

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC at BUTLER *Series*

24TH ANNUAL ELEKTRONIK MUSIK FEST

MUSIC FOR VIOLIN, ARTIFICIAL INTELLIGENCE, BASS GUITAR,
LIVE ELECTRONICS, VIDEO, AND OTHERS,
ALONG WITH OUR 8.1 CHANNEL SURROUND SYSTEM PIECES AND OTHER RECORDED WORKS

FEATURING HERRON SCHOOL COMPOSERS
ROBIN COX AND JASON PALAMARA,
BUTLER UNIVERSITY ALUMNI COMPOSER
ALEX MCGRATH,

ALONG WITH COMPOSERS FROM ELECTRONIC MUSIC MIDWEST

**Sunday, January 25, 2026
7:30 P.M.
Schrott Center for the Arts**

PROGRAM

Safety Announcement (2025)

Staff, Wendy Carlos
Johann S. Bach

Antennas (2025)

Robin Cox

Robin Cox, *violin, live electronics, and video*

Motion in Flow (2025)

Mike McFerron

for stereo fixed media

Vermillion Sand (2024)

Robert Voisey

for video and stereo fixed media

Toward New Horizons (2025)

Alex McGrath

for stereo fixed media

Chants for Peace (with drones) (2016)

Frank Felice

Frank Felice, *fretless bass guitar and live electronics*

Sequence (2020-2023)

Jason Bolte

for stereo fixed media

Quartet for One (2025)

Jason Palamara

Jason Palamara, *laptop, live electronics, and artificial intelligence wrangler*

(D9/11b5sus(b2)/C)/F (2023)

Ian Corbett

for 7.4 channel fixed media

DENSE (2025)

Yuanyuan Kay He

for video and stereo fixed media

water (2012)

Tony Reimer

for 4.1 channel fixed media

Machine (2025)

Robin Cox

Robin Cox, violin, live electronics, and video

PROGRAM NOTES

Motion in Flow

“Along the banks of purling streams, beneath the shadows of umbrageous trees, or in the secluded nooks of charming lakes, they have ever been found, drinking deep of the invigorating forces of nature—giving rest and tone to over-taxed brains and wearied nerves—while gracefully wielding the supple rod, the invisible leader, and the fairylike fly.”

— Dr. James A. Hensall (1836-1925)

Motion in Flow was written specifically for the Composers Concordance 13th Annual CompCord Festival. For me, this fixed media work captures the meditative state I find in fly fishing; attuning all of my senses to a rod, a fly, and the immersive current of which I become a part. In this space, my mind becomes focused while external thoughts and emotions dissolve into silence leading to a pure awareness of the present.

Vermillion Sand

Vermilion (sometimes vermillion) is a color family and pigment most often used between antiquity and the 19th century from the powdered mineral cinnabar (a form of mercury sulfide). Sand is a loose granular material that

results from the disintegration of rocks, consists of particles smaller than gravel but coarser than silt, and is used in mortar, glass, abrasives, and foundry molds.

Chants for Peace (with Drones)

for fretless bass guitar, live electronics, and fixed media

In 2008 I was given a unique fretless bass guitar made by luthier Leo Burrell as a commission from Barry and Sally Childs-Helton. This instrument is an ergonomic bass, with no straight lines, including on its fingerboard and all throughout its body, etc. Its top has f-holes like a 'cello, and due to its string length, is similar in size. The Childs-Helton's wanted me to write a piece using this instrument with a theme of peace, especially given the nature of the world post 9/11. Since the instrument was wired for amplification, I chose to write a work that would take advantage of that feature, run through live electronics against a fixed media background. The main musical material is based on a fifth century plainchant of the Agnus Dei of the mass, specifically those sections that highlight the text 'dona nobis pacem.'

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem

Lamb of God, you who take away the sins of the world, have mercy upon us.

Lamb of God, you who take away the sins of the world, have mercy upon us.

Lamb of God, you who take away the sins of the world, grant us peace.

Towards New Horizons

Composed near the end of my residency in LA, Toward New Horizons explores the bubbling excitement and anxiety leading to a monumental change in one's life. We constantly adapt to our circumstances and fall into new patterns, but the winds of change continue to surprise us and lead our journeys in new directions. Uncertainties about the future abound, especially once we've set our sights on new trails to blaze. Things always seem to work themselves out in the end, but that is perhaps because of the growth gained from the hardships endured on the journey there.

