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Logo Design / *Matt Simpson*

Program Design / *Rob Collins*

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## Director's Welcome

Welcome to NYCEMF 2010.

On behalf of the organizing committee, it is my pleasure to welcome you to the second New York City Electroacoustic Music Festival. We are delighted at the response that our call for works has received, and we hope you will enjoy all of the events at this festival.

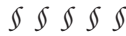
I would like to acknowledge the assistance and support of many people who helped bring this about:

- Dr. Chase F. Robinson, Provost and Senior Vice President of the CUNY Graduate Center and Dr. David Olan, Executive Officer of the Doctoral Programs in Music, for letting us use the excellent facilities at the Graduate Center.
- Carol Parkinson, Hans Tammen, and Harvestworks Digital Media Arts Center, once again, for their partnership and technical support.
- Rachel Meyer, Steve Ellison, Gavin Canaan, and Meyer Sound for their sponsorship and generous support.
- Our international panel of judges who listened to nearly 500 submissions and helped us determine the works selected for the festival. These include Monty Adkins, Jason Bolte, Eric Chasalow, Ted Coffey, Anthony Cornicello, James Dashow, Luke DuBois, Joshua Fineberg, Javier Garavaglia, John Gibson, Juraj Kojcs, Paul Koonce, Michael Lipsey, Andrew May, Michael Pounds, Curtis Roads, James Paul Sain, David Taddie, and Maurice Wright.
- Our talented performers who have also helped select the works: Kinan Azmeh, Susan Fancher, Joe Fee, David Fulmer, Margaret Lancaster, Marcel Rominger, Madeleine Shapiro, and Karisa Werdon.
- Our student interns and volunteers who will help make the festival run smoothly.
- Last, but hardly least, my Co-Directors and staff who have worked tirelessly to make the festival happen: Paul Riker, Zachary Seldess, and Braxton Sherouse, our Co-Directors; Maximilian Tausend, our Technical Director;

Daniel Neumann, Travis Garrison and Travis Houldcroft, our Hall and Stage Managers and Audio Engineers; Justin Tricarico, Equipment Manager; Rob Collins, Program Coordinator; and Nathan Bowen, Documentarian.

Without the assistance of all these people, we would never have been able to make this festival happen. We hope you enjoy it!

Hubert S. Howe, Jr.  
Professor of Music  
Queens College and the Graduate Center, C.U.N.Y.  
NYCEMF Director



## **Festival Staff**

Hubert S. Howe, Jr.	Co-Founder and Director
Paul Riker	Co-Founder and Co-Director
Zachary Seldess	Co-Director
Braxton Sherouse	Co-Director and Web Developer
Maximilian Tausend	Technical Director
Rob Collins	Program Coordinator
Nathan Bowen	Documentarian
Daniel Neumann	Elebash Hall Manager and Audio Engineer
Travis Garrison	Segal Theatre Manager and Audio Engineer
Travis Houldcroft	Elebash Hall Stage Manager
Justin Tricarico	Equipment Manager
Suzanne Seldess	Registration
Emma Albury	Tech Crew
Lee Blumenschine	Tech Crew
Amar Lal	Tech Crew

Festival at a Glance

Thursday	
<b>CONCERT 1</b> March 25th • 11:00 AM - 12:00 PM <i>Segal Hall</i>	<b>CONCERT 4</b> March 25th • 7:15 PM - 9:15 PM <i>Galapagos Art Space</i>
<b>CONCERT 2</b> March 25th • 2:15 PM - 3:15 PM <i>Segal Hall</i>	<b>CONCERT 5</b> March 25th • 9:30 PM - 1:00 AM <i>Galapagos Art Space</i>
<b>CONCERT 3: CURATED FROM ROBERT DOW</b> March 25th • 4:00 PM - 5:00 PM <i>Segal Hall</i>	<b>INSTALLATIONS</b> ROOM 5409 • 9:00 AM - 7:00 PM ROOM 5489 • 9:00 AM - 7:00 PM
<b>MEYER SPATIAL AUDIO PRESENTATION</b> March 25th • 5:00 PM - 6:00 PM <i>Segal Hall</i>	

Friday	
<b>CONCERT 6</b> March 26th • 11:00 AM - 12:00 PM <i>Segal Hall</i>	<b>CONCERT 10</b> March 26th • 5:00 PM - 6:00 PM <i>Segal Hall</i>
<b>CONCERT 7</b> March 26th • 1:00 PM - 2:00 PM <i>Elebash Hall</i>	<b>CONCERT 11</b> March 26th • 7:15 PM - 9:15 PM <i>Elebash Hall</i>
<b>CONCERT 8: THE TORNADO PROJECT</b> March 26th • 2:15 PM - 3:15 PM <i>Segal Hall</i>	<b>INSTALLATIONS</b> ELEBASH LOBBY • 9:00 AM - 7:00 PM
<b>CONCERT 9</b> March 26th • 3:45 PM - 4:45 PM <i>Elebash Hall</i>	

		Saturday
<b>CONCERT 12</b> March 27th • 10:00 AM - 10:45 AM <i>Elebash Hall</i>	<b>CONCERT 16</b> March 27th • 3:45 PM - 4:45 PM <i>Elebash Hall</i>	<b>INSTALLATION</b> ELEBASH LOBBY 9:00 AM - 7:00 PM
<b>CONCERT 13</b> March 27th • 11:00 AM - 12:00 PM <i>Segal Hall</i>	<b>CONCERT 17</b> March 27th • 5:00 PM - 6:00 PM <i>Segal Hall</i>	
<b>CONCERT 14</b> March 27th • 1:00 PM - 2:00 PM <i>Elebash Hall</i>	<b>CONCERT 18</b> March 27th • 7:15 PM - 8:45 PM <i>Elebash Hall</i>	
<b>CONCERT 15</b> March 27th • 2:15 PM - 3:15 PM <i>Segal Hall</i>	<b>CONCERT 19</b> March 27th • 9:30 PM - 11:30 PM <i>Issue Project Room</i>	

## **Who / What / Where**

- Monty Adkins / veil (fabrications 2 : after Pip Dickens) / Concert 11
- Andrew S. Allen / Leaflet / Concert 4
- Kinan Azmeh / Walls and Towers / Concert 5
- Andrew Babcock / Anagoge / Concert 13
- Christian Banasik / Ihr Fassen nach Wind / Concert 10
- Edgar Barroso / ACU / Concert 17
- Burton Beerman / INVISIBLE IMAGES / Concert 6
- Ranjit Bhatnagar / Closing Doors / Concert 5
- Jason Bolte / Noises Everywhere / Concert 16
- Paul J. Botelho & Russell J. Chartier / CONFINED-10-01-2 / Concert 5
- Nathan Bowen / Iron Rod / Concert 5
- Benjamin Broening / Radiance / Concert 15
- Ivica Ico Bukvic / derelicts of time / Concert 4
- Christopher Burns / Sawtooth / Concert 6
- Monique Buzzarté / Subtle Winds / Concert 7
- Oliver Carman / Metamorphosis I / Concert 13
- Christopher Chandler / The Spark of Opposites / Concert 2
- Jen-Kuang Chang / Drishti III / Concert 17
- Eric Chasalow / Due (Cinta)mani / Concert 4
- Yen-Ting Cho / Kapsis / Concert 10
- Young-Shin Choi / UJO IMU III / Concert 10
- Miguel Chuaqui / Saturniana / Concert 9
- Joshua Clausen / There was a whole, there was beginning, begin there / Concert 4
- Ricardo Climent / Russian Disco / Concert 8: The Tornado Project
- Ted Coffey / Blue Cycle: Noise / Concert 11
- Rob Collins / pizz collide / Concert 6
- Anthony Cornicello / Spiral Jetty / Concert 11
- James Dashow / Soundings in Pure Duration N.2a / Concert 18

**Erik DeLuca** / In / Concert 19

**Andy Dolphin** / ilinx / Concert 12

**Robert Dow** / Uncertain Memory / Concert 3: Curated by Robert Dow

**Michael Drews** / Infrastructure / Concert 12

**R. Luke DuBois** / [forthcoming] / Concert 19

**David Z. Durant** / An Owl Drives in the Rain / Concert 7

**Mark Engebretson** / SaxMax / Concert 18

**Steve Everett** / Shiver / Concert 1

**Joshua Fineberg** / The Texture of Time / Concert 4

**Andrei Foca-Rodi** / La Mienne / Concert 13

**Heather Frasch** / métal re-sculpté / Concert 17

**Paul Fraser** / 8-bit Cycles / Concert 5

**Javier Alejandro Garavaglia** / Pathétique / Concert 9

**Travis Garrison** / Untitled 2003 / Concert 17

**Douglas Geers** / Inanna's Descent / Concert 17

**John Gibson** / Blue Traces / Concert 16

**Hannah R. Gilmour** / Chill Before Dawn / Concert 5

**Andrew Greenwald** / Block.flit - (for flute and supercollider) (2009) / Concert 19

**Ragnar Grippe** / 8th Abstraction / Concert 6

**Andrew Nemr and Sean Hagerty** / Chasing the Train / Concert 19

**Keith Hamel** / Traces II / Concert 2

**Jeff Herriott** / dissipation of a thought / Concert 19

**David Hindman & Evan Drummond** / Modal Kombat / Concert 5

**Elizabeth Hoffman** / through ripple glass / Concert 15

**Christopher Hopkins** / The Animus Winds / Concert 4

**Dan Hosken** / Dancemad / Concert 16

**Hubert Howe** / Clusters / Concert 11

**James Borchers and John Hulsey** / 26 Years:1 Week:72 Hours / Concert 19

**Bryan Jacobs** / A Gentle Ruin / Concert 17

**Konstantinos Karathanasis** / Dionysus / Concert 12



Howard Kenty / Any Lucky Ten / Concert 5  
Seung-Hye Kim / The Tightrope Dancer / Concert 12  
Judy Klein / railcar / Concert 14  
Yota Kobayashi / Kakusei / Concert 2  
Juraj Kojs / Aiael's Gold / Concert 18  
Dimitris Lambrianos / Tetraktys / Concert 5  
Karen Lauke / Copper Vibrations / Concert 2  
Colby Leider / Twin Prime Conjecture / Concert 15  
Chelsea Leventhal / Breach / Concert 4  
Sebastian Lexer / Dazwischen - An improvisation ... / Concert 18  
Cort Lippe / Music for Snare Drum and Computer / Concert 9  
Paola Lopreiato / con forze che si svolgono sferiche / Concert 5  
Eric Lyon / Trio / Concert 8: The Tornado Project  
Alistair MacDonald / Equivalence / Concert 3: Curated by Robert Dow  
John Mallia / Vestibules / Concert 11  
Matt Malsky / Thirteen Ways of Listening to a Loudspeaker / Concert 19  
Paula Matthusen / rosenhaler / Concert 19  
Andrew May / Still Angry / Concert 8: The Tornado Project  
Richard McCandless / Voyager / Concert 16  
Peter McKinnon / Pianosophagus / Concert 2  
Jason H. Mitchell / Sk'elep / Concert 7  
Chikashi Miyama / Thrum / Concert 10  
Pippa Murphy / Postcard from Paris / Concert 3: Curated by Robert Dow  
Adam Scott Neal / For Tape / Concert 4  
David Olan / Alborada for Oboe and Computer-generated Sounds / Concert 17  
Ryan Olivier / Metronomic Hommage / Concert 18  
Michael James Olson / Waterstate / Concert 5  
Hila Tamir-Ostrover & Iddo Aharony / Kutra Begulma / Concert 14  
Felipe Otondo / Ciguri (2008) / Concert 6  
Joo Won Park / Decrescendo / Concert 11

- Ronald Keith Parks** / Fractures / Concert 9
- Samuel Pellman** / M45 / Concert 13
- Stephen Travis Pope** / Jerusalem's Secrets - Mass ... Pt. 1 / Concert 10
- Michael Pounds** / Recollection / Concert 6
- Izzi Ramkissoon** / Domesticated Animalia / Concert 11
- M. Anthony Reimer** / untitledededede / Concert 13
- Paul Riker** / Commuter / Concert 14
- Claudia Robles** / TRAVELOG#1 -Nuit Bleue- / Concert 10
- Robert Rowe** / Primary Colors / Concert 8: The Tornado Project
- Thomas Royal** / Ruptures / Concert 5
- Bruno Ruviano** / Fonepoemas / Concert 13
- James Paul Sain** / redbird express / Concert 16
- Philip Schuessler** / Supercell / Concert 14
- Paul Schuette** / Everything Must Come From Something / Concert 19
- Judith Shatin** / For the Birds / Concert 11
- Braxton Sherouse** / splatter, articulate, recurse / Concert 18
- Shield Your Eyes** / Arc Flash / Concert 5
- Diana Simpson** / Cipher / Concert 3: Curated by Robert Dow
- Jory Smith** / X-Lands / Concert 1
- Steven Snowden** / Fathoms / Concert 19
- Jorge Sosa** / Ariel / Concert 2
- Yury Spitsyn** / Enertia / Concert 18
- Asha Srinivasan** / Alone, Dancing / Concert 13
- Jeff Stadelman** / Song of Itself / Concert 7
- Pete Stollery** / Vox Magna / Concert 3: Curated by Robert Dow
- Kotoka Suzuki** / Epiphyllum Oxypetalum / Concert 1
- Fred Szymanski** / Arkose / Concert 13
- David Taddie** / Licorice Stick Groove / Concert 11
- Akira Takaoka** / Responsorium / Concert 1
- Dan Tramte** / Eight Gluons / Concert 1

**Hans Tutschku** / rojo / Concert 11

**Chester Udell** / Brass Alchemist / Concert 16

**Yuta Uozumi** / biotope / Concert 5

**Dan VanHassel** / Lush Intrinsic / Concert 14

**Jorge Variego** / “Now that you are here” / Concert 19

**Andrew Walters** / Encroachment / Concert 4

**Franke Neumann Ruder Schmidt Weinheimer** / Frühjahrszug / Concert 7

**Philip White** / Quote the Ocean / Concert 17

**Tom Williams** / Can / Concert 7

**Paul Wilson** / Beneath the Surface / Concert 8: The Tornado Project

**Krzysztof Wolek** / Arguro / Concert 4

**Maurice Wright** / Soliloquies; echoes / Concert 15

**Mark Zaki** / Everything We Say is Deformed / Concert 10

**Richard Zarou** / Ad Vitam Aeternam / Concert 14

## Locations

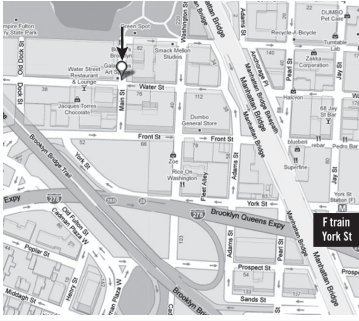
Round-trip transportation to Galapagos and Issue Project Room will be provided for NYCCEF participants.

Please stop by the registration desk for more information.

16 Main Street  
Brooklyn, NY  
(718) 222-8500

Subway:  
F - York St.


**Galapagos Art Space**



232 3rd Street,  
Brooklyn, NY  
(718) 330-0313

Subway:  
M,R - Union St.  
F - 4th Ave & 9th

**Issue Project Room**



19 West 31st Street,  
New York, NY  
(212) 279-4017

**Herald Square Hotel**



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# **CONCERTS & PROGRAM NOTES**

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# Concert 1

March 25th

Segal Hall • 11:00 AM - 12:00 PM

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## Works

**Responsorium** / *Akira Takaoka* 11'

Lina Ishii - Soprano

**X-Lands** / *Jory Smith* 8'

**Epiphyllum Oxypetalum** / *Kotoka Suzuki* 10'

**Eight Gluons** / *Dan Tramte* 7'

**Shiver** / *Steve Everett* 6'

Isabelle Dehay - video

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## Notes

### Responsorium

I have always been marveled at the mastery of Renaissance composers. *Responsorium* (2009) is my first attempt to build a rule system that makes possible the integration of a plainchant melody into twelve-tone harmonies. The piece consists of harmonically static “Cantus” sections and contrasting “Versus” ones in which the pc-sets are constantly transformed. All the voice leadings and the transformations are strictly regulated by the rule system implemented in my own Java program. The program generated score files for RTcmix, developed by Brad Garton, and its channel vocoder and various filter instruments, written by John Gibson, produce all the sounds.

### X-Lands

*X-Lands* is influenced by the train and its use for transportation. The piece incorporates the use of train recordings and the morphology of these sounds. This has resulted in the reconcilability and unrecognizability of the original sound source. The piece has been structured to represent the idea of speed, and the use of transport to travel across the country. The piece tries to merge the use of field recordings and studio produced sounds, with the underlying theme of traveling at speed.

## Epiphyllum Oxypetalum

I sometimes dream of traveling in the air through imaginary landscapes that are breathtakingly beautiful or astoundingly eerie: through a cold and deep abundant cave with endless narrow stone steps; under deep and dark sea miles away from the shore; or along a rock cliff overlooking thousands of sculpted rocks slowly climbing up under a full moon. Through many years, I have sketched these places as I woke up, with hopes that I would be able to re-visit them again. This work depicts images of some of these imaginary places.

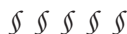
## Eight Gluons

*Eight Gluons* (2009) is a synthesis of eight short electronic works called Gluons. The gluons themselves were commissioned by percussionist Olman Piedra to be played in between pieces to avoid the awkward silence during percussion setups. Each Gluon corresponds to an elementary particle. The Gluons chosen in *Eight Gluons* are Photon, Boson, Top, Lepton, Fermion, Electron, Quark, and Strange. *Eight Gluons* was accepted to the Nashville Soundcrawl festival (2009) and SEAMUS (2010).

