



department of **music**
EASTERN ILLINOIS UNIVERSITY

NEMF2024@EIU

Napoleon Electronic Music Festival 2024

Concert 2

Tuesday, January 30, 2024, 5:00 p.m.
Doudna Fine Arts Center
Black Box Theater

Openings		Jung Hyun Lee
	Two Channel Audio	
Electric Dreamscape No. 3		Kevin Swenson
	Piano and Computer Matt Mason, piano	
Etude		Sever Tipei
	Two Channel Audio	
The King of Nothing		Ben Damann
	No Input Mixers	
Framework II		Wilyln Whiting
	Eight Channel Audio and Video	
can't		Mark Snyder
	Trumpet and Computer with Video Chris Scanlon, Trumpet	
If the Ocean Had Wings...		Wenbin Lyu
	Piano and Computer Shichao Zhang, piano	

Can't Take You Anywhere

Ralph Lewis

Cello and Computer
briar darling, cello

Gaslight

Mickie Wadsworth

Eight Channel Audio

Pa-Hay-Okee

Dylan Findley

Clarinet and Computer
Dylan Findley, clarinet

Openings Jung Hyun Lee

Like in drawings, a sound material not only exists in the moment but sometimes hints at the path it can be heading next. The direction is derived from very subtle traits of the sound—not only the texture, gestural aspect, degree of tension but also implied visuality and expectation generated from it. While working on my fixed media piece, *Openings*, I followed the invisible but tangible threads that the sound materials were organically engendering and chased the sonic sceneries that emerged afterward.

Born in Seoul, South Korea, **Jung Hyun Lee** is a Korean composer currently residing in the US. Her musical interest lies in forming delicately structured sonic illusions that stimulate senses to awaken uniquely in response to the temporal art. Lee's works have featured at events and conferences including SEAMUS, NYCEMF, CHIMEFest, Sound Spaces, ROCC, and the highSCORE Festival. She has attended masterclasses led by John Harbison and Kaija Saariaho. She is pursuing a DMA in Composition-Theory at the University of Illinois at Urbana-Champaign, where she also earned her Master of Music. She earned a Bachelor of Music in composition with honors from Yonsei University in Seoul, South Korea.

Electric Dreamscape No. 3 Kevin Swenson

In this piece I am beginning to explore generative musical forms. I wrote 25 fragments of music using a five note pitch-class set derived from the name Matt Mason, the performer for whom this work is composed. These 25 fragments are separated into five "primary moment groups". Each moment group contains five fragments respectively, and the fragments of each individual group were composed using a shared algorithmic process. In addition to the 25 fragments, there are three longer stretches of music that are intended to offset the episodic nature of the work.

These materials are stored in the computer and the piece's form is determined as a series of semi-random decisions by the machine in real time. The live effects applied to the piano are similarly chosen by the computer as the work unfolds. Thus, the piece is different every time that it is performed.

Kevin Swenson is a composer and performer from Yuba City, California. His recent work explores algorithmic techniques influenced by Pythagorean numerology, generative and interactive sound installations, and just intonation tuning. His music has been performed at the Splice Institute, the University of Nebraska Kearney New Music Festival, the Cazenovia Counterpoint Festival, and the 28/78 New Music Festival. He is currently a Ph.D. student in Music Composition at the University of Iowa. In addition to his studies, he is a teaching assistant in the department of Rhetoric.

Matt A. Mason is a composer, pianist, and educator from Lincoln Illinois whose work has been described as "brooding, tense," "heartbreaking," and brimming with "constellations of pitch and rhythm in a densely complex mesh." Matt's work as a composer draws deeply from his rural midwestern background, telling stories about queer visibility, nostalgia, social responsibility, and trauma. Matt is currently a Visiting Assistant Professor of Musicianship at Roosevelt University in Chicago, and holds a Bachelor's in Piano Performance and Pedagogy (Illinois Wesleyan), a Master's degree in Composition and Piano Performance (Butler University), and a Ph.D in Music Composition and Theory (University of Iowa). Matt has presented his research on gender performance in popular music at the Universities of Chicago, Kentucky, Iowa, and Oregon. Matt has worked with prestigious ensembles such as the JACK Quartet, Ensemble Dal Niente, Impulse Ensemble, Random Access Music, Hypercube, The Center for New Music, Out of the Box, and has participated in celebrated international projects such as 250 Piano Pieces for Beethoven, Songs from the Levant, Dances for Water, and Moments in this Time.

