THE MIDWEST COMPOSERS SYMPOSIUM

The Midwest Composers Symposium is a consortium made up of the composition departments of four American Midwest Universities: The University of Cincinnati, Indiana University and the Universities of Iowa and Michigan. The purpose is to allow students to have contact with other composers at nearby institutions, and to foster connections and self-identity.

The Symposium began in 1948 by Anthony Donato of Northwestern University, and included the composition departments from the Universities of Michigan, Illinois and Iowa. For a few years during the 1960s, the symposium concerts ceased due to a change in academic calendars, but resumed in the early 1970s when most schools adopted the quarter system. Oberlin College joined at this point, and a few years later, Indiana University. Northwestern dropped out in 1992, as did Illinois and Oberlin in 2007. The University of Cincinnati joined in 2008.

COMPOSITION FACULTY

The University of Cincinnati
Michael Fiday*, Mara Helmuth, Joel Hoffman, Douglas Knehans and Miguel Roig-Francoli
Carrie Magin, student assistant

Indiana University
David Drubay, Don Freund, John Gibson, Jeffrey Hass, Claude Baker, PQ Phan, Aaron Travers* and Sven-David Sandstrom (visiting)

The University of Iowa
Lawrence Fritts*, David Gompper* and Bert Van Herck
Will Huff, Jason Palamara, Brian Penkrot and Justin Comer, student committee

The University of Michigan
Evan Chambers, Michael Daugherty*, Kristy Kuster, Erik Santos, Paul Schoenfield and Bright Sheng
Patrick Harlin, student assistant

*-attending conference

CENTER FOR NEW MUSIC

For the latest calendar updates visit our online calendar at: uiowa.edu/~cnm
Paper Presentations

13.30
Indiana University
“What Kind of Music Do You Write?”
Jay Hurst & Ben Taylor

The words we use to talk about our music and the ways we present that music have a powerful effect on audience perception. From attempting to answer the typical cocktail party question (“so what kind of music do you write?”), to choosing a performance venue, to distribution of music via the internet, it is crucial that composers are aware of the effect the presentation of their music has on their public image.

13.50
University of Iowa
“Dancing about Music”
Jason Palamara & Will Huff

This semester, composers Jason Palamara and Will Huff are collaborating with the University of Iowa’s Dance Department on a new work that will be premiered on November 29th and run through December 1st. The presenters will discuss how their show has evolved over the semester, working alongside choreographers, dancers, and stage managers.

14.10
University of Michigan
“Interdisciplinary Collaboration and Creativity: The MiND Ensemble”
David Biedenbender

This presentation will look at the benefits and challenges of collaborating with other, often seemingly disparate, disciplines, using the MiND Ensemble (Music in Neural Dimensions) as a case study. The MiND Ensemble is a group at the University of Michigan that brings together students and faculty in many different programs, including music performance, music composition, computer engineering, design science, biomedical engineering, biology, performing arts technology, and art design and design.

14.30
University of Cincinnati
“CiCLOP: The Cincinnati Composers Laptop Orchestra Project”
Drew Dolan & Steve Weimer

Performing in a laptop ensemble is a valuable experience for a composer. Elements of sound processing, live interaction, and real-time programming each feed into a performing environment that is like no other. Our presentation will focus on our experience with the Cincinnati Composers Laptop Orchestra Project (CiCLOP), a student-run ensemble directed by Joel Matthys. We will discuss the programs and equipment used in the ensemble, as well as different performances that have taken place.