## Shiver

*Shiver* (2008) is a dreamlike meditation on Ophelia, the main character in Natasha Trethewey's poetry collection, Bellocq's Ophelia. The poems contain the imagined thoughts and perceptions of one of the young prostitutes photographed by E. J. Bellocq in 1912 who worked in a brothel in the Storyville section of New Orleans. The aural relationships use the consciousness of dreams and reveries described in French philosopher Gaston Bachelard's, *La Poétique de la Réverie* (1960). The vocalist is Parisian soprano, Katherine Blumenthal. All synthetic sounds in the work were based on a spectral analysis and resynthesis of Ms. Blumenthal's voice.

*This work was commissioned by the University of Illinois Experimental Music Studios.*



## Concert 2

March 25th

Segal Hall • 2:15 PM - 3:15 PM

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### Works

**Traces II** / *Keith Hamel* 10'

François Houle - Clarinet

**Pianosophagus** / *Peter McKinnon* 9'

**Copper Vibrations** / *Karen Lauke* 9'

**Ariel** / *Jorge Sosa* 9'

Rebecca Ashe - Flute

Mary Elizabeth Thompson - Alto Flute

**Kakusei** / *Yota Kobayashi* 12'

**The Spark of Opposites** / *Christopher Chandler* 10'

Madeleine Shapiro - Cello

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### Notes

#### Traces II

*Traces II* ( 1995 / 2007 ) is the third in a series of compositions for soloist and interactive electronics. The composition was commissioned by Jean-Guy Boisvert with the assistance of the Canada Council in 1995 and originally used an interactive Midi environment. In 2007, the composition was expanded and the computer part completely re-designed for MaxMSP 5. As well, an automated score-following system using NoteAbilityPro and antescofo was developed in order to synchronize the live performance with MaxMSP control messages embedded in the score. *Traces II* explores the relation between melody and harmony by fragmenting and rapidly repeating the pitch material presented by the clarinet. As the clarinet plays, an electroacoustic after-image consisting of hundreds of sound fragments is generated and distributed to speakers placed around the room.



## Pianosophagus

The initial image/idea I had for this piece was the idea of the piano having a throat, much like any living entity. The idea is to convey entering into the voice making mechanism of the piano, and to provide a contrast to the perfect way the piano is usually thought of. The definition of esophagus – the word used to base the title of the composition on, is; “the part of the alimentary canal that connects the throat to the stomach; the gullet. In humans and other vertebrates it is a muscular tube lined with mucous membrane”.

## Copper Vibrations

*Copper Vibrations* is an audio-visual piece exploring the variety of sounds that can be produced from interacting with a single object. Binaural and close mic recordings were made of small sections of varying sized copper pipe. The composition fused and layered the sounds that were produced by bowing and striking the objects, some of which were further processed to change their sonic properties. The accompanying visuals are similarly produced by manipulating and subsequently layering photographic images of the pipe segments that represented the primary sound source.

## Ariel

*Ariel* (2009) - Ariel is a flying spirit, which appears on William Shakespeare's play “The Tempest”. Ariel is Prospero's slave and serves as his eyes and ears, cruising throughout the island, plotting and creating mischief. Ariel has traditionally been depicted as a slim, aerodynamic, swift character. Ariel is the embodiment of freedom, which has been enslaved and forced to become a servant. Ariel's name seems to come from a play on the word “aerial”. The air-like quality of the music is one of the aural representations of Ariel. I sampled folk flutes from New Zealand, Mexico and Egypt and those sounds became the basis for the electronic part. At times the western flutes are required to imitate those folk timbres. The music also portrays the grandeur and powerful character of Ariel, the spirit's strength and it's quest for freedom. For more information please visit my website: [www.jorgesosa.com](http://www.jorgesosa.com)

## Kakusei

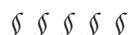
*Kakusei* (Japanese for “Awakening”) is an acousmatic rendering of a dream, and the self-realizations that follow from the act of awakening. The dream world consists of two primary settings: the first is associated with aspects of ritual, with recurring horn-calls announcing new, fragmented states; the second setting is subaquatic, with traces of the ritual horns now submerged and distorted. At this point there is a noticeable reduction of event density,

and the events themselves become viscous, moving with dream-like slowness. Through this darkness emerge the beginnings of self-realization, which gradually strengthen by way of an extended crescendo that finally culminates with a sudden snap back to consciousness — or perhaps it is merely another hallway to yet another dream....

## The Spark of Opposites

“Life is born only of the spark of opposites.” —Carl Jung

Psychologist Carl Jung believed individuals to be a living system of opposites. Conscious and unconscious, good and evil, rational and irrational. The tension created by the presence of opposites and the process of acknowledging both, he argued, was necessary to create any sort of forward momentum and resolution that would ultimately lead to personal growth and individuation. I often find myself oscillating between two opposites and experiencing the tension it creates. *The Spark of Opposites* is an exploration and embodiment of this process.



# Concert 3: Curated by Robert Dow

March 25th

Segal Hall • 4:00 PM - 5:00 PM

## Works

**Postcard from Paris** / *Pippa Murphy* 3'

**Uncertain Memory** / *Robert Dow* 12'

**Cipher** / *Diana Simpson* 12'

**Equivalence** / *Alistair MacDonald* 13'

**Vox Magna** / *Pete Stollery* 12'

## Notes

### Postcard from Paris

An outsider's trip to Paris is immediately recognisable and accessible, despite the way in which its sound world has been manipulated. It features such known quantities as snatches of conversation, a piano bar ambience, and voices singing in church worship 'framed' by transitions that are more abstract and 'electronic' in nature. The quirky, pulsed opening, sets the pace of the piece whilst suggesting the notion of travel, (perhaps even time travel – which is referred to at 1'13 with a recording of a voice in an interactive installation at La Geode).

### Uncertain Memory

*Uncertain Memory* (2010) is constructed from a series of 'snapshots' taken of various, mostly urban, settings recorded at different times in my past. For me, there are only these various images and my uncertain memory of the real events—sampled and now recontextualised. With thanks to Joe Anderson for helping collect some of the ambisonic recordings used as source material in this piece. *Uncertain Memory* was realised at EMS, Stockholm and the University of Edinburgh with funds made available from both EMS and the Scottish Arts Council (Creating New Music Grant: Creative Development).

## Cipher

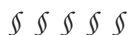
*Cipher* explores a range of sound material associated with cryptography. Through the use of Morse code rhythms, mechanisms and electrical sparks, there are references to early mechanical devices built for code making and breaking purposes, in particular the Enigma encryption machine used during World War II. These elements are continually being revealed, obscured, repeated or interrupted, as is possible in the transmission of any code. Over the course of the piece, broken elements gradually merge to reveal voices, often very fragmented, and rarely intelligible. *Cipher* received a Honourable Mention in CIMESP 2007 (The International Electroacoustic Music Contest of São Paulo).

## Equivalence

A nod in the direction of sculptor Carl Andre, and photographer Alfred Stieglitz. Carl Andre is best known for his work *Equivalent VIII* made from 120 firebricks laid out in a block in the Tate Gallery in London; Alfred Stieglitz's extraordinary black and white cloud photographs, *Equivalents* from the 1920s and 1930s (first called *Music and Songs of the Sky*), are abstract(ed) images of clouds. He said "There is a reality so subtle that it becomes more real than reality. That's what I'm trying to get down in photography." Thanks to Diana Simpson for playing the bricks in the original source recording.

## Vox Magna

In 2001 I was involved in the sound design for a large multimedia visitor attraction in Rotherham called *Magna*. This permanent exhibition, set in a disused steel manufacturing plant, is a celebration of the steel industry which was at one time prominent in that area of the UK. *Vox Magna* uses the source sounds recorded for this installation, but utilises them in a more intimate and musical fashion. Thanks to Peter Key for original recordings. *Vox Magna* was first performed at the Musée d'Art Contemporaine, Montréal, as part of *Rien à Voir* and was awarded an Honorary Mention in the *Musica Nova* 2003 Electroacoustic Music Festival, Prague.



# Meyer Sound Presentation

March 25th

Segal Hall • 5:00 PM - 6:00 PM

## **Auditory Illusions, Simulations and Hallucinations: A Spatial Audio Update / *Peter Otto***

This presentation will discuss the allure and illusive promise of spatial audio, exploring why it's difficult, what progress has been made; an overview of creative tools for people who want to make spatial audio, and some demonstrations and reports on recent work in the field.

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# Concert 4

March 25th

Galapagos Art Space • 7:15 PM - 9:15 PM

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Works

**derelicts of time** / *Ivica Ico Bukvic* 9'

**Encroachment** / *Andrew Walters* 6'

**The Animus Winds** / *Christopher Hopkins* 8'

Margaret Lancaster - Flute

**Breach** / *Chelsea Leventhal* 6'

Margaret Lancaster - Flute

**For Tape** / *Adam Scott Neal* 8'

**Arguro** / *Krzysztof Wolek* 11'

Margaret Lancaster - Flute

**The Texture of Time** / *Joshua Fineberg* 7'

Margaret Lancaster - Flute

**Leaflet** / *Andrew S. Allen* 3'

Marcel Rominger - Piano; Margaret Lancaster - Flute

**There was a whole, there was beginning, begin there** / *Joshua Clausen* 10'

Marcel Rominger - Piano

**Due (Cinta)mani** / *Eric Chasalow* 7'

Marcel Rominger - Piano

## derelicts of time

Do you believe in the “butterfly effect?”

The history of the human race as we know it can be seen as an ever-growing conduit connecting present with the past, a testament to our existence that slowly yet steadily disintegrates before our eyes as it approaches the distant horizon. Looking back, the growing amount of debris hopelessly holding onto the gravitational pull of whatever little is left of the conduit reminds us of the limits of our collective ability to differentiate fact from fiction. In this world of recollections doomed to the effects of a communal dementia, the sound sits on both sides of the fence: as a mere derelict or as the very thread that keeps the fabric of time from unraveling. Long after the essence has all but dissolved, its legacy continues to percolate throughout the continuum with unprecedented clarity—a shining beacon amid the memory graveyard. *derelicts of time* was commissioned by Jay Crone and in part sponsored by the Virginia Tech’s CLAHS Faculty Grant. It explores juxtaposition of acoustic and electronic material generated through sampling and processing of live trombone input. This synergy is further reinforced by various prerecorded and/or algorithmically generated audio-visual layers. *derelicts of time* was premiered at the DiD080419 DISIS event in the spring of 2008.

## Encroachment

In my piece *Encroachment*, I explore the boundaries between the natural world and the man-made world. Recently I moved to the wilds of Pennsylvania and I am constantly confronted (yet delighted) with wildlife and natural beauty. Yet the presence of human beings is actually more apparent in these surroundings. For instance, there is the road next door, the rock quarry down the street, 4-wheelers and motorcycles, and in the fall, lots of hunting. In *Encroachment*, natural sounds are mixed with man-made sounds. Especially important are the sounds of man-made boundaries (doors, roads, fences, buttons, etc. ) that demarcate the different areas of the piece.

## Breach

*Breach* was composed as a final project for the Cursus I at IRCAM in Paris, and further augmented during a subsequent stay in Berlin. The piece examines the power of breath and voice through the bass flute, interaction with various effects, and juxtaposition with inherent and foreign sound material.

The instrumentalist takes on various roles, often driving the piece forward as a soloist, and at times drawing back and becoming part of a chorus.

## Arguro

*Arguro* - for flute(s) and live electronics. The word *Arguro* is derived from an Indo-European word and can be translated as silver or generally a shining metal. It can be also related to the Sanskrit word *Arjuna* meaning light. The title refers to the material that modern flutes are most commonly made from. Silver itself has the highest electrical conductivity of any element, therefore the word seems to perfectly reflect the nature of the work. *Arguro* was commissioned by the Society of Composers, Inc, and the American Society of Composers, Authors and Publishers and this presentation of the work is supported by the Foundation for Contemporary Arts.

## The Texture of Time

The title of this piece for solo flute and live electronics is borrowed from the title of a fictional work discussed in *Ada or Ardor: A Family Chronicle* (1969) by Vladimir Nabokov. Pieces mixing a solo instrument and live electronics have often framed the relationship between the two elements as an opposition. In such pieces, the solo instrument is pitted against electronic sounds spatialized by loudspeakers. In *The Texture of Time*, though, all of the electronics come from just one speaker set at the flutist's feet—the result is that the sounds from the flute and the electronics blend together, seemingly coming from a single source.

## The Animus Winds

*The Animus Winds* explores the theme of wind experienced as a natural sensual phenomenon contrasted to that of wind personified as a supernatural force. It is an electroacoustic composition for western flute and digitally processed recordings of wind and shakuhachi. The poetic similes between flute and natural wind are enhanced by techniques of subtractive synthesis and envelope modulation, such that wind is transformed to musical sound, and flutes to wind. Such transformations suggest that the difference between flutes and natural wind is one of aperture and intensity of restimulus, for the sound of both is created when air is pushed or pulled across edges to vibrate and to be shaped by nearby reflective surfaces. That this also related to an apparatus of speech influences the development of sound transformations toward those suggesting voices, which links the poetic similes to the mythic theme, the animus of the wind revealed as its voice is heard. In this drama, the flute acts as the human, who is at times drawn into the spirit of the wind and who at other



times strongly confronts it.

## For Tape

Since the first medium for composing electronic works was magnetic tape, many concert programs describe a piece as written “for tape,” much like a piece might be written “for piano.” To play on this notion, I composed this fixed media piece, using adhesive tape as my sound source. I relied on sound manipulations used since the birth of musique concrete, namely speed manipulation, filtering, reverberation, and ring modulation. Initial improvisatory materials were created in Max/MSP, while final edits and mixing were completed in ProTools.

## Leaflet

In the tradition of Japanese court music (Gagaku), melodic instruments heterophonically perform the basic melody of a composition; that is, they play shaped melodic contours derived from a basic melody that slightly deviate in rhythm pitch and and often transform the melody further using various refined ornamentations; the combined effect resulting in different and unique appropriations of the basic melody. In *Leaflet*, the two performers and electronic sounds play in a similar heterophonic manner. There is a single melodic contour that all of the instruments play from. While they perform it, they are given allowances to repeat and omit passages, to alter scale degree, register, and rhythm and to ornament in various ways. They may also choose to play their line using different qualities of sound on their respective instruments. The players are instructed also to treat their line as equally important as the other performer or electronic parts.

## There was a whole, there was beginning, begin there

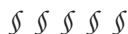
*There was a whole, there was beginning, begin there*, was written for Marcel Rominger in the Fall of 2009. The piece consists of a group of evolving riff-like rhythmic patterns in both the piano and electronics. These patterns undergo continual transformation, creating dramatic textures, interludes and terraced panels, which continually fragment and represent the material.

## Due (Cinta)mani

*Due (Cinta)mani* (2002) is a piece for piano soloist (due mani) combined with electronic sounds that modulate and transform piano timbres, the attack and decay characteristics, and the shapes of entire gestures or even whole phrases. There is a great economy in the piano writing, and yet the combined result is a kind of tapestry of colors and shapes. Its narrative form

evolves nonlinearly, with “cross-cutting” of the sort used in film-editing. This allows for multiple narrative streams to unfold simultaneously, enriching one another– the present idea, a second layer of commentary, and a third with the resonance of memory, all in “narrative counterpoint”. The origin of the cintamani pattern, three flaming pearls placed over sea waves, is uncertain, but it most likely has an ancient Buddhist origin. The lines representing the waves might instead connote tiger stripes or clouds. Cintamani appear frequently in the decorative arts of China, India, Tibet, and the Ottoman Empire, most often in textiles, carpets and ceramics. I have chosen the word for my title because of its iconographic power and mystery – also because of a personal interest in Asian art and culture. The piece is in two movements, each based on the same harmonic material: Three Symbolic Gestures and Cloudbands.

*Due (Cinta)mani* was commissioned by Vicki Ray and is dedicated to her.



# Concert 5

March 25th

Galapagos Art Space • 9:30 PM - 1:00 AM

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## Works

**Waterstate** / *Michael James Olson* 10'

**Arc Flash** / *Schuyler Tsuda & Michael Duffy* 12'  
Shield Your Eyes

**Tetraktys** / *Dimitris Lambrianos* 4'

**8-bit Cycles** / *Paul Fraser* 5'

Paul Fraser - Toy Keyboard, Voice, Effects, Computer  
Bryan Noll - Metallic Pipe Objects, Melodica, Computer

**Ruptures** / *Thomas Royal* 8'

**con forze che si svolgono sferiche** / *Paola Lopreiato* 10'

**biotope** / *Yuta Uozumi* 7'  
Yuta Uozumi - Computer

**Closing Doors** / *Ranjit Bhatnagar* 6'

**Modal Kombat** / *David Hindman / Evan Drummond* 15'  
David Hindman - Guitar  
Evan Drummond - Guitar

**CONFINED-10-01-2** / *Paul J. Botelho & Russell J. Chartier* 4'

**Chill Before Dawn** / *Hannah R. Gilmour* 5'

**Iron Rod** / *Nathan Bowen* 10'  
Mark Broschinsky - Trombone

**Any Lucky Ten** / *Howard Kenty* 10'

Kinan Azmeh - Clarinet

David Fulmer - Viola

**walls and towers** / *Kinan Azmeh* 10'

Kinan Azmeh - Clarinet

Laura Lutzke - Violin

Elzbieta Weyman - Viola

Tobin Low - Cello

Kevork Mourad - Video

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Notes

**Waterstate**

*Waterstate* chronicles the dramatic changes of water in a cold climate from November through April. As the seasons change from fall, to winter, to spring, so too does water change through shapes, states, and movements.

