



**RED
NOTE
NEW MUSIC
FESTIVAL**

March 14 -17, 2011

School of Music
College of Fine Arts
Illinois State University

Festival Director

Carl Schimmel

Featuring

Peiyong Yuan, composer
Due East, flute and percussion duo
David Feurzeig, piano

RED NOTE New Music Festival EVENT CALENDAR

Monday, March 14th, 8:00 p.m. “Funny Music” – Featuring ISU faculty and students performing humorous works by Luciano Berio, Derek Bermel, William Bolcom, and others. In addition, this concert will feature the winning composition in the RED NOTE New Music Festival Composition Competition, Peiyong Yuan’s magical work *Garapan*.

Tuesday, March 15th, 2:00 - 4:00 p.m. Percussion masterclass with Greg Beyer of Due East. At 3:00 p.m. Dr. Beyer will also give an ethnomusicological lecture-demonstration on the unique Brazilian instrument the berimbau. (Held in the Percussion Room, Cook Hall 103)

Tuesday, March 15th, 8:00 p.m. “Simultaneous Worlds I” – Featuring Due East, a flute/percussion duo based in Dekalb, IL, and New York, NY, performing new music for their ensemble, including that of Illinois State faculty composer Carl Schimmel.

Wednesday, March 16th, 2:00 - 4:00 p.m. Flute masterclass with Erin Lesser of Due East.

Wednesday, March 16th, 8:00 p.m. “Visual Music” – Groundbreaking electroacoustic music and video by an international group of composers and artists, including Jaroslaw Kapuscinski, Bret Battey, and Illinois State University faculty member Matthew Smith.

Thursday, March 17th, 8:00 p.m. “Simultaneous Worlds II” – Former faculty member and virtuoso performer David Feurzeig returns to campus to present a concert of genre-blending piano music.

All events are free and open to the public and will be held in Centennial East’s Kemp Recital Hall on the campus of Illinois State University unless otherwise indicated.

WELCOME to the 2011 Illinois State University New Music Festival - now called the RED NOTE New Music Festival! This year’s Festival will showcase the diversity of contemporary concert music, from humorous songs to electroacoustic multimedia compositions to Brazilian-influenced chamber works. Our featured performers include Due East, a virtuoso flute-percussion duo based in New York and Illinois, and genre-crossing composer-pianist David Feurzeig, a former faculty member here at Illinois State University.

In celebration of the Illinois State University College of Fine Arts’ 40th Anniversary, the RED NOTE New Music Festival also held its First Annual Composition Competition. The composer of the winning work, Peiyong Yuan, received a \$500 prize, and her piece *Garapan* will be performed on Concert I of the Festival. Both the quantity and quality of the works submitted were truly overwhelming: we received 249 entries from 20 different countries, and from 36 different states and U.S. territories. A great many of these works were deserving of recognition, and the judges had a difficult task in determining a winner. In addition to Illinois State University School of Music faculty, the judges included Kurt Rohde (University of California at Davis), Ken Ueno (University of California at Berkeley), Laura Schwendinger (University of Wisconsin at Madison), and Carter Pann (University of Colorado at Boulder). The judges also selected the following works for special mention:

Runner-Up: *Remnants*, by Joseph Dangerfield, of Cedar Rapids, IA

Honorable Mention: *Towards the Flame*, by Shawn Brogan Allison, of Chicago, IL

Honorable Mention: *Eco di un tempo perduto*, by Massimo Lauricella, of Genoa, Italy

Honorable Mention: *Fairy Tale*, by Moon Young Ha, of New York, NY

I would like to thank the Illinois State University School of Music, poster designer Nichole Misenheimer, graphic artist Savannah Seed, the Illinois State University Bands program, and the Fell Trust for their invaluable support. I would also like to extend a special thank you to John Walker, Associate Dean of the College of Fine Arts and Professor of Art, for his assistance in coordinating the design of our poster, programs, and website.

Thank you for your interest in new music here in Bloomington-Normal – enjoy the show!

CARL SCHIMMEL
FESTIVAL DIRECTOR



Peiyong Yuan, composer

Winner of the 2011 RED NOTE New Music Festival Composition Competition

Peiyong Yuan (b. 1984) is a young composer from Singapore. Her music is frequently inspired by philosophical thought and Eastern musical systems and soundscapes. Presently, her work is directed at exploring aspects of time and the relationship between structure and function. She is currently a doctoral student and Sage fellow at Cornell University. She previously received degrees in music composition from the University of Missouri-Kansas City and the National University of Singapore. Her mentors include Steven Stucky, Kevin Ernste, Chen Yi, James Mobberley, Paul Rudy, Zhou Long, Kawai Shiu, and Chee-Kong Ho.

Peiyong's music has been performed by ensembles such as Nouvel Ensemble Moderne, newEar, Ensemble BE, Ensemble TIMF, Quadrivium, Luna Nova Ensemble, and the Yong Siew Toh Conservatory New Music Ensemble. Upcoming performances and premieres in 2011 are scheduled with the Argento ensemble, Momenta Quartet, Singapore Symphony Orchestra, and Ding Yi Music Company. Peiyong has received awards from ASCAP (2010 Morton Gould Award), the Missouri and Kansas Music Teachers Association, newEar, SCI, the IAWM, and the Beethoven Club of Memphis. Peiyong holds a Diploma (DipABRSM) in piano performance from the Associated Board of the Royal Schools of Music (UK), and was the principal sheng player for the National University of Singapore Chinese Orchestra.



Due East,

flute and percussion duo
Featured artists, Concert II

DUE EAST has performed in Brazil, Europe, Canada and the USA at venues such as the Warsaw Crossdrumming Festival, the Banff Centre for the Arts, the State University of São Paulo, and the Percussive Arts Society International Conventions in Texas, Tennessee and Ohio. Most recently, they were named winners of the 2008 National Flute Association Chamber Music Competition, held in Kansas City.

The duo has given recitals at universities across the United States, and was invited to be an ensemble-in-residence at the Yellow Barn Chamber Music Festival in 2005. They have premiered works for Wet Ink Musics (NYC), Composer's Concordance (NYC), Columbia University Composers Ensemble, Princeton University Composer's Ensemble, and the 21st Century Schizoid Music Series at Cornelia Street Café (NYC).