For me, this track also answers the question "what if someone inspired by Hozier's track 'Son of Nyx' created an epic cinematic EDM piece?" This burning question needed an answer, and I feel I have found it.

Toward New Horizons was recorded in my new home studio, established during the journey I embarked upon after graduating from the Jacobs School of Music at Indiana University. This piece features dozens of tracks of custom synthesizer and orchestral patches and sound design elements in addition to a mystical vocal choir provided by vocalist Morgan Lee Rhodes.

Sequence

Sequence is the third piece in a series of works based on interaction with mobile device apps.

Quartet for One

This performance involves one human musician and three autonomous music systems (IMMPs 3–5) in a set of live improvisations. Each system has its own musical tendencies and limits, which affect how it listens and responds. Rather than chasing a single "intelligent" ideal, the performance leans into simple rules and partial awareness to create musical conversation. The music shifts in surprising ways as the players interact, sometimes cohering and sometimes falling apart.

(D9/11b5sus(b2)/C)/F

Context is key.

DENSE

DENSE is a short audiovisual work that explores the interior weight of being human where body and mind collapse into a single compressed space. Moving through darkness rather than toward illumination the piece treats the self as material thickened by thought memory and sensation. Sound image and gesture accumulate slowly creating a field of pressure rather than narrative progression.

The self emerges as something compressed and strained where thought inhabits flesh and sensation carries memory. Darkness functions not as emptiness but as matter holding the human form together under its own gravity.

water

"water" is loosely based on one movement of a larger stereo work, *Let's Pretend We're All Wearing Sunglasses*, premiered by the NYC dance company Collective Body Dance Lab in the spring of 2012. In turn, the movement from ...*Sunglasses* was inspired by an earlier electro-acoustic work from 2009 entitled *Turning the Tide*. This original work used recordings of clay plant bedding material inside a Tide detergent bottle as the only material for its source. The addition of the simple rhythmical elements to that earlier material has provided a very interesting insight into my own work. Mostly motivated by the dancers and the choreographer, the construction of these elements allowed me to perceive my own work through the perceptions of others in a way I had not previously experienced.

ABOUT THE ARTISTS

FRANK FELICE

Frank Felice (b. 1961) is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling, or humble/reverent. Recent projects of Felice's have taken a turn toward turn towards the sweeter side, exploring a consonant adiatomicism.

His music has been performed extensively in the U.S., as well as garnering performances in Brazil, Argentina, Japan, China, Greece, Italy, the United Kingdom, the Russian Federation, Austria, the Philippines, the Czech Republic, South Africa, and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, Classical Music Indy, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, and Kappa Kappa Psi/Tau Beta Sigma, as well as many private commissions. His 2022 Navona Records release, *The Beauty of Innuendos*, contains four mezzo-soprano song cycles sung by Mitzi Westra, and his 2020 release titled *Reflections and Whimsies* was released on Enharmonic Records, and features performances by the Indianapolis Quartet, bassist David Murray, soprano Estelí Gomez, and violinist Davis Brooks. Other recordings are featured on Spotify, iTunes, Soundcloud, Ravello Records (Sidewalk Music), and DB Records. He and James McGrath recently co-authored a book titled *Progressive Rock Music, Religion and Theology* which is published by Rowen and Littlefield. Scores and other performance materials can be obtained from Mad Italian Bros. Ink Publishing and Heartland Marimba Publications.

Frank began his musical studies in Hamilton, Montana, singing, playing piano, guitar, and double bass. His interest in composition began through participation with a number of rock bands, one of which, Graffiti, toured the western United States and the Far East in 1986-1987. He attended Concordia College in Moorhead, Minnesota; the University of Colorado; and Butler University, studying with Michael Schelle, Daniel Breedon, Luiz Gonzalez, and James Day. He completed his PhD with Dominick Argento, Alex Lubet, Lloyd Ultan, and Judith Lang Zaimont at the University of Minnesota in Minneapolis, in 1998. Frank continues to perform as a bassist/guitarist with a number of central Indiana jazz and rock groups, and currently teaches as an associate professor of composition, theory, and electronic music in the School of Music, Jordan College of the Arts at Butler University in Indianapolis, Indiana.

He is a member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. Residencies and guest artist appearances include those with the Composers Institute, the TEDx Hieronymus Park, the Wyoming Arts Council, and the Banff Centre for the Arts, and a number of mini-residencies in universities and high schools throughout the west and mid-west. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra.