**Arc Flash**

Our performances are an exploration of instrumental capabilities through focused and obsessive manipulation and destruction of materials.

<http://shieldyoureyesprayfordeath.com>

**8-bit Cycles**

This piece is an excerpt from a series of tone collages composed and recorded at the S.T.R.U.M. Studio at the University of Minnesota in the Fall of 2008. The piece demonstrates a recent audio fascination of mine: the sounds produced by found toy electric keyboards. The main source of the sound material here is an old no-name toy electric keyboard that I purchased from the Goodwill for \$2.99. The keyboard has a wonderful “8-bit” sound that contains distinct microtonal characteristics. I use this particular keyboard with a loop pedal, which morphs the keyboard sounds into a series of rhythmic textures that are the skeleton of the piece. In addition, I add contrasting timbral colors to the mix such as metallic pipe objects, melodica, and my own voice. This piece experiments with the interaction of these contrasting timbres as they move about the stereo space.

## Ruptures

The technologically mediated illusion of representation in this work is ruptured through interjections of sounds associated with technology's failure. These interjections expose the attempt to create an illusion and foregrounds the listener's suspension of disbelief. Much of the piece's structure is draped over an attempt, at times unintentionally humorous, to integrate these interruptions into the existing representational dramaturgy. However, these attempts at reconciliation point at a deep, irreconcilable conceptual rupture in fabric of the work. The sound of technological error will inevitably and inadvertently expose the illusion no matter how well the sound of error is integrated into this illusion. By the end of the work, this conceptual rupture has thwarted the musical dramaturgy. The music is obliterated at its conclusion.

## con forze che si svolgono sferiche

*Those forces that spherical wind* was composed at the request of Esther Lamneck, clarinetist and performer of the tárogató, to whom it is dedicated. This composition talks about the meaning of existence and wants to emphasize the awareness of the importance of a soul launched in the adventure of life. The sounds are processed and altered using unexpected effects, complicated by particular resonance and forced breaks; try, discard, sing, try again, in an attempt to bridle the energy in music. The vital impulse that filters through the musical structure is fragmented by the explosion of unquenchable energy. Inside the phonic texture, sound and meaning are competing for the process of signification. Starting from the open melodies, to the vocal style and sound compression, all the fragments that form the composition drag in a dynamic ensemble, whirling meteorites in a single orbit.

## biotope

This piece of work was produced by Gismo. It is a new approach for algorithmic composition to realize performing and composition using multi-agent system (MAS). MAS is a system composed of multiple interacting agents. In his method, the agents behave as artificial-life. They interact each other based on simple prey-predator model. The composer is able to set the sounds to each agent arbitrarily. This system makes the sounds according to the interactions of agents. It is not random. All the sounds relate to the previous sounds. Therefore, the system self-organizes musical structures in their ecosystem. The composition style is dynamic. The music appears from interactions based on the first design of the each agent's parameter. The composer is able to change each agent's parameters according to aspects of the model. It invokes evolution of the music on the stage in real-time.

## **Closing Doors**

A short piece for simulated or physical wind instrument, found sound, and robot toy piano.

## **Modal Kombat**

Modal Kombat presents a short 15-minute suite of works each of which will feature new software that enables classical-electric guitars to control video game avatars, consisting of:

1. PONG
2. Mortal Kombat

## **CONFINED-10-01-2**

In this piece Russell J. Chartier explores the sense of confinement that many people feel living in large cities despite the many people around them. The piece, created using manipulated footage shot throughout NYC, consists of textures comprised of feedback loops uplinked to satellites then down-linked back to Earth. These “feedback loops” were manipulated with various pieces of broadcast equipment through the looping process and were then further manipulated in the post production process. The textures and manipulated footage were then woven together to create this work.

The musical component of this work was created through the use of a granular sampling algorithm developed by the composer, Paul J. Botelho. The algorithm, written in the ChucK programming language, randomly chooses small fragments (grains) from an input sound, shapes their attack and decay, and then creates textures of user-specified density constructed of the sound fragments. The algorithmically-generated textures were then manipulated and layered to create this work.

The piece was created through synchronicity—the composer Botelho and video artist Chartier had no knowledge of each other’s component and worked only with an agreed upon duration during the creation of their individual pieces. Only upon the completion of both the video and audio components were two components combined to create “Confined 10-01-2”.

## **Chill Before Dawn**

This work was created using a single sample of a cricket chirping recorded at 4 o’clock in the morning in Auckland, New Zealand 2009. It is easy to overlook things that we have become accustomed to in life and that are seen as insignificant. Yet often these things, like the cricket, are still important

and a lot can be missed by inattention. I have attempted to draw the listener's ear to the beauty and hidden complexity of the sound. The sample has been developed using ProTools plugins and Metasynth.

## Iron Rod

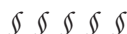
Partially influenced by LaMonte Young's aesthetics and background, this piece takes a story from the Book of Mormon as its subject matter. In *Iron Rod*, I am interested in the notion of following a path vs. straying from it. While the piece is not extremely minimal (nor employing just intonation), there is a focus on economy of materials, pitch, and time. All source materials for electronic playback will be derived from the trombone during the performance (i.e. no prerecorded materials). Asynchronous loops and strands of randomly generated splices are meant to turn the trombone from a primarily monophonic instrument to a polyphonic sound source.

## Any Lucky Ten

I began this piece while in a relatively remote region of New Hampshire in the summer. In contrast to the busy and chaotic aural environment that I have become accustomed to while living in Brooklyn, the nights there are peacefully and eerily quiet, marked largely by the disconsolate moans of loons on a nearby lake, the occasional slow, decaying rumble of distant cars, and the ubiquitous sibilance of crickets. *Any Lucky Ten* seeks to express the desolation, sadness, and beauty evoked by these sounds through an organic integration of field recordings, electronic processing, and instrumental material.

## walls and towers

This piece was commissioned by the Juilliard school's Beyond the Machine festival 2010, it is scored for clarinet, violin, viola, cello, tape and video. The video is done by my longtime collaborator and friend, Syrian artist Kevork Mourad. The piece is inspired by walls and towers, the view of an endless grey wall crossing a beautiful landscape, and those little towers from which different lives from only one side of the wall are being watched closely. This piece is dedicated to all of those who are not allowed to cross.



## Concert 6

March 26th

Segal Hall • 11:00 AM - 12:00 PM

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### Works

**Sawtooth** / *Christopher Burns* 7'  
Christopher Burns - Performer

**Rabbi** / *Burton Beerman* 12'

**Recollection** / *Michael Pounds* 6'

**Ciguri (2008)** / *Felipe Otondo* 9'

**8th Abstraction** / *Ragnar Grippe* 11'

**Pizz Collide** / *Rob Collins* 8'

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### Notes

#### Sawtooth

*Sawtooth* (2009) integrates performance, sound, and image. The musician's physical gestures in space are captured by a video camera, and translated simultaneously into both music and animation. As the action becomes more complex, the software underlying this process also begins to make autonomous contributions, adding new layers of audiovisual density, and creating new challenges for the performer.

#### Rabbi

Philip Markowicz, a living Holocaust survivor and Jewish Torah scholar (85), was raised in Poland before the Second World War. He is finally able to speak the unspeakables as he is in the process of writing his memoirs. Mr. Markowicz commissioned me to assist in this living memory, which will include not only the unbelievable tale of his survival of the concentration camp, but his Torah commentaries. I recorded his voice, reading from his memoirs, and used the sound file recordings of his recollections and specific words as basic material for the composition of *Rabbi*. In 2004, I composed the 90 minute



chamber oratorio, TIKVAH, scored for saxophone quartet, soprano voice, chorus, and dance duet, based on Philip's writings. TIKVAH has been performed at prestigious venues nationwide by the amazingly talented Red Clay Saxophone Quartet, Andrea Rae, Celesta Haraszti, Ebenezer Baptist Church Choir, and The Temple Singers, under the baton of Uzee Brown, Jr. Currently I am producing a documentary video as a companion DVD to the memoirs.

## Recollection

*Recollection* began its life as a collection of field recordings the composer gathered in Japan. An earlier composition entitled "Collection" combined and shaped excerpts from the recordings with minimal processing. In creating *Recollection* the composer wanted to revisit the same source material, but this time with much more processing and abstraction. This work was commissioned by the University of Illinois Experimental Music Studios in commemoration of its 50th anniversary celebration.

## Ciguri (2008)

This work was developed using part of the music for the dance theatre piece *To have done with the judgment of Artaud* commissioned by Base Theatre for the Edinburgh Fringe Festival 2007. The composition is inspired in the writings of Antonin Artaud among the Tarahumara Indians in Mexico and explores the inharmonic timbral character of different types of bell sounds blended and contrasted in an expanding and contracting time framework that varies from rhythms to textures of irregular sounds. This piece received the first prize in the 2008 Città di Udine composition competition in Italy and the second prize in the CEMVA composition competition in Brazil.

## 8th Abstraction

Yet another piece, the eighth in the series of *Voix Insolites*, *Enigma Frame*, *So Be It*, *Sapphire Dreams*, *The Road*, *Vox Altra* and *Napoli Down* where the voice is present in different forms. All fixed media they are all investigating our virtual acoustic room, which has been one major ingredient in Grippe's work over the years.

## Pizz Collide

A change of direction denotes a point in time: a waveform, a conductor's *ictus*, the snap of a *pizzicato*. Simple and reductionist, this interface allows the user to interact with compositional data in real-time. Begun in 2007 as a way to save MIDI data generated in real-time for notation applications, I thought there might be performance-related uses. Circles travel around the

screen and register pitches at the point of contact with the sides. The user controls speed and quantity of objects, timbre, levels of randomness and host of intervallic relationships and harmonic transformations. This particular manifestation of the piece marks my initial attempt to create a performance environment using string samples.

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# Concert 7

March 26th

Elebash Hall • 1:00 PM - 2:00 PM

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## Works

**Subtle Winds** / *Monique Buzzarté* 8'

Monique Buzzarté - Trombone

**An Owl Drives in the Rain** / *David Z. Durant* 7'

**Song of Itself** / *Jeff Stadelman* 12'

Jeff Stadelman - Computer

Jonathan Golove - Electric Cello

**Sk'elep** / *Jason H. Mitchell* 8'

**Can** / *Tom Williams* 8'

**Frühjahrszug (Spring Migration)**

/ *Franke Neumann Ruder Schmidt Weinheimer* 8'

Dave Ruder - Clarinet

Daniel Neumann - Electronics

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## Notes

### Subtle Winds

In *Subtle Winds* a live performer joins with eight pre-recorded parts in an interactive electroacoustic composition. Max/MSP selects which eight parts are used in each performance from twelve possibilities; the selection, sequence, and placement of each part's phrases; and the spatial movement of each part through all eight channels. *Subtle Winds* was commissioned by the Downtown Ensemble's Flexible Orchestra, and realized at a 2007 Artist Residency at Harvestworks, with Max/MSP programming by Holland Hopson, recording and mastering of the prerecorded files Paul Geluso, and additional audio editing by Max Tausend.

## An Owl Drives in the Rain

*An Owl Drives in the Rain* was inspired by an owl that hoots every morning in my neighborhood. The piece is intended as an electroacoustic sonatina. There are three distinct sections in the piece. I used a variety of software synthesizers and samplers in combination with processed recorded material for the piece. I did the final processing and mix in ProTools LE.

## Song of Itself

*Song of Itself* (2007) - Jonathan Golove's five-string electric cello, and his remarkable and far-flung improvisations on it, served as starting point for this piece of interactive music. The work presents to the electric cellist a field of complex, improvisational initiative and reaction possibilities that may differ quite significantly from performance to performance. The computer part itself was based largely upon an earlier piece, with its rules-systems governing movement through a bank of 1200 self-collected one-second samples, called Melisma against Clay.

## Sk'elep

*Sk'elep* is an alternate name for Coyote in the Secwepemc or Shuswap language group, a tribal language spoken in the Canadian province of British Columbia. In Native American mythology, a coyote is a trickster god and is generally benevolent. The coyote is highly respected for its cleverness and its will to survive. This work follows a sonic journey through a collection of landscapes. The first is a cityscape to acknowledge the presence of coyote in our modern cities. The work then transforms to a rural environment reflecting the coyote's original habitat. From there, the piece evolves into a mystical setting reflecting on the spiritual connection that the coyote symbolizes in Native American Culture.

## Can

*Can* is an abstract work that interrogates a limited range of sonic material. *Can* takes two metal cans – a trash can and soda can - and crushes and shreds them sonically. It is a work of disrupted and transformed loops and rhythms shaped by strong spatial trajectories, and where repetition, variation and reinvention of material, within a strong formal design, are at its core.

## Frühjahrszug (Spring Migration)

*Frühjahrszug* is a collaborative piece by Patrick Franke, Daniel Neumann, Dave Ruder, Ole Schmidt and Chris Weinheimer. It is part of AlulaTon-Serien. The movements of flocks of birds provide the basic theme from which

each protagonist develops his own musical and conceptual approach. The instrumentalists Schmidt (clarinet) and Weinheimer (flute) each composed and pre-recorded a one-channel part, which is played back from the stage. This playback is accompanied live by Ruder (clarinet). Neumann picks up the trio on stage with three microphones and diffuses these sounds into the 8-channel sound system surrounding the audience. Franke composed an 8-channel piece made from field recordings of actual bird movements. In his part he also considers the location of Elebash Hall in emulating the birds' south - north migration.

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# Concert 8: The Tornado Project

March 26th

Segal Hall • 2:15 PM - 3:15 PM

*Compositions for flute, clarinet, and computer*

Elizabeth McNutt - Flute

Esther Lamneck - Clarinet

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## Works

**Primary Colors** / *Robert Rowe*

**Trio** / *Eric Lyon*

**Beneath the Surface** / *Paul Wilson*

**Still Angry** / *Andrew May*

**Russian Disco** / *Ricardo Climent*

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## Notes

### Primary Colors

*Primary Colors* was written for two of my favorite performers in the world, Esther Lamneck and Elizabeth McNutt. Tonight's performance will be the first public presentation of the complete work. The title comes from a recognition that the piece is composed of a number of highly differentiated and internally consistent blocks of material: primary colors, if you will. The computer part, written by the composer in C++, combines the sounds of the two instruments, some prepared sound files, and effects processing on all of it.

### Trio

My *Trio* for flute, clarinet and computer is the third in a series of computer chamber music compositions developing modes of interaction based on compositional, rather than improvisational imperatives. In these works, all computer-projected materials are based on sounds captured live during performance. The computer sound is balanced to the level of the acoustic instruments, which are not amplified.

## Beneath the Surface

*Beneath the Surface* explores musical ideas developed from a few whispers and clicks from both flute and clarinet. One of the main thoughts here was to restrict the soundworld, keeping the work intimate and from never really growing beyond a murmur. The composition explores the tensions between noise or air sound and pitch, and the onset of vibrations both within and between the instrumental and computer parts. The initial challenge in this work was to address the issue of composing a piece that uses extremely quiet sounds for the most part. This piece is something of a reaction to the extremely rich and dynamic possibilities available within the electroacoustic medium. The initial idea involved searching for musical expression whilst denying the more exciting and perhaps obvious possibilities that might present themselves when developing the composition. The overall effect of the piece is that it should not feel completely finished. Some interesting sounds and musical ideas are presented but they never fully develop and remain subdued, beneath the surface.

## Still Angry

*Still Angry* was composed for Esther Lamneck and Elizabeth McNutt and premiered at the University of Manchester. It's a double concerto: a struggle between the instrumentalists, who are set on doing avant-garde improvisation, and the computer, equally determined to do songs by Manchester post-punk bands. The computer's materials include the composer's own performances of songs by Joy Division, Magazine, and Buzzcocks. The title comes from Richard Morgan's novel *Altered Carbon*: "When they ask how I died, tell them: still angry." The piece is built in Miller Puckette's pure data (pd) software environment, the ultimate in punk software.

## Russian Disco

*Russian Disco* is inspired by the book with the same title written by the author Vladimir Kaminer. The book is a collection of short imaginative and hilarious stories of Berlin's nightlife from the point of view of an "outsider" based in the capital city. Similarly, this piece is also a collection of brief musical stories, as a composition mosaic-form, recontextualised from an outsider point of view. All examples are based either on music of the past and present or some sonic ideas inspired by source recordings, e.g several reorchestrations of Dvorák's *Humoreske*, P. Manoury's *Jupiter* or a collection of Siemens fans from the 1960s/70s. The score is a score of choice, (kaitenzhusi score), which consists of a mosaic of pre-composed materials with live elements. Performers have alternatives in terms of structuring the layout of the score. Musical/

sonic ideas pass on a computer screen, like sushi food does on a carousel belt, as being seen in some Japanese restaurants. Decisions are made on to whether display such ideas in full or to move to a new one. The computer reconstructs pre-notated musical fragments at micro- level and provides a framework for certain restricted improvisation in the electronic part.