Hailed a "fine percussionist" in *The New York Times*, Greg Beyer specializes in repertoire that places non-western instruments

into the context of contemporary musical thought. Second-prize winner of the 2002 Geneva International Music Competition, Beyer has given solo performances and masterclasses throughout the United States, Europe, South America and in China. Beyer is an Assistant Professor of Percussion at Northern Illinois University, and endorses Bosphorus cymbals, Innovative Percussion sticks and mallets, and Pearl/Adams percussion instruments.

Recently called a "superb flutist" in *The New York Times*, Erin Lesser has performed as soloist and chamber musician throughout Canada, Europe, China, Brazil and the USA. She is a founding member of Argento Chamber Ensemble, Due East, and Scarborough Trio, and also performs regularly with Wet Ink Ensemble. Festival appearances include: Shanghai Electroacoustic Music Festival, Kilkenny Music Festival, Holland Festival, Ojai Music Festival (CA), International Spectral Music Festival (Istanbul), and Sounds French Festival (NYC). She is currently a fellow of The Academy, a program run by Carnegie Hall, the Juilliard School, and the Weill Music Institute and a doctoral candidate at the Manhattan School of Music. Ms. Lesser is a Pearl Flute Performing Artist.



David Feurzeig, piano

Featured artist, Concert IV

Composer-pianist David Feurzeig is the silver medalist of the 2001 World Championship Old-Time Piano Playing Contest and recipient of the 2003 "Best New Rag" competition of the Old-Time Music Preservation Association (OM-PA). He specializes in eclectic lecture-recitals which feature surprising juxtapositions that call into question standard notions of genre and style, educating and challenging audiences as they entertain. He has concertized all over the world, from Bangkok to Paris, and his concerts have been broadcast on WFMT Chicago, Vermont Public Radio, and KUSF San Francisco, among many others.

His own music has been performed throughout the United States as well as in New Zealand, Asia, and Europe. He was twice a featured guest at the International Composer's Festival in Bangkok. His *Songs of Love and Protest* were selected by the Dresden Chamber Chorus for the city's 800th jubilee in 2006 and premiered in the fabled Semper Opera House. His work has been awarded the Silver Medal of the Royal Academy of Arts (London), the Hugh MacColl and Thomas Hoopes prizes from Harvard University, a Beebe fellowship, and a John James Blackmore prize, as well as grants from the American Composers Forum and the Vermont Arts Council. His research interests range from the playing of James P. Johnson to the music of György Ligeti; an article on Thelonious Monk's pianism and "mistakes" is forthcoming in *Jazz Perspectives* this summer.

Feurzeig received the DMA in Composition from Cornell University, where his teachers included Karel Husa and Steven Stucky, and the AB from Harvard College. In 2008 he joined the faculty of the University of Vermont, having held previous positions at Illinois State University and Centre College.

Concert I “Funny Music”

Garapan (2010) Peiyang Yuan

Kimberly Risinger, flute
David Gresham, clarinet
Russell Rolen, cello
Patricia Foltz, piano
Glenn Block, conductor

Nonsensities (1967) David Williams

Amor (1979) William Bolcom

Michelle Vought, soprano
Carlyn Morenus, piano

Lime Jello Marshmallow Cottage

Cheese Surprise (1980) William Bolcom

selections from Minicabs (2010) William Bolcom

Food Song #1
Food Song #2
Anyone

Debra Austin, mezzo-soprano
Carlyn Morenus, piano

Language Instruction (2003) Derek Bermel

David Gresham, clarinet
Sarah Gentry, violin
Russell Rolen, cello
Tuyen Tonnu, piano

INTERMISSION

Toot Suite (1973) PDQ Bach

I. Preloud
II. O.K. Chorale
III. Fuga Vulgaris

Paul Borg and Carlyn Morenus, organ

Study for Vox Inhumana (2000) James Mobberley

Electroacoustic playback

The Artsy Harpsichordiste (2007) Brooke Joyce

I. In the mechanical style
II. In the poesy style
III. In the goblin style
IV. In the vocalise style
V. In the pat-a-cake style

Paul Borg, harpsichord

Opus Zoo (1951) Luciano Berio

I. Tom Cats
II. The Horse
III. The Grey Mouse
IV. Barn Dance

Sonneries Wind Quintet

Garapan is my first attempt at incorporating Southeast Asian musical influences into my own musical language. The title is Javanese for “working on,” and is a term used to describe the Javanese gamelan musical process of improvising and elaborating a melody that is not actually performed. The work is a study on melody, not only of how a melody is shaped and presented over time, but also about the musical irony between imagined and realized sound. The basic premise of the piece is the reiteration of a skeletal melody (A-C#-D /F-F# /G#-C#-D# /D-D# /B-A# /G- G# /D#-D) – a melody that is fixed only at its referential level. The reiterations flow from one to the next in an unfolding and evolving manner. The melody undergoes contraction and expansion in subsequent reiterations, which changes its sound both melodically and rhythmically. This technique was drawn from the concept of drama also in traditional Javanese gamelan music. **Garapan** was jointly commissioned by the Music Teachers National Association, Missouri Music Teachers Association and Kansas Music Teachers Association in 2010. It was written for Kansas City based ensemble Quadrivium and received its premiere at the MTNA Missouri and Kansas Joint State Conference on 12 June 2010. (- P.Y.)

[please turn to page 3 of the program for Peiyang Yuan’s biography]

David Brian Williams is Emeritus Professor of Music and Arts Technology at Illinois State University. Dr. Williams’ distinguished career has included teaching and administrative appointments at Illinois State University, SWRL Educational Research Laboratory, the University of Washington, and the University of Guam. He holds B.M.Ed and M.M. degrees from Northwestern Louisiana State University and a Ph.D in Systematic Musicology from the University of Washington. He is a woodwind musician and actively plays clarinet, saxophone, and WX-5 wind controller in his community.

National Medal of Arts recipient **William Bolcom** (b. 1938) is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music. A graduate of Mills College, Stanford University, and the Paris Conservatoire, Bolcom was a faculty member of the University of Michigan’s School of Music from 1973 to 2008. Bolcom won the Pulitzer Prize for music in 1988 for *12 New Etudes for Piano*, and his setting of William Blake’s *Songs of Innocence and Songs of Experience* on the Naxos label won four Grammy Awards in 2005.