Etude Sever Tipei

Study for a larger project realized with DISSCO (Digital Instrument for Sound Synthesis and Composition) running on the Delta system at the National Center for Supercomputing Applications through an allocation from the Advanced Cyberinfrastructure Coordination Ecosystem: Services & Support (ACCESS) program, which is supported by National Science Foundation grants.

Sever Tipei was born in Bucharest, Romania, and immigrated to the United States in 1972. He holds degrees in composition and piano performance from the University of Michigan and Bucharest Conservatory. Tipei has taught between 1978 and 2021 at the University of Illinois at Urbana-Champaign School of Music. He continues to teach at the School of Information Sciences where he also directs the University of Illinois Computer Music Project. He is a Center Affiliate at the National Center for Supercomputing Applications.

Between 1993 and 2003 Tipei was also a visiting scientist at Argonne National Laboratory where he worked on the sonification of complex scientific data.

Most of his compositions were produced with software he designed: MP1 - a computer-assisted composition program first used in 1973, DIASS - for sound synthesis, and M4CAVE - software for the visualization of music in an immersive virtual environment. More recently, Tipei and his collaborators have developed DISSCO, software that unifies computer-assisted (algorithmic) composition and (additive) sound synthesis into a seamless process.

Tipei regards the computer as a collaborator whose skills and abilities complement those of the human artist. He sees the composition of music both as an experimental and a speculative endeavor that delivers a particular world view.

Benjamin Damann is a composer, percussionist, and music technologist. His works — inspired by probability, indeterminacy, improvisation, and the timbral manipulation of acoustic instruments through physical preparation and electroacoustic augmentation — have been performed throughout the United States and Europe.

He is devoted to realizing electronic, experimental, and graphical works for percussion as well as programming software to aid in the performance of such works. Benjamin holds a BM in percussion performance with a concentration in composition from Eastern Illinois University, an MM in Composition from Bowling Green State University, and is currently pursuing his PhD from the University of North Texas.

Framework II **Wilyln Whiting**

Framework II is composed of simple electronic sounds, created by waveguide opcodes in CSound and executed by a string of code. The piece is organized into nine overlapping sections of varying length which gradually fade in and out of view. Musical events are designed to unfold in a through-composed manner and with little structural hierarchy. It is the second in a series of works by the composer for varying instrumentation.

Wilyln Whiting (b. 1993) is a Canadian composer currently based in Winnipeg, Manitoba. His works feature the blending of disparate technologies and stylistic trends, guided by personal conceptualizations of metaphor, artificiality, and orientation. Over the years he has written for both professional and emerging ensembles including the Bozzini Quartet, Del Sol String Quartet, Fort Worth Symphony Orchestra, and RE: duo. His music has been featured at such American festivals as SEAMUS, EMM, PMF, and the SPLICE Institute and Canadian workshops such as Orford Academy, Montréal Contemporary Music Lab, and Domaine Forget de Charlevoix. In his academic pursuits he has had the privilege of studying with Jon Nelson, Joseph Klein, Panayiotis Kokoras, Kirsten Soriano, Paul Frehner, Gary Kulesha, James Rolfe, and Vincent Ho, among others.

Can't **Mark Snyder**

I don't know how to explain this piece so it doesn't offend or hurt some people's feelings so I'll make this brief. There are a couple of things that hurt me to my core in a way that makes it hard to breathe when I think about them and I just can't deal with them anymore. Not only am I frustrated because I think they would be so easy to fix or improve, I'm frustrated because we can't even begin to find a solution because too many people don't want to deal with it or become defensive and offended. I'm going to work on the words to express my feelings but for now, here is how it all makes me feel.