“I have always been fascinated by the fact that out of broken tiles arranged on architectonic contours such as frescos or curved stone benches, artists could provide a sense of organic growth to dead materials, without necessarily being too logical or consistent. Ultimately, this idea informed my compositional musical thinking and computers provided the technological needs to realise them...” - Ricardo Climent

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# Concert 9

March 26th

Elebash Hall • 3:45 PM - 4:45 PM

## Works

**Pathétique** / *Javier Alejandro Garavaglia* 15'

**Music for Snare Drum and Computer** / *Cort Lippe* 11'

Joe Fee - Percussion

**Saturniana** / *Miguel Chuaqui* 9'

Donn Schaefer - Bass Trombone

**Fractures** / *Ronald Keith Parks* 10'

## Notes

### Pathétique

The piece works with materials extracted from the first three main chords of the Introduction (Grave) to the 1st Movement of Beethoven's Sonata Op. 13 in C minor, *Pathétique*: C Minor, its Subdominant (diminished 7th chord) and the VII7 of C Minor (another diminished 7th chord). The positions of these chords chosen by Beethoven make them very rich in harmonics. The piece explores the richness of their spectra and transforms them accordingly. It is an exploration "into" the sound. This journey has a double aspect, as it refers not only to the new spectral results overall, but also to the distribution of sound in space.

### Music for Snare Drum and Computer

*Music for Snare Drum and Computer* (2007) was commissioned by the percussionist Pedro Carneiro and premiered by him at the Music Viva Festival in Porto, Portugal. Technically, the computer tracks parameters of the snare drum performance and uses this information to continuously influence and manipulate the computer sound output by directly affecting digital synthesis and compositional algorithms. The digital synthesis algorithms focus on frequency domain spectral processing of individual FFT channels, and include filtering, delay/feedback, spatialization, cross-synthesis, noise reduction/

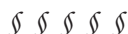
enhancement, and component reordering. This piece is dedicated to Convolution Brother #0 and Convolution Brother #2 (aka Miller Puckette and Zack Settel).

## Saturniana

*Saturniana* began as an angry Max patch that I enjoyed playing with on my computer because of the rather wild and aggressive electronic textures that it created. The desire to shape these sounds led me to the bass trombone and to the interactive electronics of the work, which at specific moments measure the trombone's melodic gestures and apply them recursively to the live electronic textures of the Max patch. Using this technique, I also had a lot of fun capturing the trombone's characteristic glissando and extending its range electronically (an effect that is easier to perceive). The trombone part is mostly an arrangement of Donn Schaefer's improvisations on some vague motives I gave him to play with while I subjected him to the textures created by the Max patch. Working with his improvisations gave the music a gloomy humor I tried to capture in the work's title.

## Fractures

The sound of something about to break is distinctive. Such sounds are also fascinating sonically. *Fractures* is the creation and exploration of a sound world in which the listener is immersed, and sometimes saturated with sounds that embody stress and pressure acting on objects at or near their breaking point. *Fractures* was realized at the Winthrop University Computer Music Studio and was written for the 14th Florida Electroacoustic Music Festival. The sound sources were produced and recorded in the Winthrop University Sculpture Studios.



# Concert 10

March 26th

Segal Hall • 5:00 PM - 6:00 PM

## Works

**Kapsis** / *Yen-Ting Cho* 8'

**Everything We Say is Deformed** / *Mark Zaki* 8'

**Thrum** / *Chikashi Miyama* 8'

**TRAVELOG#1 -Nuit Bleue-** / *Claudia Robles* 10'

**Ihr Fassen nach Wind** / *Christian Banasik* 9'

**Jerusalem's Secrets - Mass for the New Millennium, Pt. 1**

/ *Stephen Travis Pope*

**UJO IMU III** / *Young-Shin Choi* 7'

## Notes

### Kapsis

*Kapsis* is a piece for flute, electro-acoustic music, and video art. It portrays the mesmerizing Nahua myth of a young girl who becomes a starfish. The animation will be part of a contemporary opera, which is a collaboration between composer Edgar Barroso, designer Yen-Ting Cho, and filmmaker Aryo Danusiri.

### Everything We Say is Deformed

*Everything We Say is Deformed* was derived in part from sketches of the score to the multimedia play *Reading Frankenstein*. The central themes in *Reading Frankenstein* primarily deal with issues of memory and the sensation of creating inner reality through sensory input (presented in an immersive theater experience culminating in a gaming environment). Mirroring the traditional story of *Frankenstein*, *Reading Frankenstein* is in part, a caution-

ary tale against the danger (and horror) of creative energy literally taking on a life of its own. Coming from its origins as a theater piece, *Everything We Say is Deformed* provides glimpses into its original environment by suggesting a peculiar type of “art-song” for voice and virtual ensemble. The text also comes from *Reading Frankenstein* and was written by Antoinette LaFarge, Annie Loui and Mary Shelley. The reading is by actress Marika Becz (who appeared as Mary Shelley in the play).

## Thrum

This work is a computer-aided simulation of an improvisatory performance of seven virtual players, who play the same kind of plucked instrument. They follow cues from a virtual conductor and gradually alter the macro level tendencies of their performances in response to these cues. Simultaneously, on the micro level, each of them improvises based on a self-imposed rhythmic motive and microtonal scale. In other words, this composition attempts to realize a conflicting situation among an external force (the conductor), each player’s free will, and an internal discipline governed by a quasi-algorithmic compositional approach.

## TRAVELOG#1 -Nuit Bleue- Video 4.1

*“... Il semble que l'être volant dépasse l'atmosphère même où il vole.”*

(It seems that the flying being exceeds even the atmosphere where he flies.)

—Gaston Bachelard, *Air and Dreams*.

-Nuit Bleue- is the first “logbook” of my TRAVELOG series: an assemblage of travels and continuous journeys from real to imaginary places. This first journey invites the audience to dip into the transparency of a fragile matter that gradually dissolves, revealing landscapes, indeterminate spaces... cities immersed in the deep blue of the night.

## Ihr Fassen nach Wind

(2003/05) For this piece I used a text of the German author Michael Wuestefeld (Dresden), which also represents a formal arrangement and subdivision. The speech and the text are broken into little, sometimes complete word parts. Furthermore I recorded the acoustic environment of a church in Duesseldorf from the north, the east, the south and the west sides and manipulated this material or used it also in its original form in short cuts. The sound of the bells and some interior sounds of the church are also important components and motives throughout the entire piece. The idea was to combine the

composition of electroacoustic text elements with the manipulated surrounding acoustic of a central, well-known building in my town.

### Jerusalem's Secrets - Mass for the New Millennium, Pt. 1

Music in five movements based on samples "Lamentatio Jeremiae Prophetarum" (text taken from the Bible) and "My Life in the Bush of Ghosts." 19:30 minutes. Realized 2005/6 in Santa Barbara. Video by R. Lane Clark and Tyler Beckert, 2010. For many years I have wanted to make a tape-based musique concrète style composition using Latin chant from Ernst Krenk's 1941/2 choral piece "Lamentatio Jeremiae Prophetarum" (The Lamentations of the Prophet Jeremias, from the Apocrypha of the Bible) together with source samples from the songs "Help Me Somebody" and "A Secret Life" off of the 1981 album "My Life in the Bush of Ghosts" by Brian Eno and David Byrne.

Each of the five movements of "Jerusalem's Secrets" presents a short phrase from "Lamentatio" over a backdrop of percussion textures, synthesizer drones and pedal tones. These sources were processed in the simplest ways (splicing, pitch shifting, time stretching, looping, etc.) and layered to make the composition. "Jerusalem's Secrets" serves as the first movement (the "Kyrie," if you will) of "Periodic Table of the Elements of Spirit," a mass for the new millennium to be released in 2010 as an 80-minute music video in five parts. The 12-minute excerpt being performed at NYCEMF consists of the Introduction (De Lamentatione), Part 1 (Jerusalem), and Part 2 (Recordare).

#### Texts

##### Introduction

"De Lamentatione Jeremiae Prophetarum"

This is from the lamentations of the prophet Jeremiah.

##### Part 1

Help me somebody

Jerusalem

It's not the big things; it's the small things.

"serna a'la darb elhawa, nlamlem ejrouh"

We traveled on the road of passion, collecting our wounds

There's no escape from it.

##### Part 2

"Recordare, Domine"

Watch what is happening to us, oh Lord.

(voice of God) I know

## **UJO IMU III**

*UJO IMU III* for electronics - UJO stands for “rainy morning” and IMU for “rainy season” (monsoon). This piece is a reminiscence of a specific time and geographic location in my life, Nagasaki, Japan, in 1999. Non-processed concrete sounds and substantially processed samples coexist in the electronics portion. They are varied, detailed, subtle, flexible, reactive, blending with and supporting one another.

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# Concert 11

March 26th

Elebash Hall • 7:15 PM - 9:15 PM

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## Works

**Spiral Jetty** / *Anthony Cornicello* 13'

ModernWorks

**For the Birds** / *Judith Shatin* 14'

Madeleine Shapiro - Cello

**Decrescendo** / *Joo Won Park* 8'

**Licorice Stick Groove** / *David Taddie* 8'

Esther Lamneck - Clarinet

**veil (fabrications 2 : after Pip Dickens)** / *Monty Adkins* 7'

**Blue Cycle: Noise** / *Ted Coffey* 10'

**Vestibules** / *John Mallia* 5'

Shannon Wettstein - Piano

**rojo** / *Hans Tutschku* 15'

**Clusters** / *Hubert Howe* 8.5' (*World Premiere*)

**Domesticated Animalia** / *Izzi Ramkissoon* 8'

Esther Lamneck - Clarinet

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## Notes

### Spiral Jetty

*Spiral Jetty*, for violin, violoncello, accordion, and electronics, was written in 2006 for ModernWorks! The title refers to the massive earthwork by Robert Smithson, built on the Great Salt Lake, where the rising and falling

of the water levels obscure and even erode the sculpture, constantly changing its form. Similarly, in my work, the musical materials are in a constant state of transformation via computer processing; certain elements re-emerge from the computer later in the work in a transformed state, much like the rocks in Smithson's work. *Spiral Jetty* was commissioned by the Meet The Composer/Commissioning Music/USA 2005.

### For the Birds

*For the Birds*, commissioned by Madeleine Shapiro, is part of a series of pieces that bridge the worlds of nature and music. I am grateful to naturalist Kevin Colver for sharing his field recordings. Scored for amplified cello and electronics, *For the Birds* is an homage to the birds of the Yellowstone region, as well as a play on Cage's book of that name. Each of the four movements is named for, and draws on the voices of, different groups of birds: Songbirds, Sapsuckers, Birds of Prey, and Water Birds. ¬—JS

### Decrescendo

A sine wave with exponential amplitude decay is probably one of the most artificial sounds that can be created. Using this sound as the main source limits many possibilities that can be explored within the electronic music genre, but it also provides a unique transparency in the perception of pitch, contour, and space. The mission of this composition was to develop a pitch language within this environment, and then translate the idea into a timbral realm.

### Licorice Stick Groove

*Licorice Stick Groove* was written for Esther Lamneck utilizing her exceptional improvisational ability both for the live clarinet part and for the sample materials used and processed to create most of the sounds - including the percussive sounds - used for the electroacoustic accompaniment.

### veil (fabrications 2 : after Pip Dickens)

The Fabrications series of pieces is based on the visual art works of Pip Dickens. His paintings explore notions of decay, memory and fantasy. In these works the sound of a music box and its various transformations have been used to stimulate eidetic memories of things past.

### Blue Cycle: Noise

*Blue Cycle: Noise* (2008) belongs to a cycle of electroacoustic and tape-plus text-sound works dedicated to teachers and mentors. My texts address



a related set of aesthetic and social topics including noise, production value, coherence, the open work, and transcendence. The project offers an excuse to soak in classics by Dodge, Lansky, Stockhausen, Westerkamp, and Wishart (to name a few). While FFT-based, wavelet and other “current” techniques of audio analysis and resynthesis are used to generate materials, I also explore the more venerable methods -- vocoding, LPC, FOF, VOSIM, &c. -- implementing idiosyncratic real-time instruments and improvising with them. The music plays with the wealth of meaning that spills out when [non-]sense, affect, and “quality-of-sound” are parameterized, and more generally develops syntaxes and structures appropriate to the texts. Often with wicked self-referentiality, Noise offers descriptions of randomness and pattern from human perspectives, and imagines how the matter might look differently from a divine one.

## Vestibules

*Vestibules* is a new work for piano and electronic sounds exploring reflection, ambiguity, and presence as one might experience standing at the threshold between spaces or situations. Thank you to my longtime friend and colleague Shannon Wettstein for requesting and premiering this composition.

## rojo

8-channel electroacoustic composition / commissioned by Rundfunk Berlin Brandenburg / studio : Klang Projekte Weimar / 2004 / duration: 15.06 min / dedicated to Jonty Harrison / first performance in the original 8-channel version on January 20, 2004 Festival Ultraschall Berlin / first prize Musica Nova Prag 2006. *Rojo* is an imagining of simultaneous musical activities throughout the world. Recorded memories from several travels join and exchange their qualities. Sometimes they change into huge sound masses, and occasionally their original environment is preserved. As it unfolds, the composition creates an imaginary ritual where many sources meet and play together.

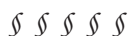
## Clusters

Most sounds that we hear in music consist of a spectrum of harmonic partials or overtones, and sometimes these also include some inharmonic components. In *Clusters*, the overtones are all clusters of 5-note chords duplicated through three to four octaves above the note. In other words, harmony becomes spectrum. The amplitudes of these components are varied so that they have a kind of “shimmer” moving up and down the spectrum. There are five different kinds of instruments used in the piece: the basic cluster itself, a “sparkle” or variegated cluster, a “whoosh” sound that attacks each of the components separately, a “gong” sound, and a cluster glissando. The piece

begins in the middle range and proceeds through several short passages, each emphasizing a combination of the instruments, until it reaches a climax where all instruments are used, and concludes quietly, much as it began. The piece was synthesized using csound.

### **Domesticated Animalia**

*Domesticated Animalia* is a real-time interactive audio-visual piece. The development of this composition came out of the recent stories in the news media. In the pursuit to understand the case studies of captivated animals overlapped with one's place in a media culture formed this piece into a tiered system of relationships, animal to human, human to society, society to media. Each tier delves deeper into a more abstract idea of humans struggling with established systems of a media driven society. The electronics provide layers of sound allowing a more primal approach, for the traditional instruments, to the musical inflections of rhythm and pitch in the piece.



# Concert 12

March 27th

Elebash Hall • 10:00 AM - 10:45 AM

## Works

**Dionysus** / *Konstantinos Karathanasis* 11'  
Ricardo A. Coelho de Souza - Percussion

**ilinx** / *Andy Dolphin* 9'

**The Tightrope Dancer** / *Seung-Hye Kim* 8'

**Infrastructure** / *Michael Drews* 6'

## Notes

### Dionysus

Volatile, transformative, brutal, benevolent, chased and menacing, dismembered and resurrected, ceremonious, clamorous, inspirational, ecstatic, patron of tragedy and comedy. Dionysus is the god who embodies primitive instinctual forces of life, irresistible, inexorable, ever triumphing.

The piece is written in MaxMSP. The software tracks the percussionist's attacks, amplitude, rhythm and density. This information is used to trigger various real-time sound transformation routines and samples. The whispered texts are from Euripides *Bacchae*. Many thanks to Dr. Ricardo Souza for commissioning this work and for his enhancing suggestions. *Dionysus* was made possible with the partial support of the University of Oklahoma Research Council.

### ilinx

*ilinx* – a category of play (as described by Roger Caillois).

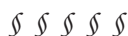
The pursuit of vertigo, disorientation, dizziness, to momentarily shift or disrupt perception through disorientating changes in the direction of movement.

## The Tightrope Dancer

A tightrope is neither on the ground nor in the air; the boundary between the world where the material world is rooted and the other that sets us free from the bond attached to the ground. Without quivering, the dancer is fully aware of his body while concentrating on his feet to keep a balance on the tightrope. He breathes deeply and starts moving warily, the tightrope trembling. He's uncertain yet as to which way he should go. He keeps breathing to shape his movements like an instrumentalist. As he moves more, it becomes dancing, no longer walking but now jumping and landing. He begins to experience, however momentarily, the freedom that comes once released from the gravity of the world.

## Infrastructure

*Infrastructure* is about the residual impressions or vibrations that seem to emanate from certain materials and locations —Stefan Wolpe described this as the “haunted” nature of an object. Many of the sonic and visual elements used in this work have subtle referential qualities that are abstracted to create a sense of gestural cohesion that is both familiar and alien at the same time. The visual component of the piece was created by video artist, Jordan Munson.



# Concert 13

March 27th

Segal Hall • 11:00 AM - 12:00 PM

## Works

**Alone, Dancing** / *Asha Srinivasan* 8'  
Kyungmi Lee - Flute

**Fonepoemas** / *Bruno Ruviaro* 8'

**La Mienne** / *Andrei Foca-Rodi* 4'

**Arkose** / *Fred Szymanski* 8'

**untitledededede** / *M. Anthony Reimer* 6'

**M45** / *Samuel Pellman* 4'

**Metamorphosis I** / *Oliver Carman* 8'

**Anagoge** / *Andrew Babcock* 10'

## Notes

### Alone, Dancing

With a lazy dance, she awakens to the day. Arrhythmically dancing alone, as in a dream, until she comes to full consciousness. Dancing to a strange meter, with an imaginary partner. At first steady but soon frenzied as she becomes consumed by her wild fantasy dance. Whirling like the frantic wind, seemingly out of control, until she collapses triumphantly to the floor.

### Fonepoemas

*Fonepoemas* is an electroacoustic piece composed in 2003. Its source material is a recording of vocal improvisations on the phonemes of the name “Tânia”. The first section is based on the /t/ and rhythms suggested by it; the second part condenses and harmonizes the Portuguese nasalized /a/ with the

consonant /n/; the last section reflects the high-frequency qualities of the /i/. The final /a/, almost not pronounced, suddenly concludes the piece.