I began working on **Language Instruction** while studying Brazilian Portuguese language tapes. During the piece the players assume quasi-theatrical roles. The clarinet attempts to “teach” various phrases to the string players, with particular emphasis on the inflections. The players respond with uncertainty at first, and at different speeds. The cellist parrots the phrases faster and more eagerly, the violinist more timidly. As with the language-tape process, the learning progresses slowly, with the “teacher” often breaking down the phrases into constituent parts and combining them with other phrases. Because of the slow speed of retention, the piece at times takes on a “minimalist” form. It soon becomes clear that one student in the “class” poses a particular difficulty. The pianist cannot imitate the inflections correctly, being unable to glissando along a single note. This proves frustrating for the pianist, who is eager to participate in the lessons. After various tantrums, she discovers a solution: adapt the phrases to fit the instrument’s particular limits (or “accent”). This moment proves to be a significant event in the drama, and the string players, intrigued, begin to switch allegiance to their new “teacher”. (- D.B.)

Described by the *Toronto Star* as “an eclectic with wide open ears” and by the *Pittsburgh Post-Gazette* as “one of America’s finest young composers,” composer and clarinetist **Derek Bermel** has been widely hailed for his creativity, theatricality, and virtuosity. Bermel’s works draw from a rich variety of musical genres, including classical, jazz, pop, rock, blues, folk, and gospel. Hands-on experience with music of cultures around the world has become part of the fabric and force of his compositional language. Currently serving as 2006-09 Music Alive Composer-in-Residence with the American Composers Orchestra at Carnegie Hall, Bermel has received commissions from major orchestras and chamber ensembles throughout the U.S. and overseas, collaborating with a diverse array of artists as Wynton Marsalis, Midori, John Adams, Paquito D’Rivera, Philip Glass, Gustavo Dudamel and Stephen Sondheim. Bermel is composer-in-residence with the Los Angeles Chamber Orchestra and artist-in-residence at the Institute for Advanced Study in Princeton. A recently released CD of his orchestral music, *Voices*, by the Boston Modern Orchestra Project, was hailed as “magnificent” by the *San Francisco Chronicle*.

P.D.Q. Bach (1807-1742), has been called a “pimple on the face of music,” “the worst musician ever to have trod organ pedals,” “the most dangerous musician since Nero,” and other things not quite so complimentary. P.D.Q. Bach once said that his illustrious father gave him no training in music whatsoever, and it is one of the few things he said that we can believe without reservation. His rebelliousness was such, in fact, that he avoided music as much as possible until he was well into his thirties, but by the mid-1770s he realized that, given his last name, writing music was the easiest thing he could do, and he began composing the works that were to catapult him into obscurity. This most mini musical life has been divided into three creative periods: the Initial Plunge, the Soused Period, and Contrition. The middle period was by far the longest of the three. (- Peter Schickele)

Study for Vox Inhumana is a brief exploration of the sound world that is to form the basis for a series of larger and varied works that combine vocal sounds (non-singing) with each other (tape compositions and works for vocal improvisation ensemble), with instruments, and with combinations of live vocal and instrumental sounds with both recorded and interactive computer elements. The human voice is the most varied instrument of all, and its rich soundfield has yet to be tapped fully – in fact it may never be. The sounds in this recording were produced and recorded by the composer, representing only one of thousands of vocal treasures. The piece uses Csound and sound editing software to combine collage techniques with grooves and other devices. The structure is at times controlled and at times rhapsodic, reflecting the moods and bends of the creative (snapped) mind of its composer.

James Mobberley is Curators’ Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City. Awards include the Rome Prize, a Guggenheim Fellowship, the Walter Hinrichsen Award from the American Academy of Arts and Letters, a residency at the Civitella Ranieri Center, and the 2001 Van Cliburn Composers Invitational. Commissions have come from the Koussevitzky Foundation (Library of Congress), the Fromm Foundation at Harvard University, Chamber Music America, the St. Louis Symphony, the Kansas City Symphony, Meet the Composer, the Barlow Foundation, Music From China, and the Cleveland Chamber Symphony. He has appeared as Guest Composer

with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, and over 40 colleges and universities around the world. His music has received nearly 1100 performances on five continents, and appeared on more than two dozen recordings. He is also an avid bicyclist. He lives in Liberty, Missouri with his wife Laura, a writer, and sons Lucas and Jake.

The Artsy Harpsichordiste is a strange collection of anonymous keyboard pieces thought to be inspired by François Couperin’s *L’art de toucher le Clavecin*. It is not known precisely when the music was composed. Similar to Couperin’s tome, the *Harpsichordiste* is both a catechism for what the composer considers “proper” performance technique as well as a collection of short concert works. A “smorgasboard” of the composer’s ornaments appears at the beginning of the book, and is preceded by two pages of rudimentary instructions.

Born and raised in East Lansing, Michigan, **Brooke Joyce** holds degrees in theory/composition from Princeton University, the Cleveland Institute of Music, and Lawrence University. He attended summer courses with Joan Tower and Magnus Lindberg, and in 1997, he traveled to Wales on a Kittredge Educational Grant to study with Alun Hoddinott. His music has been performed by such ensembles as the Indianapolis Symphony, the Cincinnati Symphony, the San Francisco Youth Symphony, the Brentano Quartet, the Nouvel Ensemble Moderne, the Nash Ensemble, and the St. Petersburg Chamber Philharmonic. Brooke is the recipient of the Joseph Bearn Prize, the Wayne Peterson Prize, the Darius Milhaud Award, and many citations from the National Federation of Music Clubs and ASCAP. Brooke teaches theory, history and composition at Luther College in Decorah, Iowa, and is a faculty member at The Walden School, a summer music festival for young composers in New Hampshire. He also serves as composer-in-residence with the Lutheran Summer Music Academy.

Opus Number Zoo, for wind quintet, is a short occasional work written in 1951 for an audience of young people, and revised in 1970. The work is composed of four movements, each corresponding to a text read by the musicians, isolated or together. The four poems were written by Rhoda Levine.