ROBIN COX

Robin Cox is a composer, violinist, multidisciplinary collaborator, and technologist addressing intersections of acoustic/electronic sound, visual media, and new listening methods and environments. His areas of expertise include music performance, music technology, music theory, and music composition.

He has directed The Robin Cox Ensemble in over 170 performances, produced numerous albums of contemporary music, premiered over 100 works by other artists, created the large-scale community dance participation event HOURGLASS, co-invented the immersive audio/video performance venue BIG TENT, and directed a mixed-media concert series as founder of Iridian Arts.

MIKE MCFERRON

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>). McFerron's music has received critical acclaim and recognition. His music has been performed by the Remarkable Theater Brigade (Carnegie Hall), the Louisville Orchestra, the Civic Orchestra of Chicago, and Cantus, among many others.

He serves on the board of the directors for the Metropolitan Youth Orchestra and is a past Chair of the Executive Committee for the Society of Composers, Inc. McFerron's music can be heard on numerous commercial recordings as well as on his website at <http://www.bigcomposer.com>.

ROBERT VOISEY

Robert Voisey is the founder of Vox Novus, an organization dedicated to amplifying the voices of contemporary composers worldwide. Through Vox Novus, he has created and directed landmark projects including 60x60, which presents 60 works of 60 seconds each in a continuous one-hour performance; Fifteen-Minutes-of-Fame, featuring one-minute commissioned pieces by living composers; and Composer's Voice, showcasing works of living composers. These initiatives have brought thousands of new works to audiences across more than 30 countries.

In addition to his entrepreneurial role as a curator and producer, Voisey's own music has been programmed at numerous international events—from Carnegie Hall and the World Financial Center in New York to festivals in Europe and North America—and across notable electronic music venues and festivals. His compositions often incorporate electroacoustic layering, field recordings, voice, and multimedia elements, blurring boundaries between genres while inviting listeners into immersive sonic landscapes.

ALEX MCGRATH

Alex McGrath is a composer, producer, teacher, and multi-instrumentalist, specializing in an eclectic mix of styles ranging from 8-bit video game scores to classical chamber works. Since picking up the violin at age five, Alex has added French horn, trumpet, bass guitar, and piano to his collection of musical instruments. As a composer, Alex enjoys mixing electronic textures and sound design elements into orchestral settings, and vice versa. Alex has been immersed in a variety of workflows, from digital composition in Digital Audio Workstations like Logic, Pro Tools, and FL Studio to score notation and engraving in Finale. Alex has worked on a wide array of projects, from scoring and sound design for video games and films to composing contemporary solo, chamber, choral, and orchestral works. Alex has also worked as a Music Copyist in the film industry. Alex's music has been played and recorded at numerous venues across the United States, aired on radio stations like WFYI, and streams on platforms such as Spotify and YouTube. As a teacher, Alex has taught violin, music production, sound design, and electronic synthesis to dozens of students across the world.

In addition to composing, Alex is a passionate video game enthusiast and software engineer, and has developed games and business software with colleagues in the industry. Alex acquired his BM in Music Composition from Butler University after studying with Dr. Michael Schelle and Dr. Frank Felice, with a secondary major in Computer Science. He then served as Associate Instructor at the Indiana University Jacobs School of Music, obtaining a MM in Visual Media Scoring after studying scoring and engineering with film composer Larry Groupé and sound engineer Steven Wayne Thomas.

JASON BOLTE

Jason Bolte is a composer and educator. He currently resides in Bozeman, Montana with his wife Barbara, two beautiful daughters, and dog Allie. Jason teaches music technology and composition at Montana State University where he is the Director of the School of Music. Jason earned a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University, where he studied with Cleve Scott, Michael Pounds, Jody Nagel, Keith Kothman, Eleanor Trawick, and Ernesto Pellegrini. He holds a D.M.A. in Music Composition from the University of Missouri-Kansas City Conservatory of Music and Dance, where he was a Chancellor's Doctoral Research Fellow, a Dean's Doctoral Fellow, and an Ovation Scholar. At UMKC, Jason studied with James Mobberley, Paul Rudy, and Chen Yi. His music has been performed by Ensemble Dal Neinte, A/Tonal Ensemble, Maverick Ensemble, Elektramusik, junctQín, NewKeys, Alcome, and the NYU New Music Ensemble, among others. Jason's music has received awards and recognition from junctQín, International Competition for Composers "Città di Udine," ISCM Miami Section/World New Music Days, Concurso Internacional de Miniaturas Electroacusticas, International Electroacoustic Music Contest – CEMVA, Electroacoustic Composition Competition Música Viva, Bourges International Competition of Electroacoustic Music and Sonic Art, ETH Zurich Digital Arts Week Soundscape Competition, Music Teachers National Association/Missouri Music Teachers Association, International Society of Bassists Composition Competition, and ASCAP/SEAMUS Student Commission Competition. Jason's music explores the North American Mountain West, modular synthesis and live performance, intersections of music, art, and science, and other spaces he finds compelling. Jason's music is available on the New Focus, ABLAZE, Beneficence, Thrmnphon, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, SoundCrawl, and Miso Records labels.