Mark Snyder is a Musician, Video Artist, Writer, Engineer, Producer & Teacher living in Illinois. Mark's multimedia compositions have been described as "expansive, expressive, and extremely human. As a producer, writer, engineer, and performer, his discography includes world, electroacoustic, pop, rock, classical, and country records. A quarterfinalist for the Grammy Music Educator of the Year Award, Mark has guided his students to success in music, including a Morton Gould Young Composer Award winner, a capstone paper published in the journal *Metamorphosis*, and three students taking second place at the Nashville AES Mix Competition. Mark earned the DMA from the University of Memphis, MM from Ohio University and a BA from Mary Washington College. He currently is an Instructor at Northern Illinois University. Marksnyder.org

Trumpeter **Dorival Puccini, Jr.** is an active soloist, chamber musician, orchestral player, and educator. Founder of the award winning Axiom Brass, his interest in chamber music has led him to contribute several musical translations for brass quintet specially written for the Axiom Brass. His works have been performed across the USA, Europe, and Asia. Dorival has co-produced all of Axiom Brass' albums including *New Standards*, *First Impressions*, and *Astor*; the later including ten of his musical translations of Piazzolla's compositions. As a proponent of chamber music, Dorival has commissioned and premiered dozens of new works for brass and is the founder and chief-editor of *Brass Legacy*, a publication and commissioning consortium entirely dedicated to Brass Chamber Art Music. Dorival holds degrees from Grand Valley State University (BM), the Juilliard School of Music (MM), and Michigan State University (DMA).

Dorival is a Bach Artist and performs exclusively on Bach Trumpets and Mutec Mutes.

If the Ocean had Wings... **Wenbin Lyu**

If the Ocean had Wings... was written in June of 2022. The idea for this piece was inspired by a video game I recently played, "It Takes Two". I was amazed by the game's imaginative scenes, especially "Beneath the Ice", which inspired me to write this piece. "If the Ocean Had Wings..." takes the listener on a celestial, nonstop journey that combines the piano and electronics. The music explores the timbre of the piano's different registers and many fast-paced textures that highlight the pianist's virtuosity. If the Ocean Had Wings... was written for the SPLICE Festival and virtuoso pianist Vicki Ray.

Wenbin Lyu is a Chinese composer based in Cincinnati. His compositions blend contemporary Western techniques with ancient Oriental culture, drawing inspiration from nature, science, and video games. His works have been featured at over 60 music festivals, such as Cabrillo, Tanglewood, NYCEMF, IRCAM, SEAMUS, and ICMC. He has collaborated with acclaimed ensembles, including the Buffalo Philharmonic, Albany Symphony, Beijing Symphony, Eighth Blackbird, Akropolis Quintet, and Sandbox Percussion. Lyu has received one ASCAP Young Composer Award and three The American Prize awards. He holds degrees from the China Conservatory, NEC, and CCM.

Can't Take You Anywhere **Ralph Lewis**

"Can't Take You Anywhere" is a composition I wrote for cellist Dr. Stephen Marotto. Composed for cello and electronics, much of gestural and recorded material are inspired by adventures in recording a very fussy light-sensor crackle box. Different lighting situations brought out even more unexpected sonic behavior from it than usual. As part of capturing the quirky responses to lights in an elevator, I apologized to a fellow rider for this cantankerous little object's "bad behavior"—in that moment the phrase "Can't Take You Anywhere" came to mind.

Ralph Lewis is a composer who recently graduated with a DMA from the University of Illinois who is passionate about exploring and understanding new musical expression. Active as a music theorist and educator as well, his work is often centered on creating welcoming, inclusive spaces and engaging less discussed music and technology. Since 2016, Lewis has led All Score Urbana, a community engagement music composition workshop program that offers events open to all local residents and facilitates opportunities to work collaboratively with performers from the community. In 2019, Lewis received one of ten Phi Kappa Phi Graduate Research Grants awarded throughout the US to support his on-site research at the University of Huddersfield for his dissertation about Aaron Cassidy's Second String Quartet. His compositions have been performed at festivals and conferences including SCI National Conference, Electronic Music Midwest, SEAMUS, College Music Society, Boston Microtonal Society, and the International Conference on Technologies for Music Notation and Representation (TENOR). Previously, he has received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

briar darling (they/fae/she) is a freelance composer and cellist, sound designer, and multi-instrumentalist based in Chicago, IL. faer primary aesthetic interest is exploring electroacoustic systems of musicmaking within a mode that conveys unhinged virtuosity and ecstatic emotion in equal and overwhelming measure.