Luciano Berio (1925-2003) began his musical studies with his father and continued at the Milan Conservatory with G.C. Paribeni and G.F. Ghedini. In 1954, with composer Bruno Moderna, he founded the electronic studio in Milan, Studio di Fonologia Musicale at the Radiotelevisione Italiana di Milano, which he led until 1961. In 1956 he founded the series Incontri Musicali, and was in charge of the concert activities of this institution until 1960. Berio held a number of prestigious teaching positions including Tanglewood (1960 and 1982), the Summer School in Dartington (1961 and 1962), Mills College in California (1962 and 1963), Darmstadt, Cologne, Harvard University, and the Juilliard School (1965-1975). Although Berio explored many musical styles, including serialism, electronic technology, and indeterminacy, it is his treatment of language and a strong sense of theater that are perhaps the most remarkable aspects of his music.

Concert II “Simultaneous Worlds I”

Due East, flute and percussion duo

Ilta David Maki

Temper Mutations Carl Schimmel

- I. *Glacial – As Fast As Possible*
- II. *As Fast As Possible*
- III. *As Fast As Possible – Adagio*
- IV. *Grave – Manic – attacca [without pause] –*
- V. *Still Manic – As Fast As Possible – attacca –*
- VI. *As Fast As Possible – Singing*
- VII. *Slow but Cheery – Manic (percussion solo) – attacca*
- VIII. *Same tempo (flute solo) – A bit slower – Quick but Lugubrious*
- IX. *Glacial – Happier – Quick – attacca –*
- X. *Playful – Light – Excited*

Dissipation of a Thought Jeff Herriott

INTERMISSION

Two Duos Mark Engebretson

- I. *Whack-a-mole*
- II. *Floam*

Songs of Earth and Sky John Allemeier

- I.
- II.
- III.

Simultaneous Worlds Alejandro Rutty

- I. *Loop Me Not, Please*
- II. *Memories of Absent Spaces*
- III. *Ouvido na rua*

Ilta opens with gongs, alto flute and vibes in a slowly unfolding texture based on the spectrum of pitches contained in the low C# and E gongs. It is largely consonant in a somewhat modal-sounding area of three or four sharps. The solo flute introduces a more angular, less tonal sounding music that, after a few interruptions, provides the basis for the active middle section featuring C flute and glockenspiel. Slowly, the glockenspiel reintroduces the pitch collection from the first section; after a brief transition, the low gong marks the last section as the opening texture returns, but with C flute. This last section, along with the modal inflections of the entire piece, brought to my mind a specific image. I was in Finland with my dad one summer and each evening the sun would dip just below the horizon and the night would take on a glowing, quiet light, never getting completely dark. Ilta is the Finnish word for night or evening. Thanks to Greg and Erin for their enthusiastic commitment to new music and to this project. (- D.M.)

David Maki is a composer and pianist living and working in the Chicago area. His music has been performed widely at regional and national venues by ensembles such as the New York Miniaturist Ensemble, Contemporary Directions, the University of Iowa Center for New Music, Mosaic, Indiana University Contemporary Vocal Ensemble, Kantorei, DUE EAST, and Duo XXI. Recordings of his

music are available on the Albany Records label. Maki's recent *Lake Sonata* has been described as “fresh and unusual” by *All Music Guide* and “a vivid piece of tone painting” by *American Record Guide*. He also is active as a performer of new music as a soloist, as a duo-pianist with Ashlee Mack, and as a collaborator with many ensembles. Maki serves on the faculty of Northern Illinois University, where he is Assistant Professor of Music Composition and Theory. Maki holds degrees in composition from Northern Illinois University (B.M.), the University of Iowa (M.A.), and the University of Michigan (D.M.A.). More information is available at www.davidmakimusic.com.

A permutation is an ordered set. **Temper Mutations** is a set of ten permutations. More specifically, the four scales used repeatedly in each movement are arranged in a different order each time, in a special way such that they are termed “derangements.” This seemed appropriate, given that my music is occasionally deranged. **Temper Mutations** is a set of ten permutations. Suppose we consider the four emotions anger, sadness, contentment, and joy. There are twelve ways to move from one emotion to another – from anger to sadness, from sadness to joy, from joy to contentment, etc. Each of the ten movements of *Temper Mutations* presents one of these emotional shifts. Perhaps you can track the changes.... Can you tell which two were left out? In my opinion they are the most improbable of the twelve. In addition to the mood mutations that take place throughout the work, a single tortuous motive is morphed in multiple ways to derive the melodic material. I'd like to thank Yaddo for providing a pleasant and forested working environment during the creation of this piece – it is in homage to Yaddo that a bright woodland passerine sings in the ninth movement. (- C.S.)

Winner of Columbia University's Joseph Bearn's Prize and the 2010 Lee Ettelson Award, **Carl Schimmel** has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, Copland House, the Seoul International Composition Competition, the National Federation of Music Clubs, the New York Youth Symphony First Music Awards, NACWPI, SCI, and ASCAP. His works have been performed in Carnegie Hall's Weill Hall, Merkin Hall in New York, Severance Hall in Cleveland, the National Arts Centre in Ottawa, St. Martin-in-the-Fields in London, Orchestra Hall in Minneapolis, and at other venues throughout North America, Europe, and Asia. He has received performances and commissions from the California EAR Unit, the Left Coast Chamber Ensemble, the Minnesota Orchestra, North/South Consonance, saxophonist Taimur Sullivan, bass clarinetist Henri Bok, Line C3 Percussion Ensemble, the Da Capo Chamber Players, Lucy Shelton, the Mexico City Woodwind Quintet, and many others. A graduate of Duke University (Ph.D.) and the Yale School of Music (M.M.), he is currently Assistant Professor of Music Theory and Composition at Illinois State University. Please visit <http://www.carlschimmel.com>.

Dissipation of a Thought functions conceptually for me on both musical and personal levels. I'm always fascinated by the way musical ideas change at different stages during the creative process, a situation that was perhaps more pronounced than usual in the composition of this piece. I started by focusing a tremendous amount of energy in the creation of the electronic part, from which I built the whole premise of the musical form, even though the electronics are not audibly prominent in the final result. In some ways this piece is an exemplar of how I do all sorts of things, as energies and efforts and emotions shift and change and expand, or dissipate. (- J.H.)

