apparatus that integrates my diverse experience and interests; a second

skin (what I call my wearable electronic). With fabrics, elastics, clasps, LEDs, sensors, and my inner electricity, I constructed a wearable electronic that measures the discrete electric and resistive properties of three of my organs: my heart, my lungs, and skin. It translates their functioning into data streams that can be fed into audio and visual software that I have designed. This is a system for autonomous, empowered, embodied collaboration and the extension of one's instrument and communication with the nature around them., not a means for achievement, domination, or control. I seek to explore ways in which biological data can aid in the feedback between my body and my surroundings. This piece is an exploration of my embodied states (galvanic skin response and heart rate for this piece) being translated by synths and processed trumpet playing. I will connect myself and a tree/plant that is on-site to Galvanic Skin Response (GSR). Inspired by Pauline Oliveros' and Nina Sobell's experimentations with telepathy and performance, I will connect the take readings from a plant on-site and myself to synths and see if and where they meet. Like humans and animals, plants have skin that reacts to the environment around them. This piece is about giving plants and people autonomy to communicate through measuring our skin's resistance to external stimuli (Galvanic Skin Response Readings)

Saturday, June 3, 2023 - 7:00 PM
Emy-Lou Biedenharn Recital Hall
University of Louisiana Monroe
Monroe, LA 71209

Brompton and Braeswood Timothy Roy
(2021 Commissioned Work)

In the House of the Glass King João Pedro Oliveira
Kathryn Irwin, Gregory Lyons, Oliver Molina, percussion
Gustavo Miranda, vibraphone, Joe W. Moore III, marimba

Di(a)sociaciones Iván-Manuel Tapia Bruno
Lea Baumert-Patterson, flute – Trevor Davis, clarinet – Lisa Withers, piano

grain vi | fogging James May
Richard Seiler, piano

Groove for Plarinet and Ciano Paul Berlinsky
Scot Humes, clarinet – Tania Tachkova, piano

The History of Anonymity ([texts](#)) Oswald Huỳnh
(2022 Commissioned Work)
Elizabeth McNutt, flute – Trevor Davis, clarinet – Martha Muehleisen, violin
Paul Christopher, cello – Megan Ihnen, mezzo-soprano
Tim O'Brien, conductor

When I accepted to write this work for the 1st Edition of Dias da Percussão Portimão, many influences seemed possible to be recovered from my musical past. Complementing the specific purpose of using rhythmic and harmonic elements derived from traditional Portuguese music (specifically fandango, pauliteiros, corridinho), I also ended up looking for other influences from my youth, namely rock music from the 60's and 70's. These influences are not obvious in either case. They were mixed polyphonically in order to obtain very complex rhythms from the overlapping of rhythmic elements of all these genres. Even so, the final result, with its rhythmic cells loops and their varied repetition,

intends to make some subtle reference to all these memories that made and are part of my life as a composer.

In the Court of the Crimson King
House of Rising Sun
In a **Glass House**

Di(a)sociaciones explores the dissociation capacity of musical performers, who must constantly separate their attention in several simultaneous processes, which, in addition to having great difficulty separately, must be executed in absolute synchrony so that the sound result is the expected. Processes such as fingering, breathing, control of direction of the air column, finger pressure, etc., are part of a single great indivisible gesture that we understand as The musical gesture. This work aims to expose the exercise of dissociation, subjecting the interpreters to exactly the opposite: desynchronization of processes, while the dissociation topic guides the very composition of the materials, which evolve as a dissociation of gestures, frequencies, and even levels of rigidity of the score, whose written content sometimes becomes dissociated from the sound material through various processes. Listeners are then invited to explore the various forms of dissociation contained in this work, sometimes overtly, and sometimes somewhat hidden.

Most of my work explores texture and timbre to the end of creating particular sound spaces. When confronted with a piano, however, I immediately began thinking about memory, about repertoire that invokes a deep sense of nostalgia upon hearing, and how the piano is so capable of navigating that affective space due to its coloristic qualities and cultural situation. One facet of this nostalgia, though, is the distortion of remembering or creating memories where none existed. How does the sensation of familiarity decay over time, or how is it affected by decay? **grain vi | fogging** is a test to explore that space of memory and affect that the piano, to my ear, is always on the edge of producing.

Groove for Plarinet and Ciano is a playful and energetic work. The main idea behind its construction is that the clarinet and piano are essentially glued together, and the harder they try to pull apart from one other, the greater the tension is between the two. Most solo with piano duos are homophonic in texture, meaning that one has a clear melody, usually the particular solo instrument, and one has the accompaniment, usually the piano. In this piece though, I treat both as equal contributors to the melody and texture, and utilize greatly heterophonic texture, the simultaneous use of variations of the same musical line. Because the musical material cycles almost obsessively around itself, as it begins to unwind, it creates a great amount of tension between the two instruments, despite the fact they are almost playing the exact same thing.

The History of Anonymity: I first discovered Jennifer Chang's poetry shortly after the world shut down in 2020 and approached her about setting her poems to song in 2021. Due to many delays and cancellations, the work never came to be. Like many people during lockdown, I found myself doing a fair amount of soul-searching and questioning my own values. At the time, I felt like there was this tectonic social shift happening. Fast forward to 2023, I finally have an opportunity to set this poem, but I feel ambivalent about how much has changed, both myself and the world. Using nature as a locus, Chang's book *The History of Anonymity* explores identity and authenticity, while blurring the line between the internal and external self. The title piece of this collection, the poem that I am setting, tackles the vastness and mystery of the ocean. The interaction of these seaside landscapes and the speaker's identity are often ambiguous and lead to more questions than answers. Sprawling across ten pages, I have divided the text into eight sections to create a song cycle from a single poem. Revisiting Chang's poems after two years has given me a newfound perspective on her words, and they resonate even more heavily than they did when I first read them.

FESTIVAL PERFORMERS

Katherine Altobello, mezzo-soprano	Elizabeth McNutt, flute
Lea Baumert-Patterson, flute	Annalea Milligan, bassoon
James Boldin, horn	Gustavo Miranda, percussion
Theresa Bridges, oboe	Mel Mobley, percussion
Michael Capone, viola	Oliver Molina, percussion
Catherine Chen, viola	Joe W. Moore III, percussion
Paul Christopher, cello	Martha Muehleisen, violin
Benjamin Cold, saxophone	Kourtney Newton, cello
Trevor Davis, clarinet & saxophone	Tim O'Brien, orator
Mia Detwiler, violin	Richard Seiler, piano
Luke Ellard, clarinet	Jung-Won Shin, piano
Chris Heidenreich, conductor	Tania Tachkova, piano
Scot Humes, clarinet	Eduard Teregulov, cello
Megan Ihnen, mezzo-soprano	Diana Thacher, piano
Kathryn Irwin, percussion	Alan Theisen, saxophone
Justin Kujawski, bass	Lisa Withers, piano
Gregory Lyons, percussion	Claire Vangelisti, soprano

BLACK BAYOU COMPOSITION AWARD JUDGES

Alan Goldspiel, Martha Muehleisen

FESTIVAL SELECTION COMMITTEE

James Boldin, Lea Baumert-Patterson, Paul Christopher, Trevor Davis, Scot Humes, Kathryn Irwin, Megan Ihnen, Gregory Lyons, Annalea Milligan, Mel Mobley, Joe Moore III, Martha Muehleisen, Richard Seiler, Eric Siereveld, Tania Tachkova, Claire Vangelisti

BOARD OF DIRECTORS

Mel Mobley, Gregory Lyons, Ayesha Casie Chetty, Trevor Davis, Jeremi Edwards, Mara Gibson, Joseph Ham, Scot Humes, Joe W. Moore III, Eric Siereveld, Sarah Talmage, Claire Vangelisti