## La Mienne

*La Mienne* is a short surreal movie written and directed by Danielle Morgan who is a current student at New York University. The music composed was intended to encompass both the metallic nature of the rusty cage, forks, and knives as well as the natural earthy quality of the girl, soil, and trees. Essentially the idea behind the score was to bring some sort of unity to the movie which as you will see can have many different interpretations.

## Arkose

The sound produced by stick-slip friction is associated with a range of phenomena, from earthquakes and squeaking doors to the excitations of bowed instrument strings. It can even be observed in the warning sounds of the California spiny lobster. In *ARKOSE*, a sound synthesis model derived from stick-slip friction is used to explore the interactions of sounds produced by slipping, sliding, and scratching. Further transformations are made using granular synthesis routines. Ordered by local viscosities and multiplied by an iterative algorithm, the resulting granular micro-environments articulate a multi-layered network of interactions. Thanks to Carla Scaletti for her “slip-stick” model.

The principle software used in *ARKOSE* is the SuperCollider program with the assistance of AC Toolbox. The spatialization of the work is performed with Symbolic Sound’s Capybara 320 using the Kyma software.

## untitledededede

This work grew out of an exploration of the simple, and rather small, sounds created by striking and rubbing small pieces of wood, metal, and glass together. Beyond attempting to feature each material for an equal amount of time, the piece is driven solely by the sounds themselves. Their energy, their individuality, and their simple allure serve not only as content to be consumed, but also as sources of inspiration and instruction.

## M45

This work was inspired by a Spitzer telescope image of the nebula m45 and is a piece of visual music in which the processes for synthesizing the sound and the video footage are closely linked. An algorithm for generating cellular automata has shaped the timbral structure of the long bass tones and

the rhythms of the “celestial handbells” that hover over them. The pitch relationships among the drones are governed by an adaptive just tuning, and the pitch relationships among the bells are based on a scale formed of four equal tempered divisions of a pure major sixth.

## Metamorphosis I

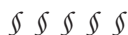
This short piece forms part of a large scale work and is inspired by the book ‘Metamorphoses’ by the Roman author Ovid. The ‘Metamorphoses’ are a collection of mythological tales linked by the idea of transformation, where men and women find themselves magically changed, often as a result of love or lust, into new and sometimes extraordinary beings....

This work is a free adaptation of the story of Pygmalion, the sculptor who becomes so obsessed with his work that it comes to life! I tried to create the feel of an object/entity being shaped/formed. Hands touch the surface, is it real? Is it alive? Are creator and creation as one?

## Anagoge

Anagoge, Greek for ‘ascent’ or ‘climb’, refers to the hermeneutic pursuit of interpreting a text, beyond both its literal, allegorical, and moral meanings, in search of a transcendental reading suggestive of the spiritual or mystical.

The piece *Anagoge* was created using only two monaural sound sources: a piece of magazine paper being crinkled, and a beard trimmer being turned on and off. The idea was to exhaustively extract every sound from these trivial samples, thereby creating a meaningful acoustic environment full of textural instability and demonstrating significant links between timbral transformation and stereo placement.



# Concert 14

March 27th

Elebash Hall • 1:00 PM - 2:00 PM

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## Works

**Supercell** / *Philip Schuessler* 12'

Mike McCurdy - Percussion

**Kutra Begulma** / *Hila Tamir-Ostrover and Iddo Aharony* 7'

**Commuter** / *Paul Riker* 11'

**Ad Vitam Aeternam** / *Richard Zarou* 6'

**railcar** / *Judy Klein* 9'

**Lush Intrinsic** / *Dan VanHassel* 10'

Keith Kirchoff - Piano

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## Notes

### Supercell

*Supercell* involves the construction and decoupling of multilayered complexes. The instrumentation and modes of production are seen as elements of an organic whole that are separated as a study in the mechanics of operation of that whole. The metaphor of the 'whole' in this piece is language as neologism. Musical elements parse out components of language. Instruments merge with the voice and electronics to gradually reveal the separate elements as layers of a larger orchestration. The 'whole' has greater significance than the separate parts: any possible interpretation of embedded meaning in this language. Electronic processes include filtering, frequency shifting, ring modulation, granular synthesis, live amplitude triggering, and live pitch triggering.

### Kutra Begulma

*Kutra Begulma* is part of an on-going collaborative project, revolving around the opening phrase of The Book of Zohar: a 13th century Jewish mystical text written in a dialect of the ancient language Aramaic. The book's



opening phrase describes the mystical creation of God, language, and reality. Rich in poetic contradictions and oxymorons, the text breaches the borders of language in order to describe the indescribable. We are interested in utilizing the text both as audio source material and as an abundant source for metaphors for creative processes, as the text deals beautifully and poetically with creation. *Kutra Begulma*, specifically, uses a recording of the text's traditional Yemenite cantillation, performed by Efraim Yaakov, as its main audio source material.

## Commuter

It is my routine to commute five hours a day between Long Island and Harlem. As I listen to the sounds around me, my mind drifts and I find myself on another kind of commute, between the conscious world, and the world of imagination and memory. *Commuter* explores this hazy consciousness in which the boundaries of worlds become blurred. The anonymous sounds of travel dissolve as more personal soundscapes emerge. The recordings for this piece were made in the winter of 2010 between Suffolk County and Harlem.

## Ad Vitam Aeternam

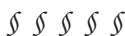
To eternal life: Lord, have mercy

## railcar

(duration 9:08) At one end of the railcar was a glass bin, filled with paper clips. I added the few I had brought with me, in memory of the lives of so many. This piece was commissioned by the Institut International de Musique Electroacoustique de Bourges and was premiered at the IMEB Festival in June, 2008.

## Lush Intrinsic

*Lush Intrinsic* was commissioned by pianist Keith Kirchoff and composed in 2009. All of the electronic sounds are created using piano samples, most of which are recorded live during the performance. In general, the electronics are used as a means to extend and augment the piano's capabilities, at times creating dense polyrhythmic textures influenced by electronica and popular music.



## Concert 15

March 27th

Segal Hall • 2:15 PM - 3:15 PM

*Works for clarinet and electronics*

Arthur Campbell - Clarinet

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### Works

**through ripple glass** / *Elizabeth Hoffman*

**Twin Prime Conjecture** / *Colby Leider*

**Soliloquies; echoes** / *Maurice Wright*

**Radiance** / *Benjamin Broening*

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### Notes

#### **through ripple glass**

The title is a metaphor for this piece. Ripple glass [sometimes called Tiffany glass] is used decoratively and functionally since it prevents light from emerging as a focused image. Occluded vision (or other sense perception), however, is not entirely a negative frustration since it prompts one's imagination to complete missing outlines. The missing outlines in this piece manifest themselves as an unfixed temporal framework, enabling rhythmic fluidity to be explored definitively in each performance. This permeability also governs many harmonic, timbral, spatial, and textural details--open in equal parts to the live electronics and to the clarinetist's performance contributions. The clarinetist responds to a score and to the computer music as provocations, not templates. I am grateful for Arthur Campbell's invaluable musical feedback as this music developed. *Through ripple glass* will be released by Campbell on the Everglade label.

#### **Twin Prime Conjecture**

Twin Prime Conjecture was composed for Arthur Campbell in 2009. Twin primes are successive pairs of prime numbers (those numbers that are divisible only by one and themselves) whose difference is two. Of the first

few prime numbers (2, 3, 5, 7, 11, 13, 17, 19, 23, 29, 31, 37, ...), only several adjacent pairs exhibit this property: (3, 5), (11, 13), (17, 19), and (29, 31). The Twin Prime Conjecture is a famous unsolved mathematical proposal that there exist an infinite number of such pairs; in fact, number theorists have struggled to prove this conjecture since Euclid proposed it more than two millenia ago. Twin Prime Conjecture treats this by successively considering some of these twin-prime pairs. Over the course of seven movements, the numbers comprising each pair are interpreted either harmonically (in the case of chords tuned to frequency intervals that can be expressed as the ratios of two integers, or N-limit just intonation) or rhythmically (in the case of the number of notes the clarinet plays, or N-tuplets). The work requires the clarinetist to mount a small wireless sensor to the bell of the clarinet, along with a microphone. The sensor transmits information about the movement of the instrument over time; specifically, it communicates the three-dimensional acceleration and two-dimensional gyroscopic tilt of the clarinet to a nearby computer via a wireless link. At times throughout the work, this information is used by the computer to process the sound of the clarinet in real time; at other times, the clarinet can serve as a virtual baton, whereby the performer can cue computer-generated sounds as an orchestral accompaniment.

Working with Art Campbell has been a pure pleasure. I am also grateful to my students Patrick O'Keefe, Stephen Molfetta, and Sarah Idriss for their work on developing the clarinet sensor, and to Mark Freeman for his software assistance. The technology behind this work was supported by grants from the National Science Foundation under Grant No. IIS-0757552 and from the University of Miami.

### **Soliloquies; echoes**

The soliloquist talks to no one; the words disperse into the void. Yet there is an echo, or perhaps just the sound of one's own breathing. It's hard to tell at first, but then the echoes accumulate and keep company with the soliloquist. Hearing one's thoughts repeated back is comforting and lulling. But the echoes yearn for a voice of their own, they yearn to do more than repeat the familiar, they yearn to be more than simple comfort for the soliloquist. Such dissonance can lead only to struggle, and in the end, the liberation of the echoes leaves the soliloquist completely alone.

## Radiance

*Radiance* is based on A.R. Ammons' poem City Limits:

When you consider the radiance, that it does not withhold  
itself but pours its abundance without selection into every  
nook and cranny not overhung or hidden; when you consider

that birds' bones make no awful noise against the light but  
lie low in the light as in a high testimony; when you consider  
the radiance, that it will look into the guiltiest

swervings of the weaving heart and bear itself upon them,  
not flinching into disguise or darkening; when you consider  
the abundance of such resource as illuminates the glow-blue

bodies and gold-skeined wings of flies swarming the dumped  
guts of a natural slaughter or the coil of shit and in no  
way winces from its storms of generosity; when you consider

that air or vacuum, snow or shale, squid or wolf, rose or lichen,  
each is accepted into as much light as it will take, then  
the heart moves roomier, the man stands and looks about, the

leaf does not increase itself above the grass, and the dark  
work of the deepest cells is of a tune with May bushes  
and fear lit by the breadth of such calmly turns to praise.

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# Concert 16

March 27th

Elebash Hall • 3:45 PM - 4:45 PM

## Works

**Brass Alchemist** / *Chester Udell* 12'

Mark Hetzler - Trombone

**Voyager** / *Richard McCandless* 7'

Jude Traxler - Percussion

**Noises Everywhere** / *Jason Bolte* 8'

**Blue Traces** / *John Gibson* 13'

Kati Gleiser - Piano

**Dancemad** / *Dan Hosken* 8'

Madeleine Shapiro - Cello

**redbird express** / *James Paul Sain* 10'

## Notes

### Brass Alchemist

*Brass Alchemist* Note: This piece was commissioned by: Trombone Professor Mark Hetzler. The only condition was that the work needed to explore the 4 elements so my mind went immediately to alchemy and its aspirations to ritualize, transform, and experiment. The trombonist acts as the Alchemist, who – through ritual, play, and gesture – conjures up various forms of two diametrically opposed elements: Fire and Water (in the form of Ice). The first part is a violent dance that becomes a still-suspended incantation. In the next part, the soloist essentially attempts to maintain control of the frozen and fragile state of the surroundings. After that, (where the tiny bit of water is poured in the trombone), the soloist transforms into the elements themselves... losing a “solo” identity and becoming one with the texture and environment (transforming essentially into a teapot that eventually boils over in the end). This teapot image is compelling as it embodies all 4 elements simultaneously

and the trombone (the brass [earth], water, fire heating up the water, and steam [air]). There is a break after the whistles into a cadenza - a kind of pause to review and reflect. The recapitulation re-presents ideas of the first half with a modified tape part and ends with striking gestures into the sympathetic piano. This performance at NYCEMF 2010 is its world premiere.

## Voyager

This work takes its name from the Voyager 1 spacecraft launched by NASA in 1977. After its Saturn encounter in 1980, Voyager headed towards deep space, becoming the first human-made object to leave our solar system. Voyager's journey is immense. Traveling about 1,000,000 miles a day, it will take 20,000 years to reach the Oort Cloud, where it will enter deep space and travel for millions of years. At some point during this journey, human beings will no longer exist on Earth, and our Sun's evolution will have reduced it to a charred cinder. But Voyager will be traveling on.

## Noises Everywhere

*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.

## Blue Traces

Kati Gleiser, the pianist for whom I wrote *Blue Traces*, told me about swimming in the ocean at night and marveling at the colorful glow cast from bioluminescent plankton. Moving your arm disturbs the plankton, and in response they set off a bluish trail of soft light. This image gave me the idea for the piece: the piano plays, and the computer creates gently glowing traces of sound. Near the end, everyone becomes more agitated, as if the swimmer were now splashing around and the plankton reacting with more excitement. All the computer sound comes from live sampling of the piano performance, transformed by various kinds of granulation.

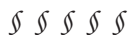
## Dancemad

Cellist Madeleine Shapiro and sound artist Dan Hosken perform *Dancemad*, a cello solo from the Palindrome Intermedia Performance Group's hour-long mixed media show, Oklo. Oklo deals with issues of personal trans-

formation and in Dancemad, Shapiro morphs from cellist to dancer in a series of musical and electronic transformations.

### **redbird express**

*redbird express* (2010), for solo digital media, is an aural whirlwind journey through the internationally and topographically rich neighborhoods pierced by the No. 7 train of the New York City subway system Flushing Line. This line was the last in New York to see the World's Fair era cars retired in 2003. Painted a red hue, the cars were nicknamed "Redbird." Nearly 1300 retired Redbird cars were sunk off the US coastline to create artificial reefs. As a child, the composer visited the 1964 World's fair in New York and was allowed by a conductor to push the button that opened the Redbird train's doors upon arriving at the fair in Queens. Little did the composer know his fascination with these trains would turn musical 45 years later while visiting the city for the first annual New York City Electroacoustic Music Festival.



# Concert 17

March 27th

Segal Hall • 5:00 PM - 6:00 PM

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## Works

### **Quote the Ocean** / *Philip White* 10'

Philip White - Electronics

Mike Hanf - Vibraphone

### **métal re-sculpté** / *Heather Frasch* 12'

Susan Fancher - Saxophone

### **Untitled 2003** / *Travis Garrison* 6'

### **A Gentle Ruin** / *Bryan Jacobs* 7'

Kari Anderson - Oboe

### **Drishti III** / *Jen-Kuang Chang* 6'

### **Inanna's Descent** / *Douglas Geers* 9'

Maja Cerar - Violin

### **Alborada for Oboe and Computer-generated Sounds** / *David Olan* 8'

Karissa Werdon - Oboe

### **ACU** / *Edgar Barroso* 11'

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## Notes

### **Quote the Ocean**

*Quote the Ocean* is a piece out of a series of works combining electro-acoustic feedback with acoustic (or amplified) instruments. In this work, the composer manipulates feedback between microphones and speakers through the use of filters and modulators (built in Max/MSP). The performer works from a set of instructions for interacting with the feedback. Together, the two work together in real time to exploit the room's resonant tones and the behavior of the feedback system--the composer manipulating the behavior electroni-



cally and the performer through acoustic energy. *Quote the Ocean* gives rise to number of psycho-acoustic phenomena including beating tones, combination and difference tones, and spatialization through the manipulation of standing waves.

### **métal re-sculpté**

With the use of electronics, *Métal Re-sculpté* sculpts, combines and reshapes the sounds of the saxophone to create new sonic objects. These objects are carefully proportioned by giving more weight to quiet fragile sounds and less to heavy loud ones. It is through measuring their perceptual, as well as temporal scale, that balance is created in this metallic sonic sculpture. There are several dichotomies framed inside this piece, such as: loud/soft, free/fixed, low/high. Although these opposites are exploited and pitted against each other, it is the fine gradients between them that is most heavily emphasized.

### **Untitled 2003**

*Untitled 2003* is the second in a series of works exploring the generation of musical material from recordings of everyday objects subjected to extreme digital sound processing. Once the semiotic references to the real-world origins of the chosen sounds have been removed, unlikely pairings can occur based upon purely sonic correlations.

### **A Gentle Ruin**

*A Gentle Ruin* is part of a series of compositions dealing with the emotive capabilities of human vocalizations and the potential to use these sounds within a musical context. The musical materials used here are transcriptions, or instrumental interpretations of emotionally evocative non-verbal utterances such as gasps, breaths, moans, and screams. While maintaining high energy at the surface level, *A Gentle Ruin* slowly moves through a variety of rhythmic figures and harmonic progressions. The electronic component of the work contributes by adding in actual vocal sounds to further emotionalize the sonic texture.

### **Drishti III**

“Drishti III”, a term describing visions one experiences during meditative states, is the third installment in the series realized when taking up an artist residency at the Kimmel Harding Nelson Center for the Arts in 2008. Both computer-generated and sampled sounds are incorporated as to achieve the intended variety of sonic landscapes to match the vivid, but delicate visualization. The sampled sounds include sonic elements contributed by fellow

residents at KHN Center including sounds captured during a poetry reading session by poets Louise Beach, Jon Volkmer, and Tyrone Williams, as well as wood-sanding sounds by visual artist Annette Shepherd. By presenting this composition, the composer invites listener to actively contemplate one's Self and the interaction between Self and the immediate surroundings that might be fallacious and misleading to one's true understanding of inner divinity.

### **Inanna's Descent**

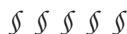
*Inanna's Descent* is a concert excerpt from a 90-minute multimedia work entitled "Inanna: Euphrates Survival Song," which premiered in Zürich, Switzerland in September of 2009.