Jeff Herriott is a composer whose music focuses on aural shapes that change at the edges of perception, with sounds that gently shift and bend. His compositions often explore repetition with subtle variations in gestural pace, instrumental character, and tuning. Herriott employs electronics extensively in his work, as technology allows for the alteration of instrumental timbres and the ability to adjust tunings by tiny amounts – changes that listeners may not actively perceive but which can foster a sense of uncertainty and wonderment. Recent projects include new works with electronics for the Ancia Saxophone Quartet, khaen scholar Christopher Adler, as well as a percussion solo for Trevor Saint that was premiered as part of PASIC's Focus Day in 2010. Herriott is also a member of the Sonict Duo, which performs concerts of music for saxophone, video, and electronics. In the past year, the duo has held residencies at Mansfield University, Ohio University, Lawrence University, and Ithaca College. Herriott is currently an Associate Professor of Music at the University of Wisconsin at Whitewater, where he teaches courses in audio, multimedia, music technology, and composition and serves as the coordinator of the Media Arts & Game Development program.

Two Duos was composed for the ensemble DUE EAST. The movement titles are taken, respectively, from the name of a game and a toy. Whac-a-Mole is an arcade game in which players use plastic mallets to hit figures of moles when they pop up from holes. Listeners will undoubtedly understand the meaning of the title when they hear the music. See <http://whacamole.com> for more information and links to online versions of the game. According to the extremely entertaining web site <http://www.floamit.com>, Floam is a microbead modeling compound. It's kind of like a space-age Play-Doh made of small Styrofoam beads (such as you might find in a beanbag chair) that are colored and sticky. You can make sculptures out of Floam, but it doesn't dry out, so it can be re-shaped over and over again. The music is appropriately sticky and goeey. Be sure to check out the "FloamBot" video. On a more serious level, both movements, and especially Floam, represent a renewed attempt to discover and develop means of working with harmony in ways that are both somewhat "traditional" and at the same time, appropriate to our time and place. Whac-a-Mole further tries to maximally exploit a minimum of percussion instruments (snare drum, bass drum and hi-hat) in a virtuosic context (especially for the flute), along with metric modulations for both. (- M.E.)

Mark Engebretson is Associate Professor of Composition and Electronic Music at the University of North Carolina at Greensboro. He has received commissions from the Fromm Music Foundation and the Thomas S. Kenan Institute for the Arts. His works have been presented at SEAMUS, ICMC, Bowling Green Festival of New Music, Third Practice Festival, Wien Modern, Gaida Festival, Sonoimagines, Hörgänge Festival, Ny Musikk, Indiana State University New Music Festival, the Florida Electroacoustic Music Festival, ISCM Festivals, and World Saxophone Congresses. He founded the UNCG New Music Festival in 2004, and is director of the A.V. Williams Electronic Music Studio at UNCG.

Songs of Earth and Sky is a three-movement piece composed for Erin Lesser and Greg Beyer. The percussion part for this piece is written for berimbau and ceramic pots. The berimbau is a musical bow with a single string played by striking the string with a thin flexible stick. Songs of Earth and Sky uses three different berimbau, each with a different tuning. As a nontraditional

concert instrument, the berimbau is the antithesis of the modern flute. The title of this piece refers to the character of each of these instruments. In the first and third movements, the flute soars over the sustained pedals of the berimbau. Without the flute, the middle movement creates a contrast with the outer movements with faster berimbau gestures articulated by the ceramic pots. (- J.A.)

John Allemeier's music has been described as having a "sweet sense of mystery" by *Fanfare* and as "rapturous" by the *American Record Guide*. His music has been programmed on international music festivals such as the Festival Internacional de Percusiones in Monterrey, Mexico, Russia-America: Music of the XXI Century at the Moscow Conservatory, the Seoul International Computer Music Festival, and the Brazilian Symposium on Computer Music; and on national festivals such as Piccolo Spoleto, the 5th Annual Festival of Contemporary Music in San Francisco, and the Spark Festival in Minneapolis. Recordings of his music are available on the Albany, Capstone, and Vox Novus labels. John Allemeier currently teaches composition and music theory at the University of North Carolina at Charlotte. More information is available at www.johnallemeier.com.

Simultaneous Worlds, for flute and percussion, explores three different ways of experiencing time. The first piece – Loop Me Not, Please – uses Argentine improvisational urban folk styles as a template for imitating looping techniques, where the flow of time is subject to artificial manipulation. Memories of Absent Spaces brings time as perceived in an imaginary space. Ouvido na rua, an elaboration of an earlier piece, brings Brazilian rhythms in forward motion and constant movement but out of their instrumental context. (- A.R.)

Born in Argentina, composer **Alejandro Rutty's** output includes orchestral, chamber and mixed-media music, arrangements of Argentine traditional music, and innovative outreach musical projects. Rutty's compositions and arrangements have been played by the Minnesota Orchestra, National Symphony Orchestra of Argentina, National Symphony Orchestra of Brazil, Boston Modern Orchestra Project, and Indianapolis Chamber Orchestra, among other groups. Recordings of his music have been released by Capstone Records, Arizona University Recordings, and ERM Media. Recent events include a residency and a performance of *The Conscious Sleepwalker Loops* with the Springfield Symphony Orchestra (OH). First Prize Winner of the 2008 Indianapolis Chamber Orchestra Competition, Rutty is Founder and Artistic Director of the Hey, Mozart! Project, Co-Director of the UNCG New Music Festival, and has been Artistic Director of the Hartwick College Summer Music Festival for the 2006 and 2007 seasons.

Concert III “Visual Music”

Multimedia works and collaborative compositions with video

Mondrian Variations (1992)	Jarosław Kapuściński
Sinus Aestum (2009)	Bret Battey
Nuvolari (2007)	Valerio Murat
Underground (2004)	Tom Lopez, music Nate Pagel, video
Gravity (2009)	Renaud Hallée
Human Pattern (2005)	Stefan Klaverdal, music Klara Elenius, choreography
Hello Fuji Boy (2007)	Matthew Smith
Quicksilver (2010)	Chikashi Miyama
Rupture (2005)	Jean Derome, music Jean Dethoux, video
Vanishing Point (2010)	Joseph Hyde

Mondrian Variations – The art of Piet Mondrian (1872-1944) is known for its pure abstraction and ultimate simplicity. It seems so close to music that the artist himself described it with such terms as counterpoint, rhythm, syncopation or harmony. Inspired by musical variation form, the video transforms, deconstructs and reconstructs five of Mondrian’s paintings in three movements: Moderato, Lento and Boogie-Woogie. (- J.K.)