PRESENTATION MODERATORS

Jana Giles, Jesse Kinne

ASSISTANT TO THE COORDINATORS

Sarah Talmage, Dayne Armstrong, Ty Blankenship

COMPOSER BIOGRAPHIES

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston where he has taught courses in music theory and composition since 1988. He served as acting chair of the Texas Southern University Music department from March 1 to August 31, 2020. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). He has received commissions from The McCormick Percussion Group, The McCormick Duo, The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, Louisiana State University Percussion Ensemble, EOS Flute and Guitar Duo, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D'Addario Woodwinds. Daniel Adams is the composer of numerous published musical compositions and the author of many articles and reviews on various topics related to Twentieth Century percussion music, musical pedagogy, and the music of Texas. His book entitled *The Solo Snare Drum* was published by Honey Rock in 2000. He is also the author of two entries published in the 2009 *Oxford Encyclopedia of African-American History 1896 to the Present* and has authored a revision of the *Miami, Florida* entry for the New Grove Dictionary of American Music (2013). He has served as a panelist and lecturer, both nationally and internationally, on topics ranging from music composition and pedagogy to faculty governance. In 2011 he presented a composition Master Class at Ewha University in Seoul, South Korea. Daniel Adams' music has been performed throughout the United States and in Spain, Germany, Belgium, Sweden, Turkey, Costa Rica, Argentina, Finland, Canada, and South Korea. His music is recorded on Navona, Capstone, Ravello, Summit, Albany, Potenza Records, and Phasma-Music.

Jeff Albert is a [musician](#), music technologist, and educator. He is an Associate Professor and the RosaMary Distinguished Professor in Music in the College of Music and Media at Loyola University New Orleans. In May of 2013, he became the first graduate of the PhD program in Experimental Music and Digital Media at Louisiana State University, where his teachers included Stephen David Beck and Jesse Allison, and he was a founding member of the Laptop Orchestra of Louisiana (LOLs). He also holds degrees from Loyola University – New Orleans, where he studied with Dick Erb and John Mahoney, and the University of New Orleans, where he studied jazz with Ellis Marsalis, Harold Battiste, Ed Petersen, and Steve Masakowski. He has also served on the faculty of Xavier University of Louisiana and the University of New Orleans. Jeff's areas of research include improvisation, performance paradigms for live computer music, and audio pedagogy. Jeff has given presentations at the conferences of the Society for ElectroAcoustic Music in the United States, the Symposium for Laptop Ensembles and Orchestras, the International Society for Improvised Music, the

Guelph Jazz Festival Colloquium, and the inaugural Symposium on Integrated Composition Improvisation and Technology. His article “Improvisation as Tool and Intention: Organizational Approaches in Laptop Orchestras and Their Effect on Personal Musical Practices” was published December of 2012 in *Critical Studies in Improvisation/Études critiques en improvisation*. Most of Jeff’s compositions are for his jazz groups or electronics with or without real time human performers. His works have been performed by the New Orleans New Music Ensemble and Versipel New Music, and in recital by Matthew Wright and Alexandria Smith. Jeff Albert leads a bit of a double life as a trombonist. He is an improviser and creative musician who draws on the jazz tradition, and he is a working professional who plays just about any type of music that uses trombone or bass trombone. He relishes both roles: artist and craftsman.

Dr. **Stephen Beck** received his Ph.D. in music composition and theory from the University of California, Los Angeles, in 1988, and held a Fulbright Fellowship in 1985-86 where he was a researcher at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, France. His current research includes sound diffusion systems, high-density loudspeaker arrays, high-performance computing applications in music, and music across networks.

Paul Berlinsky (b. 1994) is a composer and sound artist whose music investigates the intangible space between tone and noise, metaphor and real. His music explores collective memories and the stories they tell, often looking to the natural world and how we connect to it. He writes music for a vast range of performing forces, from acoustic to electronic and solo to orchestral. His music has been performed and recorded by musicians and ensembles around the country including [Hub New Music](#), [Transient Canvas](#), [Plaza Winds](#), Florida Gulf Coast University Wind Orchestra, and soloist [Gözde Çakır](#) (flute). Over the course of his career, Berlinsky has received honors and awards for his work, including a 2021 and 2022 ASCAP Morton Gould Young Composer Award, with the panel recognizing him with the 2021 Leo Kaplan Award, first prize in the 2019 [Arnold Salop Memorial Competition](#), and an appointment as the 2019 composer in residence with wind quintet Plaza Winds. Berlinsky has recently finished his master’s degree in music composition from the University of Missouri-Kansas City, where he studied with [Chen Yi](#), [Zhou Long](#), [Paul Rudy](#), and [Yotam Haber](#). During his time at UMKC, he was also able to take lessons with composers [Anthony R. Green](#), [Amy Williams](#), [Evan Chambers](#), and [Ingrid Stölzel](#). He holds an undergraduate degree in music education from Florida Gulf Coast University, where he began to study composition with [Jason Bahr](#) and [Shawn Allison](#).

Continuously exploring the myriad ways that music intersects with science, nature, and the human world, **Kari Besharse’s** compositional output spans various facets within the field of contemporary music, fully engaging new

technological resources as well as traditional instruments and ensembles. Her works, which incorporate sounds from acoustic instruments, found objects, the natural world, and sound synthesis, are often generated from a group of sonic objects or material archetypes that are subjected to processes inspired by nature, physics and computer music. Kari was awarded the Bourges Residence Prize for her electroacoustic work *Small Things* and has received additional honors from the Tuscaloosa New Music Collective, Look and Listen Festival, the ASCAP Young Composers Competition, and the INMC Competition.

Originally from Bordeaux, **Jean-Patrick Besingrand** (b. 1985) is a French composer and musicologist based in Washington DC and New York. From his formative years as a keyboardist and guitarist in rock and heavy metal bands, Jean-Patrick has kept a particular interest for noise and distortion. In his music, he seeks to combine these timbral interests with an extended conception of silence and other absences in order to create contrasting and evolving sonic landscapes. As a composer he received several awards and recognition in France and abroad. His music has been performed by ensembles such as the Orchestre National Bordeaux-Aquitaine, Court-Circuit, Dal Niente, Linéa, Les Percussions de Strasbourg, Klangforum Wien, Mivos Quartet, JACK Quartet, Molinari Quartet, Platypus, Barcelona Modern Ensemble, Quince, Moscow Contemporary Music Ensemble, Meitar Ensemble, Suono Giallo, and Mise-En. Jean-Patrick's music has also been performed by many soloists, notably Pierre Dutrieu, Yumi Suehiro, Aurélienne Brauner, Geoffrey Deibel, Carla Rees, Mamiko Someda, Thomas Piercy, Remi Miura, and Reison Kuroda. His music was featured at festivals such as Festival Musica (France), Voix Nouvelles Royaumont (France), Shanghai New Music Week (China), St. Petersburg International New Music Festival (Russia), OutHear New Music Week (Greece), Barcelona Modern Festival (Spain), IlSuono Contemporary Music Week (Italy), Mixtúr (Spain), CEME (Israel), Thailand International Composition Festival (Thailand), Tokyo Media Interaction (Japan), and Red Note (USA), among others. Jean-Patrick holds a Master of Arts in Musicology from the University of Bordeaux, and diplomas in Analysis, Harmony, Counterpoint, Fugue, Composition, and Soundpainting from the Bordeaux Conservatory where he notably studied composition under Jean-Louis Agobet. He also holds an Advanced Certificate in Composition from Carnegie Mellon University where he studied under Leonardo Balada. Currently Jean-Patrick is a PhD candidate in composition at The Graduate Center, CUNY under Professor Jason Eckardt. Jean-Patrick serves as Co-Artistic Director of Composers' Collective Tesselat. His scores are published by Artchipel and Babelscores.