JASON PALAMARA

Jason Palamara specializes in the development of machine learning-enabled performance technologies for music and artificial intelligence-related music software. He is the founder and director of the IU Indianapolis DISEnsemble (Destructive/Inventive Systems Ensemble) and leads the Machine Musician Lab. With his creative partner, percussionist-composer Scott Deal, he designed the AVATAR, an application that uses machine learning to play along with live improvisation.

Palamara's areas of expertise are in musical AI and music and audio technologies. His interests include music composition, music for dance, improvisation, and generative music.

IAN CORBETT

Ian Corbett is the Coordinator and Professor of Audio Engineering and Music Technology at Kansas City Kansas Community College. He also owns and operates "off-beat-open-hats LLC," providing live sound, audio production, and recording services to clients in the Kansas City area. Highly active in the AES for over twenty years, Ian is Co-Chair of the AES Education Committee, and previously served as Vice President of the Central USA and Canada region. Throughout his career he has balanced education with professional employment in a wide variety of audio industry fields, including theater sound, television and radio, location concert recording, live sound reinforcement, and even forensic audio evidence recording. He has mixed FOH and occasionally monitors for many headline artists at venues around the USA. As the co-founder and technical director of the Electronic Music Midwest festival, he enjoys multichannel sound and presenting immersive concert experiences. An internationally recognized author and educator, his book, "Mic It! – Microphones, Microphone Techniques, and Their Impact on the Final Mix" is in its second edition, and his new book "Mix It! – Understanding and Controlling the Mix Process" is scheduled for publication in early 2026. He has also written articles for Sound On Sound and Live Sound International. He holds a Doctor of Musical Arts degree in music composition, but he doesn't do that much anymore... For more information please visit: www.offbeatopenhats.audio

DR. YUANYUAN (KAY)

Dr. Yuanyuan (Kay) is a composer and multimedia artist with roots in China. Her research focuses on using innovative technologies to blur the boundaries between different fields and combine various art forms. Her works often explore and intertwine different forms of media to create unique audiovisual experiences that engage the

audience. Many of her works involve collaborations with musicians, choreographers, dancers, scientists, engineers, photographers, visual artists, and stage designers. Her immersive multimedia project *StellarScape* is a convergence research collaboration synthesizing science, humanity, music, visual art, and technology.

As a composer, she is highly active in the music community. Kay serves as the Creative Director for Electronic Music Midwest (EMM), an annual music festival dedicated to programming a wide variety of electroacoustic music and providing high-quality electronic media performances. She is also the founder and director of the TURN UP Multimedia Festival, which promotes interdisciplinary collaboration, culture connection, and equality. She is currently an assistant professor at the University of Arizona School of Music, where she teaches composition, electroacoustic music, and multimedia.

TONY REIMER

Originally an orchestral French Horn player hailing from Indiana, Tony has spent most of the last 30 years freelancing as a composer and sound designer for theatre and interactive experiences. His concert and theatrical work has been heard on stages and at festivals across the country and internationally. He completed his undergraduate work at Ball State University, received a Master's degree in Computer Music and New Media from Northern Illinois University, and he currently teaches courses in the arts, when he isn't baking cakes and making candy.

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JCA LAND ACKNOWLEDGEMENT STATEMENT

We gather here at Butler University on the traditional homelands of Indigenous peoples who were forcibly removed from this place. These peoples include the Myaamia (Miami), Lenape (Delaware), Bodewadmi (Potawatomi), Saawanwa (Shawnee), Kiikaapoi (Kickapoo), and Peouaroua (Peoria) peoples. We honor with gratitude the land itself and the indigenous peoples past and present who have stewarded it throughout the generations. This acknowledgement calls us to commit to hearing and engaging Indigenous voices and perspectives and to being better stewards of the land we inhabit. It also calls us to action. Learn more by scanning the QR code for additional information.



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