Jarosław Kapuściński studied piano and composition at the Chopin Academy of Music in Warsaw, and received his Ph.D. in Music Composition from U.C. San Diego. His pieces have been presented at New York MoMA, the ZKM Center for Art and Media (Karlsruhe), the Palais de Tokyo, Centre Pompidou (Paris) and numerous other prestigious art institutions. Kapuściński has received awards at the UNESCO Film sur l’Art Festival (Paris), the VideoArt Festival (Switzerland), and Manifestation Internationale Vidéo et Art Électronique and the International Festival of New Cinema and New Media (Montréal). He is Assistant Professor of Composition at Stanford University.

Sinus Aestum (Bay of Billows) is a smooth, dark lunar plain articulated by threads of white dust, like the tips of flowing waves. Drawing from this image, the sound and image composition *Sinus Aestum* presents one sound-synthesis process and nearly 12,000 individual points, which are continually transformed and warped, restrained and released, without cuts, to form compound, multi-dimensional waves of activity moving through unstable states between plateaus of pitch and noise. Mathematical processes are transformed into a contemplation of the continual ebb and flow of human experience. *Sinus Aestum* is the third in my Luna Series of video-music works, which explore the potentials of editless composition with a specific custom audio technique (Compressed Feedback Synthesis) and animation algorithm (which involves 2D

and 3D rotational algorithms and Brownian noise displacement applied to masses of individual points). These works also reflect a sensibility formed by the experience of Vipassana meditation practices. (- B.B.)

Bret Battey (b. 1967) creates electronic, acoustic, and multimedia concert works and installations. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognition and prizes from Prix Ars Electronica (Austria), Bourges Concours International de Musique Electroacoustique (France), Punto y Raya Festival (Spain), Abstracta Cinema of Rome, and Amsterdam Film eXperience. A graduate of the University of Washington (M.M., Ph.D.) and Oberlin Conservatory (B.M.), Battey is a Senior Lecturer with the Music, Technology, and Innovation Research Centre at De Montfort University, Leicester, U.K. (<http://www.BatHatMedia.com/>)

Nuvolari is a FlashOpera. It is the explosion of the multiplicity that in turn enlightens the concept of intermedia: the blow, the word, the voice, the lively image, the sound, the music, the dance, are all fleshed of the same body, thoughts of the same soul. The FlashOpera then becomes the result of a unique creative process that affirms its own autonomy working only on the figures belonging to the inner structure of the project. In particular: it is not an addition of different writings; it is not a simply collation of images, dance and music; it is not a multimedia work. The FlashOpera is an intermedia writing that goes over the ancient tragedy of the split-thought and practices new perceptions. It follows only the reason of form, discovering new worlds and inventing new paths. In such a context the past and future do not exist anymore because they live in the continuous present of the mind. Multiplicity and intermedia are the prime focuses of this kind of work, and *Nuvolari* is an excellent example. (- V.M.)

Valerio Murat (b. 1976) has received many awards, including the Gaudeamus First Prize (Amsterdam, 2002), the IRCAM Reading Panel First Prize (Paris, 2006), First Prize at the Bourges Concours International de Musique et d’Art Sonore Electroacoustiques (2006), and the Giga-Hertz Prize (Karlsruhe, 2009). He is currently professor of Electronic Music Composition at the Conservatorio di Musica “A. Steffani” in Castelfranco Veneto, Italy. In 1999, with Giovanni Fontana, Giampiero Gemini and Antonio Poce, he founded The Hermes Intermedia Foundation in Rome.

Underground was composed in New York City, New York, for a video by Nate Pagel. This is the second project in a series of works based on subway systems from around the world. The first project was based on the system in Paris and was titled *Métropolitain*. This second project features the visual and aural environment of the London underground.

Tom Lopez teaches at the Oberlin College Conservatory of Music, where he is Chair of the TIMARA (Technology in Music and Related Arts) Department and Associate Professor of Computer Music & Digital Arts. He has received awards from the National Endowment for the Arts, the Aaron Copland Fund, the Mid-America Arts Alliance, the Betty Freeman Foundation, the Knight Foundation, the Disney Foundation, Meet the Composer, ASCAP, and the Fulbright Program. He has been a resident artist at the MacDowell Colony, the Blue Mountain Center, the Atlantic Center for the Arts, Copland House, Villa Montalvo, and Djerassi.

Nate Pagel is a new media artist who collaborates with choreographers, composers, and designers to create theatrical

performances, installation work and works for tape, CD-ROM, DVD and the Web. His work has been shown throughout the United States, Amsterdam, Hanover, Klagenfurt (Austria), Lisbon, London, Rotterdam, and Oslo.

In **Gravity**, rhythm is generated by falling objects.

Renaud Hallée is a filmmaker and musician based in Montreal. He completed his first two short films, *Gravity* and *Sonar*, as personal projects while he was still studying in university in 2009.

Human Pattern tells the story of two odd people stuck in fear, trying to communicate with each other. They suffer from compulsive disorders and social phobias which make their meeting quite complicated. Pictures, movements and sounds create a bizarre atmosphere around the two characters in this film.

Stefan Klaverdal is a composer and sound artist working in Sweden. A graduate of the Malmö Academy of Music (2003), he has composed for a variety of instrumentations, although he specializes in vocal and electronic music. His work has twice received First Prize at the IMEB competition in Bourges (2006 and 2008), and his work *Prayer of a King* was featured at the ICMC 2005 in Barcelona. An example of his sound art (which is mostly performance oriented) has been permanently installed at the Hospital in Lund.

Klara Elenius (b. 1978) is a Swedish freelance choreographer and film maker based in Copenhagen. She graduated from the Danish National School of Modern Dance in 2002. Klara is a member of the choreography collective E.K.K.O., who work at the intersection of dance and performing arts and incorporate other art forms and artists into or around their pieces.

Hello Fuji Boy was composed as an audio track in 2007 and included on Oh Astro's *Champions of Wonder* album. The video was created in 2008 and was appropriated from the 1970s kids television show *The Lost Saucer*, produced by Sid and Marty Krofft. All audio was sampled from Hot Chip's "Boy From School," Fujiya & Miyagi's "Ankle Injuries," and Lionel Richie's "Hello."