Hong Kong-American composer **Chin Ting CHAN** has been a fellow and guest composer at festivals such as IRCAM's ManiFeste, ISCM World Music Days Festival, and UNESCO International Rostrum of Composers. He has worked with ensembles such as City Chamber Orchestra of Hong Kong, Ensemble

intercontemporain (France), Ensemble Metamorphosis (Serbia), Ensemble Signal (U.S.), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and New York New Music Ensemble, with performances in more than twenty countries. His recordings appear in more than fifteen albums, and his scores are published through BabelScores and Universal Edition. He is currently an Assistant Professor of Music Composition at Ball State University. He holds a D.M.A. degree from the University of Missouri–Kansas City, as well as degrees from Bowling Green State University and San José State University.

Cory Diane is a composer, improviser and researcher who lives in New Orleans, Louisiana. They recently graduated from Tulane with an MA in Music Composition. Their work in composition and acoustic ecology has been recognized recently by Studio in the Woods, as well as the New Orleans Center for the Gulf South. They were recently named a Fromm Fellow with the Composers Conference, and are currently working on a new piece for chamber ensemble to be premiered this summer. Clementine Hartman is a fourth-generation Jewish musician and composer from New Orleans. Peter Johnson Bowling is a multi-instrumentalist improviser, composer, collaborator, and music technologist based in New Orleans.

Dr. **Jeremi W. Edwards** is a Louisiana native, Graduate from McNeese State University with a bachelor's degree in Music Education. Dr. Edwards then graduated from the University of Louisiana at Lafayette, with a Master of Music in Theory and Composition where he studied composition with Dr. Quincy Hilliard. Dr. Edwards has recently completed his PhD in Music Composition program at the Louisiana State University in the studio of Dr. Mara Gibson. Dr. Edwards's Music is a synthesis of his love for neo-classical textures and an impressionistic harmonic textures. Dr. Jeremi W. Edwards is an Alumni of Kappa Kappa Psi and Phi Mu Alpha Sinfonia. Dr. Edwards has recently joined the Arts advisory board for the Cultural Noir Theater Company in San Diego California. As Well as The Board of Directors for the New Music on the Bayou New Music Festival based in Monroe Louisiana. Dr. Edwards is Currently the Assistant Professor of Music Theory and Composition at McNeese State University in Lake Charles Louisiana.

astrid hubbard flynn (b. 1999, they/them) is an autistic, nonbinary, white settler descended from Irish ancestors, living on Dakota land in so-called Saint Paul, Minnesota. They can be found putting musical notes, text, and graphics on pages, and performing with flute, voice, and self-made instruments that often incorporate stethoscopes as microphones. astrid likes to present their work at small venues in the Twin Cities area, and they currently have ongoing collaborations with Ivan Cunningham and Ryann Daisy Swimmer. Throughout their work and life, astrid is interested in healing, facilitating collaborations, and inventing alternative worlds. In 2022, astrid received a B.A. in Music from Brown

University, where they studied composition with Wang Lu, Kristina Warren, Shawn Jaeger and Eric Nathan, co-organized concerts of student music, and designed and facilitated discussion sections on popular music. Outside Brown, they have also studied with Libby Larsen, Abbie Betinis and Edie Hill. Their work has been performed by Bent Frequency, the Kukuruz Quartet, YarnWire and Zeitgeist, and presented by IntCE's Ensemble Evolution, Fresh Squeezed Opera, zFestival, the Source Song Festival, and the Atlantic Music Festival.

Maxwell Franko is a composer and sound designer currently living in Austin, Texas. Through his work with performance ensembles, independent film, live-theater, and other multimedia performance, Max blends instrument techniques with electronics that typically reference ideas from popular culture and human experience. His ensemble work explores narratives, everyday sounds as references and the blending of instruments and audio production techniques. Similarly, in his collaborative and multimedia work, he aims to find the line where the sounds surrounding a story can influence the music and vice versa. One recent project was [Petrificationology](#), a site-specific theater and sound installation performance in the Texas Memorial Museum of Austin, Texas capturing themes of deep time and the complications of museums as institutions. Originally from Youngstown, Ohio, Max works remotely with the [Legacy Scoring Orchestra](#) for all recording purposes. Max has worked with performing ensembles like the [Unheard-of Ensemble](#) in New York, NY, [Line Upon Line Percussion](#) of Austin, TX, and cellist Eduard Teregulov. He has also participated in events like the [Atlantic Music Festival](#), the [Collaborative Composition Initiative](#), [NYU Summer Screen Scoring Workshop](#), and [Electric LaTex](#), electronic music from Louisiana and Texas composers.

Among other things, composer, sound sculptor, and systems artist **Louise Fristensky** (b. 1987) creates works focused along the micro-refractions of reality's pointillistic network of personally-aggregated and mutually agreed-upon mythologies; the places where the air tastes of electricity. Current and recent projects include to swim in air: an in-progress modular extractable system of intermedial works connected by a sub/conscious structure of perceptual exploration, and False Landscapes: an evening length experimental video and audio work traveling the beautiful unreality of internal spaces, their intricacies and world-growths, and the self-sustained logic which maintains their construction. Their generative variable-rate installation to love a mountain made of walls immerses and intentionally edges the audience into realms of overwhelm, discomfort and suffusion, from which the audience is intended & invited to excuse themselves as needed. Her auto-performative work Shit Time Machine – first version installed May 2018: continuously in development – uses Nostalgitex activated within the time machine chamber to transport the participant to the temporal location of their divining. In Shared Waters – installed Dec 2019, a bass transducer is used to vibrate the waters in both a

provided conductor bowl and within the submerged hand and wrist of the participant. Seeking out waves of timbral connective tissue and contrast clouds to guide both their solo and collaborative treks through sound as an improviser, multi-non-instrumentalist, poet, producer, and curator, Louise's work continues to travel a variety of conceptual models, generally regarding ideas of the unreality of shared experiences and nostalgia.

Composer **Mara Gibson** is originally from Charlottesville, VA, graduated from Bennington College, and completed her Ph.D. at SUNY Buffalo. She has received grants and honors from the American Composer's Forum, the Banff Center, Louisiana Division of the Arts, ArtsKC, Meet the Composer, the Kansas Arts Commission, the National Endowment for the Arts, the International Bass Society, ASCAP, the John Hendrick Memorial Commission, Virginia Center for Creative Arts, the MacDowell Colony and Yale University. Internationally renowned ensembles and soloists perform her music throughout the United States, Canada, South America, Asia, and Europe. Dr. Gibson has had performances of her works at prestigious festivals and universities around the country and the world, most notably the Bowling Green New Music Festival (Ohio), Amici Della Musica (Udine, Italy), University of Melbourne (Australia), Thailand International Composition Festival (performances in multiple consecutive years), Reaktorhallen (Stockholm, Sweden), Daegu International Computer Music Festival (Korea) and the Beijing Modern Music Festival. Dr. Gibson has taught at the UMKC Conservatory as Associate Professor where she was the founder of the UMKC Composition Workshop and co-director/founder of ArtSounds. Starting fall 2017, she joined the faculty of Louisiana State University where she is currently Associate Professor of Composition and Area Head with tenure. Mara released her first compilation CD Artifacts May 2015, with her second CD Skyborn released in November 2017 and in 2020, she was selected through PARMA Recordings for their recording project with the Athens Philharmonic Orchestra with Secret Sky (Prisma V). Her compositions span numerous media, from chamber and solo works to electroacoustic music and a collection of works that combine video, electronic music and live performance. In her most recent work she incorporates extra-musical materials into vocal and instrumental performance, and integrates increasingly challenging subject matter with effective (and often unusual) instrumental and vocal delivery styles; these techniques extend performance practice and portray strong emotional content that defines the heart of her overall concept — the arc of the musical and theatrical development. Recently, she completed her bassoon concerto, Escher Keys (2021) which is gaining recognition by the American Prize in two categories, funded through a Louisiana Board of Regents (ATLAS grant). During her sabbatical (fall 2023) she will be working on her first opera at the prestigious Moulin a Nef in Auvillar, France.