### **Alborada for Oboe and Computer-generated Sounds**

*Alborada* was composed for Robert Atherholt, principal oboist of the Houston Symphony and premiered by him. The computer part was realized at the Brooklyn College Center for Computer Music and is made from sounds synthesized in Csound. The title refers to a traditional Spanish piece sometimes played on bagpipes and small drum. My piece sets the lyrical qualities of the oboe and against the percussive qualities of the computer part, though the shape of the piece accommodates and explores the blurring of those identities.

### **ACU**

Particularly important in acupuncture is the free flow of Qi, it is commonly translated as "vital energy". Acupuncture treatment regulates the flow of Qi, tonifying where there is deficiency, draining where there is excess, and promoting free flow where there is stagnation. An axiom of the medical literature of acupuncture is "no pain, no blockage; no blockage, no pain." *Acu* is based on the idea of representing an ill sound organism full with blockages that eventually will heal by "pressing" specific points (speakers).



# Concert 18

March 27th

Elebash Hall • 7:15 PM - 8:45 PM

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## Works

**Aiael's Gold** / *Juraj Kojs* 11'

Susan Fancher - Saxophone

**splatter, articulate, recurse** / *Braxton Sherouse* 9'

**Soundings in Pure Duration N.2a** / *James Dashow* 13'

**SaxMax** / *Mark Engebretson* 10'

Susan Fancher - Saxophone

**Metronomic Hommage** / *Ryan Olivier* 1"

**Enertia** / *Yury Spitsyn* 18'

**Dazwischen - An improvisation between the electro-acoustic**

/ *Sebastian Lexer* 15'

Sebastian Lexer - Piano

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## Notes

### Aiael's Gold

*Aiael's Gold* invites sonorities from the outside environment to the performance space. Two microphones transfer the street sounds to the concert hall, where they are processed and recorded. The complete recording of the sounds from the previous exterior (CNMAT, Berkley, CA in this case) is then used in the following performance, thus transporting sonic memories of particular spaces to new locations. *Aiael's Gold* takes three notorious common-practice period compositions and fills their rhythmic values with the tenor saxophone timbres and the sounds of the present and past exteriors.

## **splatter, articulate, recurse**

derivation (distribution functions), accretion (collections), exploration. reflection.

## **Soundings in Pure Duration N.2a**

This N. 2a of the series of works entitled Soundings in Pure Duration makes considerable use of pre-recorded percussion sounds, especially a selection of instruments from African and Latin American sources. The electronic sounds were generated entirely by Gustavo Del Gado's real time implementation via Max/MSP of my Dyad System, which offers a highly efficient way of generating and evaluating an immense variety of sounds using the generating dyad principle of the System. Spatialization is of fundamental importance to the compositional conception, as both an expressive element as well as a structural determinant: the movement in space and movement of space, in synchronization with timbral and rhythmic developments. The sounds sometimes seem to generate space which can vary from the immediacy of close up to panoramas of huge dimensions and depths. On occasion, 2 or 3 different spaces are present simultaneously to coincide with different kinds of phrasings.... an attempt at spatial counterpoint that matches the contrapuntal interactions of the sounds. In making this piece, I generated a rather large amount of material; hence Soundings 2b is for the same combination of percussion instruments and electronic sound: another form, another conception.

## **SaxMax**

The concept behind *SaxMax* was to try to invest the computer's performance with qualities of humanness that put it on an equal musical level with a live performer. The work pays homage to a small collection of masters of the jazz idiom: Cannonball Adderley, Michael Brecker and Miles Davis. *SaxMax* was written for Susan Fancher and James Romain. The two gave initial performances at UNCG, the Florida Electroacoustic Music Festival (University of Florida) and the World Saxophone Congress (Ljubljana, Slovenia).

This work was funded in part by the Composers Assistance Program of the American Music Center.

## **Metronomic Hommage**

Metronomic Hommage shows 40 different boxes flashing different colors that correspond to different pitches. Each box represents a metronome set to one of the metronome markings on Mälzel's original metronome. All of the metronomes start simultaneously and the piece ends when they sync

back together after one minute. For each metronome the ratio of beats per minute is applied to a fundamental frequency. The colors were chosen by plotting the metronome markings on an array from 40-208. This array was then applied to the color spectrum and the color for each metronome was chosen based on where the marking was located.

## Enertia

The title is energy and inertia intermingled. Energy puts vibratory systems into motion while inertia conserves the momentum. Energy's willingness to proceed and inertia's resistance to change taken together are a kinetic core of the piece. Its realization is a result of a study focused on algorithmic design of vertical sound formations targeted at perception. Spectrum is synthesized on a per particle basis, each particle driven by its own set of parametric trajectories. The overall formation is put into an incessant flux where the large-scale form is defined by a set of time-varying curves. The curves control global stochastic qualifiers such as energy and inertia, spectral gamut, degrees of (in)harmonicity, density, noisiness, temporal divisions of structural frames etc.

## Dazwischen - An improvisation between the electro - acoustic

Recent technology suggests the possibility to find a different mode of interaction with the technology, allowing to create a close relationship between the activity on the acoustic instrument and their electronic modifications. Utilising conventional and extended piano techniques, the technology forms another layer which is 'operated' by the sonic events and textures created on the piano during the improvisation. Such interconnections allow heuristic investigation, to explore the spaces between the acoustic and electronic. It presents itself in a fragile form adaptable to the context encountered, so that every new relationships can be found, developed and lost. Most importantly a fundamental pianism is retained throughout. In the liner notes of the recent solo CD '*Dazwischen*', John Tilbury made following statement:

"Samuel Beckett prophesied [the piano's] demise in Watt:

'The piano is doomed, in my opinion, said the younger.

The piano-tuner also, said the elder.

The pianist also, said the younger.'

I no longer share Beckett's gloomy prognosis. In the hands of Sebastian Lexer, with his piano and his computer, good music is being created. Can there be any other criterion?"

# Concert 19

March 27th

Issue Project Room • 9:30 PM - 11:30 PM

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## Works

**dissipation of a thought** / *Jeff Herriott* 11'

DUE EAST: Erin Lesser, flutes; Greg Beyer, percussion

**In** / *Erik DeLuca* 10'

**Everything Must Come From Something** / *Paul Schuette* 7'

**Fathoms** / *Steven Snowden* 11'

Steven Snowden - Horn

**Thirteen Ways of Listening to a Loudspeaker** / *Matt Malsky* 8'

**Block.flt - (for flute and supercollider) (2009)** / *Andrew Greenwald* 10'

Natacha Diels - Flute

**rosenthaler** / *Paula Matthusen* 5'

**26 Years:1 Week:72 Hours** / *James Borchers and John Hulsey* 10'

**"Now that you are here"** / *Jorge Variego* 8'

**Synaesthetic Object** / *R. Luke DuBois* 15'

**Chasing the Train** / *Andrew Nemr and Sean Hagerty* 8'

Andrew Nemr - Tap Dance; Sean Hagerty - Electronics

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## Notes

**dissipation of a thought**

I'm fascinated by the way musical ideas change at different stages during the creative process, a situation that was perhaps more pronounced than

usual in this composition. I focused a tremendous amount of energy in the creation of the electronics, from which I built the premise of the musical form, even though the electronics are not audibly prominent in the final result. In some ways this piece is an example of how I do all sorts of things, as energies and efforts and emotions shift and change and expand, or dissipate.

## In

*In* is a composed, underwater sound environment that collaborates with different ecosystems in and off the Atlantic coast of South Florida. *In* was recorded with hydrophones and explores both natural environments and aquariums. The latter is useful in sonically magnifying specific animal vocalizations. The work was realized with the broad goal of making the inaudible audible and to acknowledge the magnificence of our Earth's voice, which lies under the anthropogenic sounds produced atop Earth. The work is a constructed representation of the sound recordings and my sensual and intellectual experience absorbed in the underwater sound environments around South Florida (Coconut Grove, Key Largo, Coral Gables, Callaway, Key Biscayne, Miami, Homestead, Marathon, Long Key, and Big Pine Key). Specific launching sites include: Bahia Honda State Park, Long Key State Park, Everglades National Park, Biscayne National Park, John Pennekamp State Park, Bill Baggs State Park, Kennedy Park, Peacock Park, Neighborhood Fish Farm, Fish and Wildlife Research Institute, Miami Seaquarium, Port of Miami, and Watson Park. Particular sounds include (in no specific order): physical water, various crustacean, boat motor, various fish, fiddle crab, seawall crevice, Japanese koi, everglade ambiance, lobster, dolphin, manatee, cruise ship, a fishermen's radio, and the unidentified. The version presented tonight is an accelerated excerpt from the complete 42-minute work. The composer wishes to thank the captains of the Encounter vessel at John Pennekamp State Park and marine physicist, Thomas Hahn. "With the support of the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners." In times of global warming and war it is the artist's job to reinforce how magnificent our earth is – sound is the perfect means and the composer is the perfect bridge.

## Everything Must Come From Something

The piece is based on a line from Shakespeare's *King Lear*: "Nothing, will come of nothing." What lies latent in this phrase is that the opposite is also true - hence the title. In music the idea of nothingness is rather obviously translated to silence, however, silence too has an opposite: noise. This noise creates a counterpoint with the meaning of the spoken text, which is the only other sound source, and at times breaches perceptibility. Ultimately, the noth-

ingness, or the everything, comes to the present moment and poses a question about the relationship of these two extremes.

## Fathoms

fath-om [fath-uhm]

-noun

1. a unit of length equal to six feet (approximately 1.8 meters) chiefly used in reference to the depth of water; originally derived from the length of out-stretched arms.

-verb

1. to measure the depth of by means of a sounding line; to sound.

2. to penetrate to the truth of; comprehend; understand.

Originally an interdisciplinary collaboration with Choreographer J. Elissa Marshall, Fathoms was Premiered at the B. Iden Payne Theatre on May 8-9 2009 for the Ears, Eyes, and Feet concert series in Austin, TX.

## Thirteen Ways of Listening to a Loudspeaker

*Thirteen Ways of Listening to a Loudspeaker* was created through an electroacoustic feedback loop — I performed the piece by moving a small handheld loudspeaker, which acted as a crude microphone, within the field of another larger loudspeaker. Situated between the two speakers was a digital signal network, which sent its output to the larger speaker, which in turn stimulated the small handheld speaker. And so on. The piece took on the shape of a loop which allowed the resulting sound to be sculpted and guided toward certain qualities and gestures, but did not allow the exact results to be dictated. The resonant responses of the room, taps and hum combine to create an almost tactile sense of the physicality and performance. But rather than simply producing Larsen tones (the familiar squeal of an open microphone before a speaker), the recursively-activated Max/MSP patch revealed rhythms, timbres and textures that illuminate the character of digital processes themselves — thirteen modules that operate algorithmically, both responding to the input, but also operating according to its own internal logic. From small stimuli, the voice of the computer emerged, and the stimulus---the human element---receded.

## Block.flit - (for flute and supercollider) (2009)

This work attempts to isolate the different physical elements involved in the flute performance. Issues of embouchure, airflow, diction, and playing orientation are first presented, then combined and re-coupled in a systematic



way. As in much of my current work, issues of performative duality are focused upon. Traditionally linked actions of tone production are purposely fragmented, yielding a fractured narrative; a duet embodied by solo performer.

## rosenthaler

*rosenthaler* was written as part of a project inviting composers to respond to and reimagine a set of provided steel drum samples performed by Darren Dyke as part of the CD project Resonance [Quiet Design Records]. This piece was written in the midst of a move between apartments and neighborhoods in Berlin, and, as a result thinking heavily about contrasts and juxtapositions leaving behind surprising interstices in their extremes. Many special thanks to Mike Vernusky for spearheading this project.

## 26 Years:1 Week:72 Hours

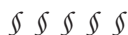
Shadows drift in through window frames. A man's voice recalls places, years, relationships, regrets. This work evokes the lived experience of home in a climate of loss and decline. Working with people directly affected by foreclosure and incorporating a range of source material, the work addresses questions of memory, and the passage of time in the present moment of financial upheaval.

## "Now that you are here"

*Now that you are here* is a piece about sound de-integration and the physical limitations of musical instruments.

## Chasing the Train

*Chasing the Train* represents an exploration of tap dance performance technology and sound. Through various types of improvised dance and live processing, the piece travels through the abstract and more focused, including a take on the Ellington/Strayhorn composition "Take the A Train." Dedicated to Les Paul.





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# INSTALLATIONS

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## Thursday Installations

March 25th

Multiple Locations

Room 5409 • 9:00 AM - 7:00 PM

### **Post-Industrial Organisms** / *Heather Frasch and Afrooz Family*

*Post-Industrial Organisms* is an installation that reconstructs sonic landscapes with sound sculptures created from industrial waste. These organisms are constructed with motorized brushes rubbing against metallic bodies. The minute sound of the friction scrapping against each other is amplified through the carefully bending of their bodily shape. They are set into motion and then take on a life of their own, each moving at its own pace and regularity, so that each space becomes an intricate web of sound with a constantly fluctuating textural variety.

Room 5489 • 9:00 AM - 7:00 PM

### **Pond Life II** / *Sam Salem and Patrick Sanan*

*Pond Life II* is an ever-evolving environment which you are invited to experiment with. Adjust the light and nutrient levels to promote or destroy creatures. Watch the system grow and evolve, or stick your hand in to stir things up!

The work combines a wide range of technologies and aesthetics to create a unique and captivating environment. Fluid simulation, sound and motion sensing, genetic algorithms, a unique setup, and carefully crafted sounds and visual elements come together to create a piece which allows the audience to watch and intervene in the evolution of a small society of abstract microbes which grow, hunt, mutate, and crossbreed to generate subtle and surprising variations on the visual and aural scene.

*Pond Life II* is a long term collaboration between myself and Patrick Sanan. It was recently exhibited as part of the International Computer Music Conference 2009 in Montreal, Quebec, Canada.

# Friday Installations

March 26th

Elebash Lobby • 9:00 AM - 7:00 PM

## **A Head of View** / *Zachary Seldess*

*A Head of View* is an immersive surround audio/video sound environment in 3D game-space that can be experienced and altered in real time simultaneously by several players. In the full version, the centerpiece of the installation involves a new approach to navigation through live video tracking of the players' body movements and manipulation of a miniature wireless representation of players' heads. For NYCEMF, the installation will feature a small group of consoles/stations using traditional mouse and keyboard navigation.

This work attempts to playfully embrace and expand upon the cognitive dissonances inherent in all multiplayer game-spaces: the ability to imagine and perceive both the space and the player's place within it from multiple aural/visual perspectives but in a non-goal-oriented, cooperatively controlled environment.

Players are invited to freely move through the space within which they are embedded. They can choose to passively explore the environment, but at any time they can also move beyond the passive role and perform various physical actions within the space (moving objects, touching walls, flying, etc.). The results of these actions, depending on their nature and relationship to the space and other players within the space, range from minute alterations of the musical texture to surprising new moments of sonic invention.

## **Grinding Wheel & Scythe** / *Gary DiBenedetto*

The electric motor-driven Grinding Wheel ..... turns against metal, generating murmurs of past toilers.

These neo-constructivist installations were created intrinsically to produce sound. Electric motors driving pulleys or manual cranking gear-type drives result in moving components making sound. Audio is recorded and processed using Cycling 74 and Steinberg programs. The audio may be heard directly through headphones or surround sound configuration.

## Saturday Installation

March 27th

Elebash Lobby • 9:00 AM - 7:00 PM

### **Glistening Waves** / *Jeff Thompson*

Footage of intermittent sunlight on cresting ocean waves is analyzed by custom-written video tracking software which detects the patterns of light on top of the waves. These points and their corresponding length and angle from an origin point change volume and filter parameters of audio recordings of a droning human voice.

Exhibited as a four-channel video installation, this piece explores the relationship between the natural world, data, and poetic images.

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# COMPOSERS

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## Monty Adkins



Adkins is a sound artist involved in electronica and electroacoustic music. his work is characterized by slow shifting organic textures combining instrumental and found sounds. His works are currently featured on three solo cds and eleven compilation cds. His latest solo dvd-a Mondes Inconnus was recently released on the Canadian label empreintes DIGITales in 2006. A second release on this label was released in November 2008. in 2008 he completed a new album for Radio France's prestigious Signature label. the album features tracks composed at the studios of INA-GRM, IMEB, SpACE-Net, ZKM and EMS Stockholm. Earlier in 2008, adkins also completed an hour-long work with sounds from over 60 of the worlds leading sound artists [[www.60project.com](http://www.60project.com)] celebrating the 60th anniversary of musique concrete for the Huddersfield Contemporary Music Festival to be premiered on November 28th 2008 . He has won more than a dozen international prizes for his work including the Stockholm Electronic Arts Award, the Grand Prix of Musica Nova, Prague and five prizes at the Bourges International Competition .

## Andrew S. Allen



Andrew Stewart Allen has a strong voice in the new music of his generation. His music has been performed throughout the United States and Europe. He has received international recognition for his solo, chamber, orchestral and electronic music. He completed a Masters degree in Composition at the Eastman School of Music, which included research projects focused on developing software for computer-assisted music and analyzing Japanese traditional musics. He is currently pursuing PhD studies at the University of California: San Diego.