Matthew Smith, a graduate of Brigham Young University (B.M.), Dartmouth College (M.A.), and Keio University (Ph.D.), has taught and worked as the Technical Director at The Bregman Electronic Music Studios at Dartmouth and was a Monbusho Scholar in Japan. He has taught Arts Technology at Illinois State University since 2003. Under various aliases he has produced works for Mille Plateaux, NTT InterCommunication Center, and others. He also runs a small record label out of his basement.

Quicksilver (mercury) is a mysterious element. Though its silver surface reflects light like hard polished steel, the fluidity of the substance does not allow it to maintain any specific shape. The seemingly oppositional properties of metal and water are integrated in this uncanny substance. The work reflects the composer's notion of several pairs of contrary concepts, such as black and white, sound and silence, pitched and unpitched, solid and liquid, pulse and resonance, human and computer, and visual and sound. The audio part consists only of unprocessed recorded samples in order to retain strong organic qualities. In contrast, the entire video part is artificially created using 3D computer graphics. (- C.M.)

Chikashi Miyama is a composer, video artist, interface designer, and performer. He has received degrees from Tokyo's Kunitachi College of Music (M.A.) and from the Music Academy of Basel (Nachdiplom), and he is currently pursuing a Ph.D. from SUNY Buffalo. His compositions have received awards in the SEAMUS Commission Competition, Destellos Competition, and

the Bourges Electroacoustic Music Competition. His works have been featured more than 100 times at festivals such as Re:New (Denmark), Musica Viva (Portugal), Espace sonore (Switzerland), Next generation (Germany), Agora Resonance (France), Lica-Mantis (UK), SPARK (USA), Sonoimágenes (Argentina), and Dorkbot. (<http://chikashi.net>)

Rupture was created by avant-garde musician Jean Derome and artist Jean Detheux for the National Film Board of Canada.

Jean Detheux was born and educated in Belgium. He has taught art at many Canadian and U.S. schools and has exhibited his drawings and paintings on three continents; his works are in public and private collections in Belgium, Canada, Honduras, Lebanon, The Netherlands, Singapore, Spain, and the U.S. He now works exclusively digitally due to allergies to paint fumes and solvents, and is seeking a way to work with computers that will be a logical continuation of his previous work. Currently, he creates works of (digital) "abstract expressionism" using digital 2D animation without a story board, without planning, without a story line, and without characters.

Jean Derome was trained in the classical, ancient, baroque, contemporary, pop, folk, jazz, modal, tonal, atonal, twelve-tone, and cacophonous schools. A native of Montreal, Derome is a cofounder of the Ambiances Magnétiques record label, and a recipient of the 1992 Freddie Stone Award. He has collaborated with musicians René Lussier, Pierre Tanguay, Fred Frith, and Lars Hollmer; with theatre directors Denis Marleau, Claude Poissant, and Lorraine Pintal; with choreographers Louise Bédard, Ginette Laurin, and Andrew L. Harwood; and with filmmakers Jacques Leduc, Pierre Hébert, Michka Saäl, Michelle Cournoyer, and John Walker.

Vanishing Point explores the essence and phenomenology of noise; visual and sonic, natural and artificial. I am interested in the way in which the human mind tirelessly attempts to read order into chaos, and in the precise threshold where the coherent becomes incoherent. This particular boundary seems to me to have a kind of universality to it – as signal approaches noise all things somehow become the same, regardless of source. With this in mind I've used a deliberately wide range of visual materials, with nothing in common beyond their "noisiness". My aim is to extend the idea of 'reduced listening' (taken from acousmatic music) – where one attempts to treat sound as a tactile plastic entity divorced from its point of origin – to the visual domain. The only sound source is an antique valve radio with no aerial – this produces noise of a particularly dirty and warm variety, with occasional, almost inaudible, fragments of music and speech deeply embedded in the static. (- J.H.)

Joseph Hyde's background is in music, particularly electroacoustic music (since the late 1990s), either purely electronic, or with live instruments. Collaboration has become a key feature of his work, particularly in the field of dance. His work has become more varied stylistically, from abstract sonic art to more 'approachable' material. He has also moved into working with video, in a series of fixed-media pieces and installation works, and he has become increasingly involved in live performance. Hyde teaches Creative Music Technology and Composition at Bath Spa University in the U.K.

Concert IV “Simultaneous Worlds II”

David Feurzeig, piano

Five Pieces for Piano (1988)	Steve Sweeting (1962 -)
from “ The Story of Jazz ” (2008) And now, bebop	Dmitri Tymoczko (1969 -)
Selections from Children’s Songs (1971-1982)	Chick Corea (1941 -)
Jungle Drums (1945)	James P. Johnson (1891 - 1955)
 “Double Suite” of Bulgarian Dances & Barbarian Interludes featuring Six Dances in Bulgarian Rhythm (1939) from Mikrokosmos book VI by Béla Bartók (1881-1945) 	
Dance no. 1 (4+2+3)	
Interlude: La colombe (The Dove) (1928-1929)	Olivier Messiaen (1908 - 1992)
Dance no. 2 (2+2+3)	
Interlude: A Ragtime Nightingale (1915)	Joseph Lamb (1887 - 1960)
Dance no. 3 (2+3)	
Interlude: Bélának a Blues-a (Bela’s Blues) (1991)	David Feurzeig (1965 -)
Dance no. 4 (3+2+3)	
Interlude: Impromptu in Two Keys (1929)	George Gershwin (1898 - 1937)
Dance no. 5 (2+2+2+3)	
Interlude: Prelude & Fugue in C# minor, WTC I (1722)	J.S. Bach (1685 - 1750)
Dance no. 6 (3+3+2)	
 Stride Rite (2003)	 David Feurzeig

Steve Sweeting is a peripatetic jazz pianist and composer who has lived and taught in Shanghai for the past five years. He runs a monthly concert series in Shanghai at twocities gallery which features local singers. He collaborated on CDs with singers Zhao Ke, Chen Yin and Yue Yan, arranging and recording Chinese folk tunes. He has taught at Harvard, the Shanghai Conservatory, the JZ Jazz School and currently teaches at the YKPao School. Recently, he composed a setting of e.e. cummings’ “i carry your heart” for the Ningbo Regional Chorus which won second prize in a national competition. Prior to moving to Shanghai, he was a member of the BMI musical theatre workshop in New York. He studied composition with David Feurzeig in Munich in 1988, the year he composed these five piano pieces.