Travis Hahn (b. 2005) is a composer and tubist based in State College, PA. He has written in a variety of genres and styles which primarily explore a mix of 20th and 21st-century compositional systems and techniques with a focus on examining and implementing modern-era phenomenological concepts. These range from numerical analysis coupled with absurdism to combinatorics and humanist hegemony. However, he sometimes delves into contemporary psychoanalysis for a metaphorical underpinning—such as the concept of splitting and narcissistic personality disorder. Travis has composed for several Penn State performers including the flutist Maria D’Alessandro, tubist Caiden Flowers, and euphonist Isabella Landis. The two works for Flowers and D’Alessandro, *Carmen erga meus Carus* and *Callosus manus de Divus*, respectively, are set to be premiered at the university in the near future. Travis’s other recent compositions are *Insania* for symphonic band, *Meaningless Mesh* for woodwind quintet, and *Silva* for indeterminate instrumentation. Travis was selected for the 2023 New Music on the Bayou Festival and the 2023 Longy Divergent Composition Studio summer festival where he will compose a piece for the *loadbang* ensemble. He is currently pursuing a B.M. in composition at Penn State where he studies with Baljinder Sekhon, II.

Westly Heflin is a Percussionist and Composer from Louisiana. He received his bachelor's degree in Music Theory and Composition from the University of Louisiana at Monroe while also studying percussion and voice. While working on his bachelor's, he served as a volunteer from 2018-2022 for the Northeast Louisiana regional New Music on the Bayou Festival, hosted by ULM and Louisiana Tech University. His percussion teachers include Larry Anderson, Mel Mobley, and Joe W. Moore III. His composition teachers/mentors include Mel Mobley and Joe W. Moore III. Westly's compositions tend to follow systematic/aleatoric processes as well as other contemporary techniques that give performers the freedom to treat specific phrasing with their own interpretation. Much of his inspiration comes from 20th Century compositions combined with his familiarity of the pop genre in modern music. As a composer, he finds that the broad differences between these two genres open up a large realm of possibilities when creating New Music. Westly's pieces have been performed by both colleagues as well as University faculty at both recitals and festivals. One of his solo works titled, *Cardamon's Playground*, received recognition by the Southeastern Composer's League for receiving second place in the Southeastern Composer's League Composition Contest for Undergraduate students for the year of 2022. As both an ensemble and solo performer, Westly performs with the Monroe Symphony Orchestra, as well as the Monroe Strauss Theater in the pit orchestra.

Oswald Huynh is a composer whose works navigate Vietnamese aesthetics and tradition, language and translation, and the relationship between heritage and identity. Huynh writes music that explores timbre and texture to create

evocative soundscapes rooted in storytelling, culture, and memory. His orchestral work *Gia Đình* calls to these ideas by exploring the impact of intergenerational trauma, cultural inheritance, and what is lost between eras. Huynh's latest work for orchestra, *Beauty despite daylight*, draws musical inspiration from *ru con*—traditional Vietnamese lullabies—and engages with themes of home, kinship, and isolation. As a composer, Huynh has been commissioned, premiered, and performed by artists such as the [St. Louis Symphony Orchestra](#), [Alarm Will Sound](#), [American Composers Orchestra](#), [Illinois Philharmonic Orchestra](#), [Pacific Chamber Orchestra](#), [Akropolis Reed Quintet](#), [Tacet\(i\) Ensemble](#), [\[Switch~ Ensemble\]](#), [Del Sol String Quartet](#), [Fear No Music](#), [deaf rabbit duo](#), percussionist [Payton MacDonald](#), composer/clarinetist [Yoshiaki Onishi](#), and saxophonist Leo Schlaifer. Huynh's music has been presented at the Copland House, SONic Festival, Mizzou International Composers Festival, Bay View Music Festival, New Music on the Bayou Festival, Powell Hall, Bangkok Art and Culture Centre, International Composition Institute of Thailand, Arts Letters & Numbers, Ear Taxi Festival, Constellation, Oregon Bach Festival, Northwestern University New Music Conference, The Sheldon Concert Hall, and Wintergreen Music Festival, among others. He is the winner of the Musiq Emerging Composer Commission (2022), IPO Classical Evolve Composer Competition (2022), Black Bayou Composition Award (2022), Rena J. Ratte Memorial Award (2019), and has received recognition from the American Composers Orchestra, New York Youth Symphony, Society of Composers, and Pacific Chamber Orchestra. Huynh will serve as the [Composer-in-Residence with the Illinois Philharmonic Orchestra](#) for their 2023/24 season.

Derek M. Jenkins (b. 1986, Frankfurt am Main, Germany) is an American composer, whose music has been performed throughout the United States, Europe, and Canada by ensembles and performers including the Dubuque Symphony Orchestra; the Fountain City Brass Band; the Dresdner Bläserphilharmonie; the Czech National Concert Band; the Seattle Wind Symphony; the U.S. Army Materiel Command Band; university bands and wind ensembles in Arizona, Arkansas, Florida, Iowa, Kansas, Kentucky, Michigan, Missouri, New York, South Carolina, Tennessee, Texas, and Wisconsin; the Youth Symphony of Kansas City Symphony Orchestra; Free State Brass Band; Diamond Brass Band; Mid America Freedom Band; the Carinthia, Joseph Wytko, and Saxophilia Saxophone Quartets; Ensemble for These Times; Songeaters; Washington Square Winds; saxophonists Randall Hall, Gilbert Sabitzer, Michael Shults, and Joseph Wytko; trombonist Bruce Faske; and honor bands and orchestras around the country. In 2022, Jenkins won first prize in the Dresdner Bläserphilharmonie's Winds Composition Contest Saxony I Edition with his composition, [We Seven](#), and his piece, [Rock Bottom](#), won first place in the 3rd Annual International WASBE Composition Contest. [We Seven](#) also won the 2016 American Prize in Composition and in 2012, [Eosphorus: The Morning Star](#), was

selected as a winner of the National Band Association's Young Composer Mentor Project. Jenkins has received additional recognition from MMTA/MTNA, the Missouri State University Composition Festival, Petrichor Records, Red Note New Music Festival, MACRO, the UMKC Conservatory, the UMKC School of Graduate Studies, ASCAP, the Harry S. Truman Good Neighbor Award Foundation, and at conferences and festivals across the U.S. and abroad, including the Midwest Clinic, the WASBE International Conference, Brass in Concert, the International Trombone Festival, CBDNA Divisional Conferences, SCI National and Regional Conferences, the USF New-Music Festival and Symposium, the LGBA National Conference, the NASA Biennial National Conference, the Florida State University Biennial Festival of Music, the Ball State University Festival of New Music, and CMS Regional Conferences. Recent commissions have come from a consortium including bands at Wichita State University, Arizona State University, Arkansas State University, Case Western Reserve University, and University of Tennessee at Martin; the Dubuque Symphony Orchestra; the National Youth Brass Band of America; the Arkansas State University Concert Choir; trombonist Bruce Faske; and trumpeter Nairam Simoes among others.