## Kinan Azmeh



Described as a "virtuoso" by the New York Times, and "Incredibly Rich sound" by the CBC. Clarinetist Kinan Azmeh was Born in Damascus, Syria 1976. He is the first Arab to win the first prize at the Nicolay Rubinstein international competition in Moscow 1997. A graduate of the Juilliard school in New York, the High Institute of Music and the Faculty of Electrical Engineering in Damascus. He is currently working towards his music doctoral degree at the City University of New York. Kinan has appeared as soloist, composer and improviser worldwide including The



Kennedy Center, Opera Bastille, Mozarteum, Carnegie Hall and the Damascus Opera for its opening concert. He has shared the stage with artists such as Marcel Khalife, Francois Rabbath, Zakir Hussein and Daniel Barenboim. [www.kinanazmeh.com](http://www.kinanazmeh.com)

### **Andrew Babcock**



Born in Buffalo, NY, Andrew Babcock has been working in a variety of contexts with music and multimedia for over 10 years. After studying composition with Samuel Pellman at Hamilton College, he worked in New York City as a composer and sound designer for television, radio, and film. Andrew recently completed an MA in composition at the University at Buffalo, where he studied with Cort Lippe and Jeffrey Stadelman. Andrew's main interests lie in acousmatic music and exploring the transformative potential of mundane sound materials and their ability to yield complex sonic associations and narrative structures.

### **Christian Banasik**



Christian Banasik studied composition with Guenther Becker and Dimitri Terzakis in Duesseldorf and with Hans Zender in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe as well as in the Americas, Asia, and Australia. He has received national and international music awards and scholarships. Banasik is lecturer for Audiovisual Design at the University of Applied Sciences and the artistic director of the Computer Music Studio of the Clara Schumann Music School in Duesseldorf. Beside live electronics and computer music, he has produced works for chamber ensembles, radio plays and film soundtracks.

### **Edgar Barroso**



Born in Mexico in 1977, Edgar Barroso is a PhD Candidate in Music Composition at Harvard University where he works with Hans Tutschku, Brian Ferneyhough, Helmut Lachenmann, Michael Gandolfi and Chaya Czernowin. His education includes a Master in Digital Arts, a Postgraduate Diploma in Composition and Contemporary Technologies and a Bachelor in Music Composition. In addition he is currently a member of the Open Source Creation Group. He has scored music for film, documentary, audiovisuals, animation, short films, installations and experimental video among other

audio visual collaborations. Barroso continues instrumental practice as a cello player, exploring diverse techniques of improvisation with/out live electronics.

### **Burton Beerman**



Composer, clarinetist, Burton Beerman's music spans many media, including, solo, chamber, and orchestral music, interactive real-time electronics, interactive video art, theatre, dance, and musical score for documentary films. His works have been the subject of international, national and public television and radio broadcasts, including ABC, NBC, CBS, Fox News, NPR and PBS. CNN and CNN International, FutureWatch, and The World Today, broadcast Beerman's Virtual Video Opera, *Jesus' Daughter* to a viewing audience of 50 million plus, showcasing the music, dance, video and interactive technology utilized in the opera. The opera addressed a critical social issue of Violence against Women~Children-at-Risk and was chosen as a Video Installation ArtWork exhibited in Switzerland and Italy, endorsed by UNESCO-CIRET, sponsored by the United Nations, at the New York Metropolitan Museum of Art (MOMA), Lincoln Center Gallery, and Dance on Camera Festival. CNN maintains a webpage as a source of information on the story and the opera: [http://www.cnn.com/TECH/9602/performance\\_art/index./html](http://www.cnn.com/TECH/9602/performance_art/index./html). Beerman's music, characterized as "spicy, captivating, and filled with exotic sounds and lush textures" (Los Angeles Times), has been presented at prominent venues and festivals worldwide, such as the Edinburgh International Art Festival in Scotland, New York's Carnegie Concert Hall, The Chicago Sinai, Martin Luther King International Center in Atlanta, Rudolfinum Performing Center, Prague, the Haag, Amsterdam, OrfRadioFunkhaus, Vienna, Chopin Hall, Mexico City as well as throughout Australia, Canada, Europe and Asia. Amongst some of his recent prestigious international awards and honors are the 2005 Barlow Endowment Commission for Music Composition, *A Still, Small Voice*, written for cellist Madeleine Shapiro, the 2008 Governor's Award for the Arts, a 2008 CINE Special Jury Award, the 2007 CINE Golden Eagle Award as composer for the film documentary *203 Days* produced by bbarash productions, LLC., and elected member for the 2004-2008 appointment term of the Governing Board of the American Composers Alliance, New York City. His works have been recorded for Albany, MMC, Capstone, Orion, Access, and ASUC labels, scores published by ACA, NYC. And Southern Music, Inc.

**Ranjit Bhatnagar**

Ranjit Bhatnagar has been interested in sound sculpture since strumming spring doorstops as a toddler, and currently makes handmade musical instruments and large-scale automatic music installations. Recent works have been shown at the Coney Island Museum, the Exploratorium, Flux Factory, the Figment Festival, and the Artbots series. Originally from the San Francisco Bay Area, Ranjit received a BA from U.C. Berkeley and an MS from the University of Pennsylvania, and was certified carnie trash by the Coney Island Sideshow School in 2002. He lives in Brooklyn next to a nice big park.

**Jason Bolte**

Jason Bolte (b.1976) is currently serving as a 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's music has received awards and recognition from the VII Concurso Internacional de Miniaturas Electroacusticas, 2nd. International Electroacoustic Music Contest – CEMVA, 9th Electroacoustic Composition Competition Música Viva, Bourges International Competition of Electroacoustic Music and Sonic Art, ASCAP/SEAMUS Student Commission Competition, ETH Zurich Digital Arts Week Soundscape Competition, Music Teachers National Association, Missouri Music Teachers Association, and International Society of Bassists Composition Competition.

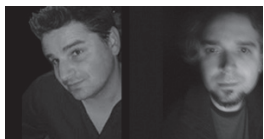
**James Borchers and John Hulsey**

James Borchers is active as a composer and percussionist in a variety of settings. His many performances include Storm King Music Festival, Bang on a can marathon, Ballet Hispanico, and the New Amsterdam Orchestra. His works have been performed by the New York Youth Symphony, the ICE ensemble, Sospiro Winds, the Ebony Strings Quartet and American Opera Projects. He has been a composition fellow of numerous summer festivals including the Wellesley Composers Conference and Tanglewood Music Center. Mr. Borchers holds a Bachelors degree in music performance from the University of Nebraska and two Masters Degrees in both music performance and composition from the Aaron Copland School of music at Queens College in New York. He is currently enrolled in the Ph.D.

program in composition at Brandeis University. He is also on the faculty at Middlesex Community College teaching percussion and music technology. His primary composition teachers include Thea Musgrave, Jeff Nichols, Eric Chasalow, and Martin Boykan.

**John Hulsey** works at the intersection of artistic practice and social intervention. He has collaborated on documentary film and video projects, most recently with Claire Simon in Paris, France. Produced by the Film Studies Center and the Media Anthropology Lab at Harvard University, he has developed video and installation projects in Europe, the United States, and Mexico. Recent work includes *Songs from an Unknown Island* (post-production), an experimental documentary that follows the lives of three Sierra Leonian day-laborers in the Canary Islands, and *72 Hours*, a projection intervention that addresses the housing crisis in the U.S. through site-specific installations. A graduate of Harvard College, the University of Paris-III and the Ecole Normale Supérieure in Paris, he has taught film at New York University in Paris, the Institute of European Studies, and The American University of Paris. He is a member of the inaugural class of the Ph.D. in Film and Visual Studies at Harvard University.

### **Paul J. Botelho / Russell J. Chartier**



The work of composer Paul J. Botelho focuses on the interaction between live and computer performance. His compositions include many varied works that utilize extended techniques, alternate tuning systems, as well as the interaction of new and old mediums. He performs as a vocalist, guitarist, and pianist, often in improvisatory situations. Botelho has composed and performed a series of one-act operas that incorporate live acoustic instruments and electronic components. These works encompass all of his varied disciplines and represent the breadth of his work. He received his Ph.D. in Music Composition from Princeton University, M.A. in Electro-Acoustic Music from Dartmouth College, and B.F.A in Contemporary Music Composition and Performance from the College of Santa Fe. He currently is Assistant Professor of Music Technology at Loyola University New Orleans.

**Russell J. Chartier** attended the College of Santa Fe. Since that time he has spent many years working in Broadcast Television working for various networks including A&E, The History Channel, YES Network and several others. His work in the Video Art Medium explores multiple layers and focuses heavily on texture and color. Many of the images in his works are distorted and manipulated in various unorthodox ways in an attempt to

create a visual depth where recognizable images will appear within the collage of manipulated images and textures.

### **Nathan Bowen**



Nathan Bowen is currently an Assistant Professor at Moorpark College in California, serving as director of music theory and music technology. He is also completing a Ph.D. in Music Composition at the CUNY Graduate Center as a Chancellor's Fellow, having studied with Amnon Wolman and Tania Léon. Nathan has written music for a variety of genres, including film, theater, dance, commercial, and chamber music. His current interests are networked music, mobile phones, and compositions geared toward audience participation. Nathan is a co-founding member of the Intermedia Arts Group (NYC), and has served as Art Director and Documentarian at NYCMEF.

### **Benjamin Broening**



Benjamin Broening is a composer of acoustic and electroacoustic music. A recipient of a Fulbright Fellowship, Broening has also received recognition and awards from the Jerome Composers Commissioning Program, American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation and the Presser Music Foundation. His music has been recorded on the Centaur, everglade, Equilibrium, MIT Press and SEAMUS record labels. Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Associate Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University and Wesleyan University.

### **Ivica Ico Bukvic**



The art of composer and multimedia sculptor Ivica Ico Bukvic (b.1976) is driven by the notion of ubiquitous interactivity. Bukvic's passion for computer music, multimedia art, and technology in conjunction with his traditional music composition background has resulted in a growing portfolio of aural and visual, acoustic and electronic, performances and installations, creative technologies, as well as research publications, grants and awards. Dr. Bukvic is currently working at

Virginia Tech as an assistant professor in music composition & technology, the founder and director of the Digital Interactive Sound and Intermedia Studio (DISIS) and World's first Linux Laptop Orchestra (L2Ork).

**ico.bukvic.net**

### **Christopher Burns**



Christopher Burns is a laptop improviser and a composer of instrumental chamber music. His works explore simultaneity and multiplicity: textures and materials are layered one on top of another, creating a dense and energetic polyphony. His most recent projects emphasize multimedia and motion capture, integrating performance, sound, and animation into a unified experience. Christopher teaches composition and music technology at the University of Wisconsin-Milwaukee.

### **Monique Buzzarté**



Monique Buzzarté sonically explores expansive musical environments, especially those which alter inner and outer perceptions of time and space. Recent commissions include *Here Right Now* for the Telematic Circle (three ensembles geographically based in Troy, NY, San Diego, CA and Stanford, CA) and *Sub/veillance* for the Zanana live processing duo with video artist Katherine Liberovskaya for the Electric Eyes: New Music and Media Festival in Minneapolis, MN. Ms. Buzzarté is a 2009 MAP Fund grant recipient and her latest duo collaboration, *Fluctuations* with Ellen Fullman, was hailed by the *Wire* magazine as one of their Top 50 Records of 2008. **[www.buzzarte.org](http://www.buzzarte.org)**

### **Oliver Carman**



Oliver is a composer and teacher living in the Northwest of England. He is presently working toward a PhD in electro-acoustic composition at the University of Manchester under the supervision of David Berezan, where he is an active member of MANTIS. His works are regularly performed throughout the UK and Internationally, recently at the Sound & Music Leeds Expo 09 and 'SoundCrawl:Nashville', USA . He was awarded 2nd Prize in the 6th International Computer Music Competition 'Pierre Schaeffer' 2007 and PRIX RESIDENCE in the 2007 Bourges International Competition of Electro-acoustic Music.



### Christopher Chandler



Christopher Chandler is a composer of acoustic and electroacoustic music. His music has been performed by eighth blackbird, at the Third Practice Electroacoustic Music Festival, and at the Ball State University New Music Festival. He also recently received first prize in the Austin Peay State University Young Composer's Competition. Christopher attended the University of Richmond where he studied with Benjamin Broening. He is currently pursuing a Master of Music degree in music composition at Bowling Green State University where he is a teaching assistant in music technology and studying with Elainie Lillios and Marilyn Shrude.

### Jen-Kuang Chang



Jen-Kuang Chang, a native of Taiwan, is working on the acoustic composition, electro-acoustic, and audiovisual as expressive agents. Mr. Chang is the recipient of the Music Omi International Musicians Residency Award, the Millay Colony for the Arts Residency Award, and the CLIC Foundation Digital Art International Contest Award. His *Chakra* was named the Second Prize winner of the JIMS

*Stadtpeifer* International Composition Contest for Improvised Chamber Music in Salzburg and was selected for the SCI Journal of Music Scores. His works have been selected for inclusion in the Spark Festival of Electronic Music and Arts, the Florida Electroacoustic Music Festival, SCI National Conference, SCI Student National Conference, NACUSA National Conference, the Summer Studies for Jazz & Improvised Music Salzburg, the Sonoimágenes International Acousmatic and Multimedia Festival in Buenos Aires, CYNETart Festival in Germany, FONLAD Digital Arts Festival in Portugal, the ElectroMediaWorks Festival in Athens, the Expo Brighton 2008 in the United Kingdom, the Signal and Noise Festival in Vancouver, the International Les Instants Vidéo Festival in France, the Canariasmediafest in Spain, the FIAD Festival Internacional de Arte Digital in El Salvador, the Australasian Computer Music Conference in Sydney, the FILE Electronic Language International Festival in Sao Paulo, the ASTAS ROMAS 404 International Electronic Art Festival, and Visionaria International Toscana Videofestival 2008 in Italy.

## Eric Chasalow



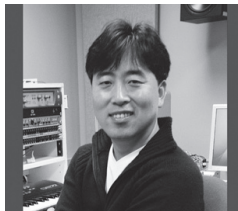
Eric Chasalow (b. 1955) is widely recognized as one of the few composers equally at home with electro-acoustic music as with music for traditional instrumental ensembles. He produces the biennial BEAMS Electronic Music Marathon codirects the The Video Archive of Electroacoustic Music, an oral history project chronicling the pioneer electronic music composers and engineers from 1950 to the present. Eric is Professor of Music at Brandeis University, and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio. He holds the D.M.A. from Columbia University where his principal teacher was Mario Davidovsky and where he studied flute with Harvey Sollberger. Among his honors are awards from the Guggenheim Foundation, National Endowment for the Arts, Fromm Foundation at Harvard University (two commissions), New York Foundation for the Arts, and the American Academy of Arts and Letters (awards in 1986 and 2003). His music is available from Suspicious Motives Music, G. Schirmer, McGinnis & Marx (New York) and Edition Bim (Switzerland) and on CDs from New World Records (1993 and 2003), ICMC, Intersound Net Records, SEAMUS, and RRRecords. Additional information may be found at [www.ericchasalow.com](http://www.ericchasalow.com).

## Yen-Ting Cho



Yen-Ting Cho comes from Taiwan, where he received a BS in architecture from National Cheng Kung University and a Master of Design Study in technology and design from Harvard Graduate School of Design. His main interests are architecture design, interaction design, and animation. He is currently researching on the possible dialogue between architecture and human-computer interface and will start his MPhil/PhD program at Royal College of Art in London in 2010.

## Young-Shin Choi



Young-Shin Choi is a doctoral candidate in composition at the University of California at Santa Cruz. Choi is striving to cultivate an aesthetic based upon a unique combination of musical elements drawn from Korean traditional music and modern Western musical idioms. Recent works were presented at the ALEA III (Boston, MA), New Music Ensemble BluePrint (San Francisco, CA), Oregon Bach Festival Composers' Symposium (Eugene, OR), Kentucky New Music



Festival (Lexington, KY), Synthese Festival (Bourge, France), Electronic Music Synesthesia (Santa Cruz, California), Electornic Music Midwest (Chicago, Il), and numerous concerts for Korean instrument and Western instruments in Japan and Korea.

### **Miguel Chuaqui**



Miguel Chuaqui was born in Berkeley, California, and he grew up in Santiago Chile. His musical education began at the Escuela Moderna de Música, and continued later at the Pontificia Universidad Católica de Chile. He received his Ph.D. in composition under the guidance of Andrew Imbrie at the University of California at Berkeley, where he was an associate composer at CNMAT (Center for New Music and Audio Technologies). He has received commissions from the Fromm Foundation at Harvard University, the Koussevitzky Foundation at the Library of Congress, the Utah Arts Council (NEA), Meet the Composer, and from ensembles and music organizations in the U.S. and abroad. His music is recorded on Centaur Records, New World Records, and Albany Records. Honors include an Award in Music from the American Academy of Arts and Letters, an Aaron Copland Recording Grant, the Eisner Prize, a Nicola de Lorenzo Award, and induction into the National Association of Composers of Chile. He is Composition Area Chair at the University of Utah in Salt Lake City.

### **Joshua Clausen**



Joshua Clausen is a Minneapolis-based composer and performer. Clausen creates and performs music in varied styles, building new works which exert “a dynamic intensity to [their] influence of popular culture (Computer Music Journal).” Compelled in equal measure by the tropes and techniques of minimalism, modernist music and electronica, he employs varied traditions and styles, often exploring strains of tension and affinity that result from such collisions. In addition to frequent performances and events in the Twin Cities, his work has been performed in New York City, Belfast, New Orleans, Portland, Santa Barbara, San Jose and Kansas City. Clausen holds a Bachelor of Music degree in Theory from Concordia College in Moorhead MN and a Master of Arts in Composition from the University of Minnesota, Twin Cities, where his primary instructors were Douglas Geers, Adam Greene, and Judith Lang Zaimont. In addition to frequent performances and events in and around Minneapolis/St. Paul, his music has been performed in Santa Barbara, New York City, Portland, New Orleans, Kansas City, and Belfast.