Dmitri Tymoczko studied music and philosophy at Harvard University. In 1992 he received a Rhodes Scholarship to do graduate work in philosophy at Oxford University, and he received his Ph.D. in music composition from the University of California, Berkeley. He is currently an Associate Professor at Princeton University. Tymoczko’s music has won numerous prizes and awards, including a Guggenheim fellowship and a Charles Ives

Scholarship from the American Academy of Arts and Letters. His music has been performed and by the Brentano Quartet, the Pacifica Quartet, Ursula Oppens, the Network for New Music, the Synergy Vocal Ensemble, the Gregg Smith Singers, the Janus Trio, the Cleveland Contemporary Youth Orchestra, the San Francisco Contemporary Players, and others. In addition to composing concert music, he enjoys playing rock and jazz. Tymoczko’s writing has appeared in the *Atlantic Monthly*, *Boston Review*, *Civilization*, *Integral*, *Lingua Franca*, *Music Theory Online*, *Music Theory Spectrum*, and *Transition*. His 2006 article “The Geometry of Musical Chords” was the first music theory article published by *Science* in its 127-year history.

Chick Corea’s varied jazz experience has covered all the major jazz movements of the past 40 years, from his avant-garde playing with Miles Davis in the late 1960s to the rock fusion sounds of his band Return to Forever. Throughout his career he has had a parallel interest in performing classical music and writing concert pieces. His *Children’s Songs* bring together his interests in traditional classical music, jazz, Latin music, New Age, and a vigorously physical atonality that owes much to Bela Bartok.

Though not nearly as well remembered today as some of his contemporaries, including his student Fats Waller, **James P. Johnson** was the leading pianist of the 1920s in the vernacular Black tradition, combining the most advanced rhythms of ragtime with the sophisticated techniques and more advanced harmonies of the European classical tradition. A composer as well, he wrote for both the stage and the concert hall, counting among his hits “Old-Fashioned Love” and the “Charleston”. His concert music was less well-known, owing at least partially to the prevalent racial attitudes of the early 20th Century, but his orchestral music has recently been revived by Marin Alsop, among others; his one-act opera *De Organizer*, with a libretto by Langston Hughes, long though lost, was recently discovered and revived. “Jungle Drums” comes from an orchestral suite entitled *Rhythm Drums*.

Béla Bartók was born in the Hungarian town of Nagyszentmiklós (now Sinnicolau Mare in Romania) and studied at the Royal Academy of Music in Budapest, graduating in 1903. In 1907 he became Professor of Piano in the Academy. Béla Bartók’s earliest compositions offer a blend of late Romanticism and nationalist elements, but as he absorbed more and more of the spirit of Hungarian folk songs and dances, his own music grew tighter, more concentrated, chromatic and dissonant. He continued to teach at the Academy of Music until his resignation in 1934, devoting much of his free time thereafter to his ethnomusicological research. With the outbreak of the Second World War, Bartók emigrated to the United States, where he obtained a post at Columbia University and was able to pursue his folk-music studies. (Excerpted and reprinted by kind permission of Boosey & Hawkes)

Olivier Messiaen studied at the Paris Conservatoire (1919-30) with Dukas, Dupré and others, and taught there from 1941-78 while also serving as organist of La Trinité in Paris (1931-92). His pupils include many distinguished musicians such as Boulez, Stockhausen and Xenakis. Messiaen quickly developed an original and unique style which included innovations in harmony and melody (including the use of his ingenious modes with limited transposition capabilities); rhythm (including utilizing rhythms from ancient Greek and Hindu sources, and developments such as palindromic rhythms and rhythms with added values); color (Messiaen had mild synaesthesia that caused him to see colors when he heard music); and orchestration (including the use of the ondes martenot and many unusual percussion instruments). His Roman Catholic faith was deep and lasting, and much of his music has an explicitly religious program (*L’Ascension*, 1933). He believed that all his music was written to glorify God and developed a sophisticated sign system with which to evangelize. He was also an ardent ornithologist, incorporating birdsong transcriptions using his own ‘style oiseau’ into much of his music (*Catalogue d’oiseaux*, 1958). (Andrew Shenton, oliviermessiaen.net)

Like Yogi Berra and Tony Soprano, **Joseph Lamb** made his home in Montclair, New Jersey. Unlike them, he had a mundane day job in the family dry goods business, composing on the side. Lamb is often considered the greatest of the early white ragtime composers. A chance meeting with Scott Joplin, whom he recognized in a sheet music store, resulted in Lamb’s first break. Joplin, a successful Black composer, was able to get some of Lamb’s rags published by allowing Lamb to list Joplin as a co-composer, in an odd twist on what was usually an exploitative

arrangement between unscrupulous, usually white publishers and unknown composers.

[Please refer to page 3 of the Program for David Feurzeig’s biographical notes.]

George Gershwin, a native New Yorker born to immigrant parents, was one of the great musical assimilators of the Tin Pan Alley era. In both his Broadway tunes and concert works, he incorporated popular music ranging from Eastern European Jewry to the ragtime and blues traditions which first entered the American musical mainstream in the decade of his birth. His *Porgy and Bess* was the first publicly-acclaimed opera on African-American themes, succeeding (barely) where the efforts of pioneering Black composers such as Scott Joplin and James P. Johnson had failed. Largely self-taught, he was both intrigued and humbled by the music of the European avant-garde, studying composition as an adult with with avant-garde composer-theorists Henry Cowell and Joseph Schillinger. On European tour he met with both Ravel and Berg, who responded to Gershwin’s uncharacteristic humility in his presence with the admiring quip, “Music is music, Mr. Gershwin.” *Impromptu in Two Keys* appears to be a self-conscious effort to expand his harmonic palette.

Johann Sebastian Bach, the towering composer of the Baroque era, may seem an odd fit to today’s program. His 5-voice fugue in C-sharp minor, however, displays a contrapuntal rigor and numerological intricacy that is in keeping with some of the most elaborately constructivist thinking of the twentieth century. Theorist Tim Smith of Arizona State University has identified the three subjects of this fugue as a “chiastic” (X-shaped) or crucifix theme, a flowing “stream” motive representing the composer (“Bach” = “stream”), and a tolling bell. Smith’s analysis reveals a remarkably intricate and strict numerology and religious symbolism underlying what sounds to the listener like an emotionally free, compellingly expressive composition.

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