The music of composer **Matthew Kennedy** (b. 1987) contains disarming simplicity, often seeking out dark places with an uninhibited wonder and spirit of exploration. His work has been performed on five continents and received critical acclaim including honors and commissions from ASCAP, BMI, Opera on Tap, Boston Musica Viva, Hartford Opera Theater, bassist Robert Black, Dynamic Music Festival at NYU, as well as residencies at Marble House Project (VT), Atlantic Center for the Arts (FL), Hambidge Center (GA), Crosshatch Center for Art and Ecology (MI), The Horned Dorset Artist Colony (NY), Soaring Gardens Artist's Retreat (PA), and the Mayapple Center for the Arts and Humanities (CT). Recent activities include performances and lectures at New Music on the Bayou, Bowling Green New Music Festival, Indiana State University Contemporary Music Festival, New Music Gathering at Boston Conservatory, Duke University, University of Virginia, Kent State University, Constantinides New Music Ensemble (LSU), Florida Flute Association, Northwestern University New Music Conference, Fresh Inc. Festival, Tampa Homegrown Concert Series, and the North American Saxophone Alliance International Conference. His works are published through [Just a Theory Press](#). Recently his [Theme + 4 Brief Variants](#) (2009, rev. 2015) was selected for publication in [NewMusicShelf's Anthology of New Music: Solo Piano Vol. 1](#). Recordings of his work have been published by [Parma Recordings](#), [Soundset Recordings](#), and Ink & Coda Journal. Matthew holds degrees from The Hartt School (DMA), Butler University (MM), and Anderson University (BA), where his primary teachers have included Michael Schelle, Robert Carl, Larry Alan Smith, Elizabeth Brown, and Manuel Sosa. Recently his work as digital music engraver has received national recognition, being published in Indiana Theory Review ("Keeping Time in Mozart's Eine kleine Gigue, K.574" by Ira Braus) as well as presented at the 2015

Chicago Midwest Band and Orchestra Clinic (“Sacred Spaces: Teaching Children to Create Music” presented by Glen Adsit and Michael Colgrass). Matthew is currently the Assistant Professor of Composition and Theory at Heidelberg University, having previously taught at University of South Florida and The Hartt School. He currently resides in Tiffin, Ohio with his wife, studio artist Erin Kennedy, and four children.

A native of rural Colorado, **Leanna Kirchoff** writes vocal and instrumental chamber music, choral music, musicals and opera. Her music has been performed in concerts at Carnegie Hall, NY; The International Congress of Voice Teachers; the National Opera Association convention, NC; the 9th New London Wind Festival, UK; the Ernest Bloch Festival, OR; the Chamber Music Conference, VT; Stages Theatre Company, MN; and the American Choral Directors Association conference, MO. Kirchoff’s career has been highlighted with awards for her choral music and staged works. Her chamber opera, *The Clever Artifice of Harriet and Margaret* won the 2014-2016 National Opera Association chamber opera competition. The opera was performed at the 2016 NOA convention by Indiana Wesleyan University opera department. *Clever Artifice* has also been performed at Missouri State University, the Minnesota Fringe Festival, the University of Colorado, and by Gateway Opera in St. Louis. Kirchoff, in collaboration with librettist Rachel J. Peters, has been awarded Opera America’s Discovery Grant in 2018 for the development of *Friday After Friday*, a chamber opera dramatizing violence and poverty in present-day war-torn Syria. Kirchoff received the Sorel Medallion, an international choral composition prize for her choral piece, *Meciendo*. The award culminated in a performance at Carnegie’s Zankel Hall by New York-based Voices of Ascension. Kirchoff has also held an American Composers Forum Faith Partners Residency, composing choral pieces for Boston area Temple Emanuel Synagogue and Twelfth Baptist Church.

Expanding upon her work as a composer, Kirchoff has created visuals for *A Recurrent Dream While Driving West Near Sand Creek*, a recent audio-visual piece with composer Chris Malloy on the topic of the Sand Creek Massacre. The piece has been showcased at the International Computer Music Conference in Daegu, South Korea, the International Congress of Science and Music Technology in Buenos Aires, Argentina and the Sangre de Cristo Arts Center (Pueblo, Colorado) in spring 2018 for the exhibition, “Representing the West: A New Frontier.” Kirchoff holds a doctorate degree in composition from the University of Colorado. She has been a composition fellow at the John Duffy Institute, the Ernest Bloch Festival, the Rural America New Music Festival, and the Chamber Music Conference and Composers Forum of the East. She is a faculty member at the University of Denver where she teaches composition seminar and directs the Lamont Composers Concert series.

Steven Landis is an Adjunct Instructor at [The University of North Carolina at Greensboro](#) and he serves as instructor of double bass and composition at

the [Music Academy of North Carolina](#). He is also a founding member and bassist of the [Winnfield Quartet](#) and a section member of [The Raleigh Symphony Orchestra](#). As a composer, Steven works with many mediums including solo instrumental, mixed chamber groups, large ensembles, digital and mixed media, and film and theater. Steven has held residencies at the Millay Colony, the Virginia Center for Creative Arts, and Wildacres Artist Retreat. Steven earned his DMA in Composition at The University of Missouri-Kansas City Conservatory, a MM in Composition from The University of North Carolina at Greensboro, and a MM in Double Bass Performance and a BM in Composition from The University of Florida.

Paul Eddison Lewis has composed a variety of works ranging from electronic music to pieces for large ensemble. In 2014, Lewis' work *The Ninth Gate* was honored with the BMI Student Composer Award. Lewis' involvement in electro-acoustic music has resulted in works for fixed media and works for live instrument and electronics. In 2019, Lewis' work was commissioned from the Tampa City Ballet in the production of "7th Avenue in Ybor," which has been featured on Good Day Tampa Bay, Bay News 9, Ybor MainStage Theater and the Palladium. Paul holds a BM in composition from the University of South Florida where his composition teacher was Baljinder Sekhon. He has also participated in masterclasses with composers including Stuart Saunders Smith, Hilary Tann, David Lipton, Robert Morris, Michael Schelle and Yotam Haber. He was selected as the featured student composer in the USF student showcase concert for the NASM committees visit to USF. In addition to his compositional achievements, Lewis is also an active music performer with experience playing contrabass with the USF Symphony Orchestra under the direction of William Wiedrich and the Mostly Pops Orchestra under the direction of Robert Romanski. Lewis currently resides in his hometown Dade City, Florida.

Stephen Lilly is a composer, performer, audio engineer, poet, and amateur accountant. His music ranges from "just dark" and "so demanding on the listener" (*The Retriever*) to "really more 'performance art'...the sort of thing you are very glad to have experienced without necessarily wanting to revisit it" (*The Washington Post*). Stephen has degrees from the University of Idaho (composition/bass performance) and the University of Maryland (composition). He also spent a year studying electroacoustic music at the Institute of Sonology in The Hague. His work ranges from abstract and microtonal to theatrical and satiric; he mostly composes chamber music for friends and friends of friends as well as fixed media works for nobody in particular. His writings on contemporary experimental music have been published in *Organised Sound*, *Performance Research*, *Perspectives of New Music*, and *Computer Music Journal*. Recordings of his compositions have been released by SEAMUS, the Society of Composers Inc., C7 Music and the [New Mexico Contemporary Ensemble](#), while recordings he has engineered have been released on Neuma, Navona, and Albany Records.

On a final note, Stephen used to teach but now just lives in DC, where he continues to compose and perform.

