

Upcoming Events

Touring Performing Arts Series

The Dorians

Wednesday, April 14 7:30 pm
Sancta Alberta Chapel

Based in Carbondale, Illinois, this dynamic three-member band specializes in dance music from the Celtic traditions of Ireland and Scotland and England. The vocal repertoire includes humorous ballads, traditional love songs, songs of history and social protest as well contemporary American folk songs. Their instrumental repertoire includes reels, jigs, and slower tunes. They have performed widely throughout the Midwest at festivals and historical re-enactments, as well as on public radio and television stations. A perfect way to usher in the spring season!

Philip Lynch Theatre Performances



Seussical

APRIL 16-18 & APRIL 22-25

*"I can see that you've quite a mind for your age!
Why, one Think and you dragged me right onto the stage!
Now, I'm here, there is not telling what may ensue
With a Cat such as me, and a Thinker like you!"*

So says the mischievous Cat in the Hat at the onset of the fantastical, magical, musical extravaganza! Lynn Ahrens and Stephen Flaherty have lovingly brought to life all of our favorite Dr. Seuss characters, including Horton the Elephant, Gertrude McFuzz, Lazy Mayzie, and all the Whos in Whoville! Songs about the power of the imagination and determination include: "Oh The Thinks You Can Think," "It's Possible," "How Lucky You Are," and many more "if you open your mind, oh, the thinks you will find!"

Stories on Stage

Thursday, April 29 7:30 pm

The lyrical stories in "Sea of Tranquility" by Hillary Johnson are brought to life on the stage of the Philip Lynch Theatre. The staged-readings will feature performances by Lewis students and alumni.



ARTS&IDEAS
artsandideas.lewisu.edu

MusicBYTES

Electroacoustic mini-concert

Art of Memory

Ives Recital Hall
Fine Arts Building
2:00 PM
April 9, 2010

DEPARTMENT OF **Music**
LEWIS UNIVERSITY

Program

Mixed Messages Michael Pounds

Noises Everywhere Jason Bolte

9.17.2003 Mike McFerron
An Interrupted Memory (world premiere)

Welcome to Medicare Mark Wingate

Notes

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

Mark Wingate is a composer on the faculty of Florida State University. He holds a doctorate in composition from the University of Texas where he studied with Russell Pinkston, Dan Welcher, Stephen Montague, and others. Honors include the Stockholm Electronic Arts Award, the Rome Prize, the “Prix de la Musique Electroacoustique Caractère,” Bourges, France, and composer fellowships from the Fulbright Program, the National Endowment for the Arts, and the Guggenheim Foundation. His electroacoustic works have received international acclaim at new music festivals such as ISCM (International Society for Contemporary Music) World Music Days, Copenhagen and London, the “Warsaw Autumn” International Festival of Contemporary Music, and many others. In 2008 he collaborated with celebrated composer, Christopher Theofanidis, on a joint commission for *Field of Infinite Forms*, a five-movement work for orchestra and surround sound playback.

Welcome to Medicare (2007), described by the New York Times’ Steve Smith as, “ a gleefully sadistic collage,” is a stereo studio piece that depicts one part of the hellish netherworld that is the American health care system, experienced here in low fidelity communication by means of an onerous invention known as the “automated speech system.”

9.17.2003 grew out of the idea that one of the primary characteristics of art is that it compresses a large-scale topic into a manageable space, whether that space is physical or time-based. That is, artists begin with a large subject and reduce it to a manageable form. In music, composers address a number of subjects from memorials to rituals to the absolute. The one thing that unites music is that it almost inevitably at its roots comments on something larger than itself.

Whether it's music, painting, sculpture, or drama, artists use the tool of conservation of means to make a grand comment. For this composition, I invited the Lewis University community to contribute to my orchestra of sounds. I placed a microphone in a busy hallway at Lewis University and recorded sounds for 24 continuous hours. Using the electronic music labs at Lewis University, I created a composition using only the sounds recorded during that 24 hour period. For me, this reflects the attitudes, emotions, and interactions of this day—a summary, or a composition that documents September 17, 2003 at Lewis University.

An Interrupted Memory was written in 2009-2010 for Lewis University "Art of Memory" Series.

England, and a MacDowell Colony Fellowship. His music has been performed throughout the United States and in Canada, Mexico, England, Ireland, France, Spain, Austria, Korea, Australia and New Zealand. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). Michael is currently the Assistant Director of the Music Technology program at Ball State University, where he teaches courses in composition, acoustics, music perception, recording and computer music.

Mixed Messages

"Mixed Messages" is a remixed version of a much longer composition entitled "Messages." The original composition was inspired by a collection of reel-to-reel tapes recorded by my late father when I was a small child. As the piece took shape, it became an exploration of the sounds of technology and the ways in which technology affects our various forms of communication. On another level, the piece is about my father, whose love of music and technology was certainly influential in my own choice of careers. Some of the source recordings are from the World Soundscape Project Tape Library at Simon Fraser University (Canada).

Jason Bolte (b.1976) is currently serving as an Adjunct Instructor of Music Technology and Composition at the University of Central Missouri while completing his D.M.A. in Music Composition at the University of Missouri — Kansas City Conservatory of Music and Dance. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member of the Kansas City Electronic Music Alliance. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. His music has been performed throughout the United States, Europe, and Latin America. In the summer of 2007, Jason was an Associate Artist in Residence at the Atlantic Center for the Arts with Master Artist Denis Smalley. Jason's music has received awards and recognition from the VII Concurso Internacional de Miniaturas Electroacusticas (Finalist: 2009), 2nd. International Electroacoustic Music Contest — CEMVA (Third Prize: 2008), 9th Electroacoustic Composition Competition Música Viva (Prize Winner: 2008), Bourges International Competition of Electroacoustic Music and Sonic Art (Selection: 2006, 2008), ASCAP/SEAMUS Student Commission Competition (Second Prize: 2008), ETH Zurich Digital Arts Week Soundscape Competition (Recognition: 2007), Music Teachers National Association, Missouri Music Teachers Association (Missouri Composer of the Year/Commission: 2007), and International Society of Bassists Composition Competition (First Prize, Media: 2005).

Noises Everywhere for fixed media (2009)

Noises Everywhere was inspired by a snippet of text from the classic children's book "Goodnight Moon" by Margaret Wise Brown, a book my daughter and I love to read at bedtime. Noises Everywhere was commissioned by the American Society of Composers, Authors, and Publishers and the Society for Electro-Acoustic Music in the United States as part of the ASCAP/SEAMUS Student Commission Competition 2008.

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