As a cellist, they have performed within genres ranging from early baroque and cutting-edge contemporary compositions to grindcore and avant garde improvisation. she has an ongoing collaborative relationship with Ashton Bauer, a Chicago-based dancer, choreographer, and educator. As a passionate advocate of new music, she has premiered works by Ben Johnston, Jack Langdon, Christian Quiñones, Alyssa Aska, Cheng Jin Koh, among many others. fae has performed with ensembles and bands such as New Music Mosaic, Illinois Modern Ensemble, Sweetmelk, and members of the Bergamot Quartet and JACK Quartet. As a keyboardist, she performed as a ringer with the meteoric cybergrind band Thotcrime during the winter and spring of 2023. In addition to her musical endeavors, fae is a passionate cook and a PK-12 substitute teacher for Chicago Public Schools.

Mickie Wadsworth **Gaslight**

Content Warning: Emotional and Sexual Abuse Gaslight seeks to capture the portions of abuse that are often kept behind closed doors. It explores the conversations and situations that victims find themselves in with their abusers. The text is largely taken from personal experiences of the composer.

Mickie Wadsworth is a soprano and composer based in Upstate New York. Their work has been programmed at conferences and festivals such as: SEAMUS, EMM, NYCEMF, SCI National (online), SCI Region V, Research on Contemporary Composition, Manchester New Music Festival, and Boneyfiddle Fringe Festival. They have participated in several workshops and summer programs including Quince Institute (2023), SPLICE Institute (2023, 2022), N.E.O. Voice Festival (2021), and Art Song Lab (2020). In addition to composing, Wadsworth has spent a large portion of their career advocating for gender inclusive roles in vocal repertoire and premiering new music by colleagues. Their work Lake Song can be found in the NewMusicShelf Anthology of New Music: Trans & Non-binary

Voices, Vol. 1. Outside of composing Mickie enjoys making LGBTQIA+ centered videos on TikTok, hanging out with their cat Norma, and hiking in the Adirondacks.

Pa-Hay-Okee
Dylan Findley

Pa-Hay-Okee refers to the site now known as the Florida Everglades. This word, from the Seminole language, translates to “grassy water,” describing the vast marshes filled with sawgrass and other plants. The sawgrass acts as a symbol for the entire natural region. Fields of sawgrass appear beautiful, but as implied in its name, each blade of grass can cut through flesh. In this complex habitat are both the breathtaking reeds, herons, turtles, and even manatees and flamingos as the glades approach the ocean. Yet, alligators and venomous snakes lurk within this formidable domain. My work captures this paradoxical beautiful danger through a mysterious, lyrical, and volatile interaction between the clarinetist and the live processing of the instrument’s sound. All electronic sound in the piece derive from live input during the performance.

Dylan Findley’s music explores and expresses intangible truths through the convergence of heart, mind, spirit, and body without disregarding the power of irony and dry wit. His career has led him to commissioned collaborative projects premiered on three continents by top new music performers. As clarinetist, he has performed and improvised music across the US and in Medellín, Colombia.

Dylan has received commissions from the City of Phoenix Office of Arts and Culture, the Barlow Endowment, the Center for Latter-day Saint Arts, São Paulo Contemporary Composers Festival Orchestral Commissioning Project, New American Voices, the American Guild of Organists Student Commissioning Project. His works have been featured on three continents and at festival across the United States by groups including Ensemble Mise-En, newEar, Transient Canvas, Galán Trio, members of the Cleveland Orchestra, Quarteto L’Arianna, Mnemosyne Quartet, Great Noise Ensemble, McCormick Percussion Group, Frost Symphony Orchestra, and Brigham Young University’s Wind Symphony. He currently teaches as Visiting Assistant Professor at the College of Wooster in Ohio.