James May (b. 1994, Pittsburgh) is a composer, improviser, teacher, and writer based in New Orleans. His work explores texture and space, particularly using extended vocal technique, improvisation, listening environments, electronics, and references to literature. As a conductor and performer, he's a champion of contemporary and experimental music. He is a member of Versipel New Music and teaches courses in music technology at Tulane University. James' has collaborated on performances and recordings with Chamber Choir Ireland and Paul Hillier, Stephanie Lamprea, Will Yager, Jamie Monck, JACK Quartet, Echéa Quartet, the San Francisco Choral Artists, Longleash, and the University of Louisville Orchestra and Collegiate Chorale. He was the winner of the 2019 Seán Ó Riada Composition Contest, the 2019 West Cork Chamber Music Festival Contest, and the San Francisco Choral Artists' 2017 New Voices Project. His work has also been programmed and recognized by Birdfoot Festival, BRACE New Music Choir, New Music on the Bayou, and the Institute for Choral Creativity. James was one of 12 recipients of the 2018-19 George J. Mitchell Scholarship, funding an MA in Experimental Sound Practice at University College Cork where he studied with John Godfrey, Jeff Weeter, and Karen Power. He previously studied with Steve Rouse and Kimcherie Lloyd as a Bomhard Fellow at the University of Louisville, and Jack Gallagher and Lisa Wong at The College of Wooster.

A native of Texas, **Mel Mobley** currently resides in Monroe, Louisiana. As composer, conductor, performer, and advocate of new music, he has been part of numerous premieres and festivals around the country. He is a founder and coordinator of the New Music on the Bayou Festival that connects composers from around the world with the communities of north Louisiana. While frequently performing with the Monroe, Shreveport, and South Arkansas Symphonies, Mel is also heavily involved in contemporary chamber music including work with the Implosion Percussion Group, the NMB Percussion Group, and M2 – all groups that he served as a founding member. His current composition work focuses on the blending of speech and instrumental sound and the use of “collage poetry” developed from the mesostic procedures of John Cage. Dr. Mobley teaches at the University of Louisiana at Monroe and at several camps throughout Haiti in the summers. A member of ASCAP, NACUSA, the Southeastern Composers League, and the Percussive Arts Society, his music can be found on the Ansonica, Navona, and Revello labels. His most recent recording for orchestra, *Labored Breathing*, was released in June of 2021 on *Polarities Vol. 2* through Navona Records. More information can be found at melmobley.com.

Xavier Muzik is a producer and composer fascinated by the mechanisms used to ascribe essence to people, places, and things. He is concerned with how and why

these mechanisms present this attributed essence as an inherent and prescriptive quality. Xavier discovered the fluid, normative nature of such things through his experience with near-constant negotiations with race and identity as a Black, multiracial man: i.e., too Black for the white kids and too white for the Black kids. How can race be an essential biological function if the boundaries of which are in a state of constant flux? His compositional practice inspects and dissects his relationship to this assertion. Ultimately, Xavier believes that the power to synthesize meaning lies within the individual. Through his music, he seeks to define his purpose by challenging restrictive, normative societal structures. Xavier Muzik holds a Master's Degree in Music Composition with a Graduate Minor in Creative Community Development from the Mannes School of Music. He received his Undergraduate Degree in Music Composition from the California Institute of the Arts.

Masafumi Oda: Born in Saitama, Japan, in 1986. After learned arts learning in Seijo University, enrolled in Department of Philosophy, Sophia University. Having got master's degree by writing a master's thesis about Deleuze's philosophy. After graduated, crossing between academic philological studies and investigation of philosophically unique position of myself, and trying to output these results as performance, electronic music, digital video work, and recently, "Application Art". My definitive theme is "a multiplicity (multimedia) of radical duality". Treating software, hardware, digital, analog, abstract concept, concrete proper noun and so on completely flatly, then trying to reveal completely new "figure" of them via works and performances under the relationship between "continuity" and "discreteness". Playing electronic sounds as a member of "Empty-Action", an avantgarde musical unit produced by Koji Kawai. Collaborated with Ichi Ikeda, a worldwide Land-art artist, playing electronic sounds outdoors at Yakushima- island, Japan, on November 11th, 2017. This outdoor session was edited by myself and released as CD. Releasing first solo CD album on 2019, 2nd CD album on 2020. My audio-visual work "Nostalgia Mass" was selected at the 2019 ElectroAcousticMiniFest at Washington State University. My electro-acoustic work "Fragile Water" was selected at eviMus 6. Saarbrücker Tage für elektroakustische und visuelle Musik 2019. My audio-visual work "Hell of Light" was selected at Thailand New Music and Arts Symposium 2020. My electro-acoustic work "Laugh In Void II" was selected by NOUS RECORDS, a British label of contemporary music. My audio-visual work "Festival of Things-in-Themselves II" and "Festival of Things-in-Themselves III" are chosen as Finalists by Italian competition "Città di Udine" of Taukay Edizioni Musicali. My audio-visual work "the vulgar and the holy" was selected at The New York City Electroacoustic Music Festival 2021. My audio-visual work "the vulgar and the holy III" was chosen as a finalist at The Red Jasper Award and selected at Triennale Chikugo 2020 Public Offerings Exhibition "Digital Art Works"(Japan) and International Computer Music Conference 2021(Chile). My audio-visual work "Generating Scenic Beauty" was selected at Seoul

International Computer Music Festival 2021(Korea). My audio-visual work "Radical Duality II" took 3rd Prize at International Electronic Music Competition 2021 (China). My electro-acoustic work "from an ordinary tone" was selected at 5th Annual RESEARCH ON CONTEMPORARY COMPOSITION CONFERENCE (University of North Georgia). My audio-visual work "Radical Duality III" was selected at "Audiovisual Frontiers", hosted by University of California. My audio-visual work "from an ordinary tone" was selected at 7th Ryogoku Art Festival 2022(Japan). My audio-visual work "Radical Duality IV" became the winner of Penn State Living Music 2022, hosted by The Pennsylvania State University. My audio-visual work "Monster in Monster itself" and "Timeless City Sounds Rhythmic VIII" were selected and exhibited at "Form 2022", CICA museum(Korea). My audio-visual work "Psychedelic Circuit" was selected at 6th Annual RESEARCH ON CONTEMPORARY COMPOSITION CONFERENCE (University of North Georgia). My electro-acoustic work "Radical Duality V" was chosen as a finalist at International Electronic Music Competition 2022 (China). My electro-acoustic work "Noble Soul" was selected at CCMC 2023 (Japan). My audio-visual work "Digital Warmth III" was selected at [TURN UP Multimedia Festival 2023](#). [My audio-visual work "Digital Warmth" was selected at the 7th New Music on the Bayou Festival.](#) Participated in many international music and art festivals with music, audio-visual pieces, performances and paper presentations, in Belgium, China, Thailand, Argentina, Colombia, NY, and Japan. A member of ASCAP and Japanese Society for Electronic Music.

Norberto Oldrini was born in Milan in 1968 and is now living in Torrita di Siena (Tuscany, Italy). His music, composed for any kind of instrumentation, had more than 250 performances worldwide: New York, Chicago, San Francisco, London, Beijing, Buenos Aires, Berlin, Rome, Milan, Budapest, Belgrade, Munich, Manchester, Hartford, Colorado Springs, Knoxville, Monroe, Ruston, Enschede, Bologna, Montepulciano, and many other cities in the U.S., Italy, U.K., Germany, China, Argentina, Mexico, Hungary, Serbia, Portugal, Roumania, Libya, Slovenia, Bosnia, Belgium, the Netherlands, specially meeting dance and theatre. Founder and artistic director of the festival [Musica Prospettiva](#).

Composer **João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 70 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal

University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

After a relatively short career as a mechanical engineer, **Michael Pounds** turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. He specializes in computer music composition and collaborative intermedia projects. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. His music has been performed throughout the United States and in Canada, Mexico, England, Ireland, France, Spain, Austria, Slovenia, Korea, Australia and New Zealand. Recent performances include the International Computer Music Conference, the Society for Electro-Acoustic Music in the US National Conference, and the Toronto Electroacoustic Symposium. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. Michael was the Assistant Director of the Music Media Production program at Ball State University, where he taught composition, acoustics, music perception, recording and computer music.

Tim Reed was born in May of 1976 weighing 11 pounds and 9 ounces. During the following fifteen years, his weight steadily increased, reaching approximately 170 pounds in 1991. Tim's height also increased during this time, reaching 6 feet and 4 inches in 1991. Between 1991 and 2007 his height remained steady at 6 feet and 4 inches while his weight fluctuated between 165 and 210 pounds. Tim is currently 6 feet and 4 inches in height and weighs 175 pounds (April 2023). Tim is Professor of Music Theory/Composition and Music Department Chair at Manchester University (Indiana) and holds degrees from the University of Florida, Illinois State University and LaGrange College.

Timothy Roy composes music steeped in imagery and allusion, which often seeks to elicit a sense of time, place, and feeling. His music has been presented at such venues and events as the National Theater of Taipei, Music Biennale Zagreb, ZKM Karlsruhe, BEAST, Bowling Green New Music Festival, Toronto Electroacoustic Symposium, ICMC, and the International Electroacoustic Music Festival of Chile, "Ai-maako." He has received honors from the Salvatore Martirano Memorial Composition Award (1st Prize), ASCAP/SEAMUS Student Commission Award (1st Prize), Giga-Hertz Production Prize from ZKM (Honorable Mention), Prix Destellos (1st Prize), Città di Udine (Finalist), among others. Roy has taught composition, theory, and electroacoustic music at Western Michigan University and Rice University. He is currently completing a Doctor of Musical Arts degree from Rice University. Tim and his wife reside in Saint Paul, Minnesota, where he

is choirmaster and organist at the Church of Saint Peter Roman Catholic Community.

Composer and bassist **Alejandro Rutty** is best-known for his distinctive mix of South American styles, lyrical melodies, meticulous rhythmic detail, and exotic textures. His recent output includes solos, duos, trios and quartets for extended-range electric bass, which he performs by himself or with other bassists. Rutty's compositions and arrangements have been performed by the Minnesota Symphony Orchestra, Boston Modern Orchestra Project, Indianapolis Chamber Orchestra, National Symphony Orchestra of Argentina, National Symphony Orchestra of Brazil, Montevideo Philharmonic, Porto Alegre Symphony Orchestra and numerous chamber ensembles. Recordings of his music have been released by Navona, Capstone, Albany, Arizona University Recordings, and other labels. Alejandro Rutty is Professor of Music Composition at the University of North Carolina at Greensboro.

Philip Schuessler is a composer of solo, chamber, and large ensemble works as well as of electro-acoustic, folk, and experimental popular music. Recently awarded the Music Teachers National Association Distinguished Composer of the Year for his saxophone quartet Sunburst Carousel, Schuessler writes music that explores the intricacies of subtle, delicate timbres and dynamics through extended acoustic resources. Many world-renowned artists and ensembles have championed his music, including Yarn/Wire, Hypercube, Mantra Percussion Ensemble, Loadbang, Dither Guitar Quartet, Unheard-of//Ensemble, Duo Per Se, and Hub New Music. His works have been performed at numerous international festivals, conferences, residencies and workshops. Notable awards for his music come from Duo Fujin's Composition Competition; Random Access Music's Call for Scores; the International Cello Loft Competition; New Music USA; and the Bourges International Competition of Electroacoustic Music. His music is published by Pendula Music, Potenza Music, Murphy Music Press, Alia Music, TUX People's Music, and SCI Journal of Scores. Recordings of his compositions may be found on the Centaur, Curvepoint Media, Innova, Janus, and Capstone labels. He currently teaches music theory and composition at Southeastern Louisiana University and is Assistant Director and co-founder of the New Orleans-based contemporary arts organization Versipel New Music.

Praised by The New York Times for her "appealingly melancholic sound" and "entertaining array of distortion effects," **Alexandria Smith** is a [multimedia artist](#), [audio engineer](#), [scholar](#), trumpeter, and [educator](#) that enjoys working at the intersection of all these disciplines. Her creative practice and research interests focus on building, designing, theorizing, and performing with wearable electronics that translate embodied, biological data into interactive sonic and visual environments. To explore how electronic music is embodied through practice, she has been experimenting with ways to integrate biofeedback

training and sensor observation into her electronic music, build controllers that go beyond keyboards and drum pads, and perform with interactive visual environments. Her research in this interdisciplinary area was recently published in *Arcana Musicians on Musicians X* and presented at MOXsonic. Alexandria Smith is an Extraordinary Assistant Professor of Music Technology at Loyola New Orleans. She is currently a Ph.D. Candidate at the University of California, San Diego, and holds an M.M. and B.M. from Mannes the New School for Music. Alexandria is a Demonic Machines Artist.

The innovative and highly energetic music of **Rob Smith** is frequently performed throughout the United States and abroad. His music has received numerous awards, including those from the Aaron Copland House, ASCAP and the National Band Association. Commissions have come from the Texas Music Festival Orchestra, the New York Youth Symphony Chamber Music Program, the American Composers Forum (as a part of their Continental Harmony project) and several nationally renowned university wind ensembles, among others.

In 1997, he was the recipient of a Fulbright Grant to Australia, which led to a teaching position at the University of Wollongong in 1998. Currently, he teaches at the University of Houston's Moores School of Music where he is Associate Professor of Music Composition and director of the AURA Contemporary Ensemble. From 2003-2014 he served as one of the artistic directors of Musiq, a Houston-based contemporary chamber ensemble. Commercial recordings of his music are available by the Society for New Music (Syracuse, NY), the University of Houston and Rutgers University Wind Ensembles, saxophonist Jeremy Justeson, Austrian toy pianist Isabel Ettenauer, and the University of Houston and Texas Christian University Percussion Ensembles. Boosey & Hawkes, Carl Fischer, Southern Music, C-Alan Publications, TRN and Skitter Music Publications publish his music.

Cecilia Suhr is an intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano/bamboo flute), multimedia composer, interaction designer, painter, author, and improviser. She has won multiple awards in the field of visual art, music, interactive media, and academic research, including the MacArthur Foundation, Digital Media and Learning Research Grant Award (2012), Pauline Oliveros Award from the International Alliance from Women in Music (2022), American Prize (2023) for Virtual Performance currently under review as a "semi-finalist," (community div) Silver Medal Award from the International Cambridge Music Competition (2023), Bronze Medal Winner from the Global Music Awards (2022), Best of Competition Winner in Interactive Media and Emerging Technologies from the Broadcast Education Association, Festival of Media Arts Competition (2023), Saint Michael Achievement Medal from International Juried Fine Arts Competition, (2013), Honorable Mention in the Mixed Media Category from the New York City International Fine Art Contest held by Gateway Art Center NYC (2016), a People's Choice Award, Juried

Exhibition, Pop Revolution Gallery, Mason, OH (2015), Special Recognition Award from the International Abstracts Art Competition, Light Space & Time Online Art Gallery (2012). She was also selected for the 2022 Asia Culture Center (Gwangju, Korea) International Residency Award (had to decline due to timing). In 2021, she received Faculty Achievement in Scholarship and Artistic Distinction Award at Miami University Regional, OH. Crossing the boundaries between audience and performer, vision and sound, motion and stasis, digital and analog, seen and unseen reality, Cecilia's improvisational performance on the violin, cello, piano and bamboo flute and voice often interacts with live electronics and video or fixed media. Overall, her creative practice yields a unique combination of various mediums such as performance art, movement, video, installation, while an experimental improvisation/improvisation in an electro-acoustic style of music is the central element that anchors all mediums. She holds an M.A. from New York University in Media Ecology, a Ph.D. from Rutgers University in Media Studies, and a certificate of completion in audio-visual practice from the Center for Computer Research in Music and Acoustics at Stanford University. She is currently an Associate Professor of Humanities and Creative Arts and an Affiliate Professor of Art at Miami University Regionals, Ohio.

Alan Theisen (b. 4 October 1981) is a composer, saxophonist, author, and educator. His philosophy of creating and sharing new music with joyously unrestrained enthusiasm is evident in Theisen's multiple artistic endeavors. His compositions encompass a wide array of genres and instrumentation including chamber music, art song, solo piano, concerti, jazz, symphonies, pop song, improvisational music, and more. An active saxophonist, Theisen concertizes in classical recitals, gigs with jazz bands and musical theater productions, is half of the avant pop band MIATp, and premieres/records the music of fellow contemporary composers. As a music theorist, he specializes in the analysis and pedagogy of post-1900 classical music, presenting award-winning research on these topics at national and regional academic conferences. Theisen was a tenured Associate Professor of Music at Mars Hill University (North Carolina) where he coordinated the music theory/composition curriculum from 2011 to 2021 before he resigned to devote more time to composition and performance.

William Toutant was born in Worcester, Massachusetts. He received his BA and MA from The George Washington University and his Ph.D. in music theory and composition from Michigan State University. He joined the music faculty of California State University, Northridge in 1975. During the next 38 years he not only taught in the Department of Music, but he also served in a variety of administrative positions including Dean of the Mike Curb College of Arts, Media, and Communication. For eighteen years wrote and hosted the weekly radio program, "The KCSN Opera House." He became Professor Emeritus in May 2013. His music is available on North/South, Capstone, Centaur, Phasma, Ariel and Navona records. He lives in Los Angeles with his wife, Ligia Toutant.

Stephen Yip was born in Hong Kong and now living in U.S.A. He received his doctor of musical arts (D.M.A.) at Rice University and bachelor of fine arts (B.F.A.) at the Hong Kong Academy for Performing Arts. He has attended major music festivals including: Wellesley Composers Conference, Aspen Music Festival, International Summer Course for New Music Darmstadt, Asian Composers' League, ISCM World Music Days, Chinese Composers' Festival, Music X, June in Buffalo, IMPULS Ensemble Akademie, California E.A.R. Unit Composer Seminar, the 13th International Summer Program, Czech Republic, International Composers' Workshop, Luxembourg, the International Summer Course for New Music, Darmstadt, Germany, Wellesley Composers' Conference. Residencies include: the Atlantic Center for the Arts, Florida, Kimmel Harding Nelson Center for the Arts, Nebraska, Virginia Center for the Creative Arts, Yaddo Colony, NY and the MacDowell Colony, NH. Yip's works have been performed around the world and he has received several composition prizes, included "Earplay", "Salvatore Martirano Memorial Composition Award", "Taiwan Music Center International Composition Prize", "Robert Avalon Interantional Prize", "Singapore International Composition Competition for Chinese Orchestra", "Haifa International Composition Prize", First International EPICMUSIC Composition Prize, Italy, International Biennial composition competition, the Debussy Trio Music Foundation, Molinari Quartet's Third International Composition Competition, the St. Paul Chamber Orchestra Emerging, the ALEA III composition Competition, the fourth NACUSA Texas Composition Competition, the International Music Prize for Excellence in Composition 2010, by the National Academy of Music, Thessaloniki, Greece, and the 2010 Alvarez Chamber Orchestra Freestyle Composition Competition, London, England. His works have been performed by major ensembles and players such as Alarm Will Sound, Earplay New Music, Mivos String Quartet, New York New Music Ensemble, Great Noise Ensemble, North South Consonance, Brno Philharmonic Orchestra, inFLUX Duo, Windpipe Chinese Orchestra, Little Giant Chinese Orchestra, Hong Kong Chinese Orchestra, St. Paul Chamber Orchestra, Curious Chamber Players, TIMF Ensemble, Ensemble El Perro Andaluz, Hong Kong Sinfonietta, Singapore Chinese Orchestra, Avanti, Ensemble Kochi, Moscow New Music Ensemble, etc. Yip's works are recorded in the ERM-Media, PARMA, Capstone, North South recording, Ablaze records, ATMA Classique, and Beauport Classical labels. Yip is a member of the SCI, NACUSA, and ASCAP. Currently, he is on the music faculty at Houston Community College and works as a freelance composer.

Mark Zanter, a composer/performer, has received commissions from the UIUC Creative Music Orchestra, CU Symphony, the American Composers forum, the WV Commission on the Arts, WVMTA, Due East, Şölen Dikener, Rick Kurasz, Çetin Aydar, Ankara University Soloists, Lindsey Goodman, Trifecta!, Awea Duo and many others. He has appeared as a composer and performer on

NPR's Live at the Landmark, WILL, IPR, Second Sunday concerts, on WVPN *In Touch With The Arts*, is published by Les Productions d'OZ, Schott European American, and MJIC Music publishing, and his works have been performed nationally and internationally at festivals including, MUSIC X, *June in Buffalo*, *Soundscape* (Maccagno, Italy), NYCEMF, the Atlantic Center for the Arts, Seensound, MIUC (Melbourne, au), SEAMUS National Conference, *Echofluxx* (Prague, Czech Republic), Generative Art International, and 1º Festival Internacional de Música Contemporanea de Goiania (Goiania, Brasil), the Society of Composers National Conference, the National Flute Association International Convention, the Double Reed Society International Conference, the National Saxophone Alliance National Conference, the International Clarinet Association Clarinetfest, and the International Tuba Euphonium Conference. He is the recipient of grants/awards from The American Society of Composers and Publishers (ASCAP), The American Music Center (AMC), The American Composers Forum (ACF), Meet the Composer, The West Virginia Division of Culture and History, and WV Music Teachers Association, and his work for string orchestra, *Lament and dream* received Special Distinction in the ASCAP Rudolph Nissim Prize. This work and others are featured on Navona Records release entitled *Letters to a Young Poet*. Zanter's music has been issued on the Ablaze, Navona, and innova record labels. As a performer Dr. Zanter is equally at home performing standard repertoire, improvised music, and jazz and has appeared with the Huntington Symphony Orchestra, the Ohio Valley Orchestra, Sinfonia Da Camera, Anthony Braxton, Roscoe Mitchell, Leroy Jenkins, Vinko Globokar, George Lewis, Butch Morris, and Alphonse Mouzon. He has recorded with Deborah Richtmeyer, Vinko Globokar, and his recording of *Composition 165* with Anthony Braxton received special mention in Downbeat Magazine. Dr. Zanter's research interests include Algorithmic Composition, Structural Models for Improvisation, and Conduction® the music of Butch Morris. Mr. Zanter completed his A. Mus. D. in composition at the University of Illinois where he studied with, Salvatore Martirano, William Brooks, Paul Martin Zonn, and Erik Lund. He is Coordinator of Music Theory and Composition; and Distinguished Artist and Scholar at Marshall University, Huntington, WV.