Clausen holds a B.M. in Theory from Concordia College in Moorhead MN, and an M.A. in Composition from the University of Minnesota, Twin Cities, where his primary instructors have been Douglas Geers, Adam Greene, Alex Lubet and Judith Lang Zaimont.

### **Ricardo Climent**

Ricardo Climent is a composer and researcher currently lecturing and serving as codirector of the NOVARS, Research Centre for Electroacoustic Composition, Performance and Sound-Art, University of Manchester, UK, Before he lectured at the Sonic Arts Research Centre, Queen's University, Northern Ireland where he also obtained masters and PhD degrees in Composition. He was resident composer at the Conservatorio de las Rosas, Morelia, Mexico, at the JOGV orchestra in Spain, the LEA Labs-Conservatorio in Valencia, the Kunitachi College of Music, Tokyo and the Elektronisches Studio at the Technical University of Berlin. For more, please see [www.electro-acoustic.com](http://www.electro-acoustic.com) and [www.novars.manchester.ac.uk](http://www.novars.manchester.ac.uk)

### **Ted Coffey**



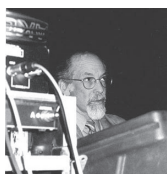
Ted Coffey makes acoustic and electronic chamber music, interactive installations, and songs. His work has been presented in concerts and festivals across North America, Europe and Asia, at such venues as Judson Church, The Knitting Factory, Symphony Space, and Lincoln Center (NYC), The Lab, New Langton Arts and Yerba Buena Center for the Arts (SF), the Korean National University of the Arts (Seoul), Muziekcentrum de Badcuyp (Amsterdam), and ZKM (Karlsruhe, Germany). Coffey's electroacoustic composition has been featured at ICMC, SEAMUS, the Florida Electroacoustic Music Festival, the Spark Festival, the Third Practice Festival, and the New York City Electroacoustic Music Festival, among others. In Open Space, Newton Armstrong described Coffey's music as "subtle, weird and devoid of heroics. It's the kind of music that resonates for days after you've heard it, and its spaces and gestures continue to form into new and extraordinary geometries." His writings on the aesthetics and social politics of transmissive networks in the arts have been honored with significant awards from the Josephine De Kármán and Andrew C. Mellon Foundations. Coffey studied composition with Jon Appleton, Christian Wolff, Pauline Oliveros, Paul Lansky, and others, earning degrees at Dartmouth (AB), Mills College (MFA) and Princeton (MFA, PhD). He is currently an Assistant Professor at the University of Virginia, where he teaches courses in composition, music technologies, critical theory, and pop.

**Rob Collins**

Rob has been a performer and composer in various genres: Rock, Trip-Hop, Progressive Metal, Jazz, Post-Rock, and Modern Chamber, as well as various Gamelan Groups. After a Music BA from Ithaca College, he spent 8 years as pianist/percussionist/composer for the Cornell Dance Program concurrent with work as a consultant in Cornell's CS Dept. Completion of a masters degree at UC Santa Cruz involved study of Algorithmic Composition with David Cope and Paul Nauert. While in New York, he commenced work on a PhD in composition at CUNY Graduate Center, where he studied with Jeff Nicols and David Olan; co-founded the Intermedia Arts Group; recorded, performed, and toured with Post-Rock groups "Slow Six" and "Redhooker". Current research focus is on RealTime Composition, done in Vienna, where he tolerates the weather and plots frequent escapes back to NYC, of which, NYCEMF 2010 is the most recent one.

**Anthony Cornicello**

Composer Anthony Cornicello (b. 1964) writes music that blurs distinctions between performers and electronics, timbre and harmony, composition and improvisation, and explores the boundaries of post-classical concert music. He has been commissioned by ModernWorks (Meet the Composer/ Commissioning Music USA), the New York New Music Ensemble, the Group for Contemporary Music, and the InterEnsemble of Padova, Italy, and has participated in the Darmstadt and June in Buffalo Festivals. Cornicello's works are published by C.F. Peters, and has recordings on Centaur and Albany labels. Anthony is an Associate Professor and directs the Electronic Music lab at Eastern CT State University.

**James Dashow**

James Dashow has been making music with computers for over 40 years. He pioneered the development of techniques that integrate electronic sounds and musical structure into a functional whole (The Dyad System), and composed the first works of computer music in Italy. His recognitions include the Magistere prize in Bourges, Guggenheim, Koussevitzky and Rockefeller Foundation grants, prizes from Linz Ars Eletronica, Prague Electronic Music Society, and many others. His concert tours and master classes have taken him all over Europe and the United States. His most recent work is

*ARCHIMEDES*, an opera designed for planetarium performance utilizing the full-immersion technology of the digital planetarium.

### Erik DeLuca



Erik DeLuca explores sound, collaborates with our natural environment, and is an aspiring community art organizer. In 2009, DeLuca was featured on Wet Sounds (an underwater sound art gallery touring the UK and Scandinavia,) was commissioned by the city of Miami to produce *The Deep Seascape: The Sonic Sea and In*, multidisciplinary work exploring South Florida's underwater sound environment, and was awarded a Masters in Music from Florida International University, where he studied with Paula Matthusen and Kristine Burns. He is currently pursuing a PhD in composition at the University of Virginia, studying with Matthew Burtner and Ted Coffey. In 2010, Erik will be Artist-In-Residence at Crater Lake National Park in Oregon and Wrangell – St. Elias National Park and Preserve in Alaska. [www.erikdeluca.com](http://www.erikdeluca.com)

### Gary DiBenedetto



Gary DiBenedetto is an electro-acoustic composer and kinetic sculptor, who specializes in interactive installations. His awards include a 2006 International Kinetic Art Competition, NJ State Council Arts Fellowship, and Guest Residencies at Peters Valley and Newark Museum. His electro-acoustic compositions have been performed worldwide and include 3CDs. His multimedia installations have been exhibited at the: Art City Gallery and Gallery 1313 Canada, American Museum of Radio, Fuller Craft Museum, The Newark Museum, and The Phillips Museum US. His current 15 piece solo multi-media installation project will be exhibited at Hunterdon Art Museum (Clinton, NJ) in Feb.-May 12th, 2010.

### Andy Dolphin



Andy Dolphin is a composer currently studying at SARC (Sonic Arts Research Centre), Queen's University in Northern Ireland. His compositional output includes fixed media pieces, multi-channel works, and the development of interactive systems or sound toys incorporating game engine technologies for sonic/compositional purposes. His fixed media works frequently explore the creation of skewed and suggestive sound worlds constructed from constrained themed materials.

**Robert Dow**

Robert Dow (b. 1964, Oakland) is a composer of electroacoustic music living in Scotland. He graduated with degrees in Science, Music, Law and Film Studies at the University of Edinburgh, and holds both an MA and a PhD from the University of Birmingham where he studied under Jonty Harrison. As a composer, his work is well received internationally and has been presented at major festivals of electroacoustic music in, for example, Belgium, Brazil, Canada, Chile, Germany, Sweden, the UK and the US. His work has had numerous performances and broadcasts (in twenty-four countries). He is currently Senior Research Fellow at the University of Edinburgh.

**Michael Drews**

Michael Drews is a composer of contemporary acoustic and electronic music. His music explores unconventional narrative strategies and the use of interactive technology to expand traditional ideas of musical performance and creativity. Drews' compositions have been performed in Europe, South America, and throughout the United States. Drews holds degrees from the University of Illinois at Urbana-Champaign (D.M.A.), Cleveland State University (M.MUS.), and Kent State University (B.A.). Currently, Drews is a member of the experimental music ensemble, Big Robot, and is Assistant Professor of Music at Indiana University-Indianapolis (IUPUI).

**R. Luke DuBois**

R. Luke DuBois is a composer, artist, and performer who explores the temporal, verbal, and visual structures of cultural and personal ephemera. He holds a doctorate in music composition from Columbia University, and has lectured and taught worldwide on interactive sound and video performance. He teaches at the Brooklyn Experimental Media Center at NYU's Polytechnic Institute. His records are available on Caipirinha/Sire, Liquid Sky, C74, and Cantaloupe Music. His artwork is represented by bitforms gallery in New York City.

### **David Z. Durant**

David Z. Durant (b. 1957, Birmingham, Alabama, USA) is an Associate Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Programs. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Andrew Imbrie, Marvin Johnson, and James Paul Sain.

### **Mark Engebretson**



Mark Engebretson (b. 1964) is Associate Professor of Composition and Electronic Music at the University of North Carolina at Greensboro. A 2007 recipient of a commission from Harvard University's Fromm Music Foundation, his compositions have been presented at ICMC, Bowling Green Festival of New Music and Art, Third Practice Festival, Wien Modern, Gaida Festival, Sonoimágenes, Hörgänge Festival, Ny Musikk, Indiana State University New Music Festival, the Florida Electroacoustic Music Festival, ISCM Festivals, World Saxophone Congresses. He founded the UNCG New Music Festival in 2004, is director of the A.V. Williams Electronic Music Studio at UNCG.

### **Steve Everett**



Steve EVERETT is Professor of Music and teaches composition, computer music, and directs the Music-Audio Research Center at Emory University in Atlanta, Georgia, USA. In addition he has been a visiting professor at Princeton University, Eastman School of Music, Conservatoire National Supérieur de Musique in Paris and Genève, Switzerland, and Tokyo Denki University. Many of his compositions involve performers with interactive electronics and have been performed throughout Europe, Asia, and North America, including at IRCAM and Radio France-Paris, Orgelpark-Amsterdam, The Esplanade-Singapore, Korea Computer Music Festival, England, Germany, and Lincoln Center, Carnegie Hall, and Merkin Hall in New York.

### Joshua Fineberg



Joshua Fineberg began his musical studies at the age of five; (violin, guitar, piano, harpsichord, conducting, and composition). After studying composition at the Peabody Conservatory, he moved to Paris where he studied with Tristan Murail and took the composition and technology course at IRCAM. In the Fall of 1997, he returned to the US to pursue a doctorate in musical composition at Columbia University, which he completed in May 1999. After teaching at Columbia for a year, he went to Harvard University where he taught for seven years. In September 2007, Fineberg left Harvard to assume a professorship in composition and the directorship of the electronic music studios at Boston University. He has won numerous prizes and scholarships and is published by Editions Max Eschig and Gérard Billaudot Editeur. Besides his compositional and pedagogical activities, Joshua Fineberg actively collaborates with computer scientists and music psychologists to help develop tools for computer assisted composition, acoustic analysis and sound modification and in music perception research.

### Andrei Foca-Rodi



Andrei Foca-Rodi received his formal music lessons from his father, concert pianist/composer George Foca-Rodi and holds degrees from the Mannes College of Music and NJCU. He has studied with Peter Bellino, Perico Sambeat, Allen Farnham, Ronald Sadoff, and Ira Newborn. He is currently Piano/Theory instructor at Irvington Public High School and enrolled at New York University where he is pursuing a M.M degree in composition with the area of concentration in Scoring for Film and Multimedia. Foca-Rodi's music has been performed in major international festivals world wide and has won various awards including Man, Spirit, Mask, Pictures 2006 and The Richard Lane Memorial Composition Award.

### Franke Neumann Ruder Schmidt Weinheimer



AlulaTonSerien is a platform for sound art and electroacoustic music series. Participants explore new ways of composing, which generally can be described as modular collaborations. Through modular collaborations a non-hierarchical, decentralized form of organization is put into practice, replacing the single composer as the creative genius. Pieces in this series are developed in different formats and variations as ongoing processes of adopting basic materials and themes.



## Heather Frasch



Heather Frasch is a composer of acoustic and electroacoustic music, improviser, experimental flutist, and sound installation artist. Her music has been performed at various festivals such as, The Moscow Autumn Festival, SICMF in Korea, Electroacoustic Listening Room Project, 60x60 project, among others. She recently finished the Cursus at IRCAM France's Institute de Recherche et Coordination Acoustique/Musique where she worked with Yann Maresz. She has attended the Acanthes Music Festival with Peter Eötvös, Akademie Schloss Solitude with Chaya Czernowin and Mark André, Wellesely Composer Conference with Mario Davidovsky, and Aspen Music Festival. She has collaborated with and had her music performed by the Surplus Ensemble, Ensemble Sound Gear, and sfSound Group. Heather is currently a Phd candidate at University of California Berkeley/CNMAT. Her principal teachers have included: Edmund Campion, David Wessel, Myra Melford and Erik Ulman.

## Paul Fraser



Paul Fraser is a composer, electronic musician, keyboardist, and curator based out of the Los Angeles area. Fraser's music has been performed throughout the Midwest as well as in California, New York, and Scotland by new music groups such as the S.E.M. Ensemble (NY), the New Century Players (CA), the Sapphire Chamber Consort (MN), among others. He has written for orchestra, wind orchestra, choir, chamber ensembles, electronic music groups (both pop and experimental), and animation. Fraser is currently pursuing an MFA in Composition at the California Institute of the Arts, studying with Michael Pisaro and Anne LeBaron.

## Javier Alejandro Garavaglia



Professor in composition, composer and performer (viola/electronics) born in Buenos Aires, Argentina; he shares also the Italian and German citizenships, he is currently Course Leader of the BA Music Technology (Sound for Media) at London Metropolitan University (UK). He lectured between 1997-2003 at the ICEM (Folkwang-Hochschule Essen - Germany)

and was from 1999 to 2008 Associate Director of the Florida Electroacoustic Music Festival (University of Florida – USA). His compositions have been performed in several places of Europe, the Americas and Asia. They include works for solo instruments, chamber music, ensembles and big orchestra,



mostly including electronic media like multi-track tape, live-electronics, etc. Some of his acousmatic works can be found on CD releases on the following labels: Cybele - Germany; Electronic Music Foundation - USA; Universidad Nacional de Lanús - Argentina. Apart from his teaching, compositional and performing activities, he also actively participates in conferences and many of his papers and articles have been published over the world (e.g. proceedings books and journals).

### Travis Garrison



Travis Garrison is a composer, audio engineer, and electronic musician. His compositions include both purely electronic works for fixed media and interactive works that treat acoustic and electronic instruments and performers as equals. Current research interests include data sonification and computer-based improvisational systems. He holds a BA in Computer Music and Composition from the University of California, San Diego, and an MA in Electroacoustic Music from Dartmouth College. Travis is currently pursuing a PhD in Composition at The University of Florida.

### Douglas Geers



Douglas Geers' recent major compositions include *Inanna*, a 90-minute "concert play," (Zürich, 2009); *Calling*, an opera (NYC, 2008); *Sweep*, a work for laptop orchestra (Chicago, 2008); and *Laugh Perfumes*, a violin concerto (Ljubljana, 2006.) Recent awards include a 2009 Bush Foundation Fellowship Finalist award, a 2008 Argosy Foundation commission, a 2007-2008 McKnight Composer Fellowship, and a 2007 Jerome Foundation Composers Commissioning Project prize. Geers works as an Associate Professor of Music at the City University of New York (CUNY), teaching at both the Graduate Center and Brooklyn College, where he is Director of the Brooklyn College Center for Computer Music

**[www.bc-ccm.org](http://www.bc-ccm.org)**

### John Gibson



John Gibson is Assistant Professor of Composition at the Indiana University Jacobs School of Music. His instrumental and electroacoustic music has been performed worldwide and is available on the Centaur, Everglade, and SEAMUS labels. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of

Arts and Letters, and the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center. He writes sound processing and synthesis software and has taught composition and computer music at the University of Virginia, Duke University, and the University of Louisville. He holds a Ph.D. in music from Princeton University.

### **Hannah R. Gilmour**



New Zealand composer, Hannah Gilmour, completed her Bachelor of Music with First Class Honours in Composition in 2008 at the University of Waikato, New Zealand. She has won numerous awards and scholarships for her work during her studies there, including first prize for the Douglas Lilburn Composition Competition 3 years in a row. Her electro-acoustic and acoustic compositions have been performed on national radio, and played in the United States of America. She contributed to the 6th Sound and Music Computing Conference in Porto, Portugal; and the Australasian Computer Music Conference in Brisbane, Australia, in 2009 with her work 'Through the Eyes of a Child'. She will complete her Masters of Music in February 2010 under supervision of Ian Whalley and Michael Williams at the University of Waikato.

### **Andrew Greenwald**



Andrew Greenwald (born 1980, Queens N.Y.), produces work which satisfies his fascination with the extremes of duration, density, texture, and their collective absence. His compositions have been programed by The Vancouver Jazz Festival, Festival of New Trumpet Music, Nebraska Noise Fest., DUMBO art Under the Bridge, Sound Bubbles(for emerging NYC artists), Darmstadt 'Essential Repertoire of the Avant-Garde' at Issue Project Room, HI-Fi New Music, the International Supercollider Symposium, and the 2010 MATA Festival. Residencies include, The Banff Centre, Western Front (Vancouver BC), Harold Arts, Pamplemousse Seedlot, Soaring Gardens, and The Atlantic Center for the Arts. He has been commissioned by Ensemble Pamplemousse, On Structure, Tall Brown Boots, and the Flux Quartet. Work has been supported by NYSCA, The Argosy Foundation, The A. Lindsay and Olive B. O'connor Foundation, Wesleyan University, and the Ora Lerman Trust. An active educator, Andrew has been an invited lecturer at the Manhattan School of Music, the School at the Art Institute of Chicago, Hartwick College, and taught classes at The Banff Centre and Wesleyan University. He holds a BM from New York University (cum laude), and is a

graduate fellow in the composition program at Wesleyan University, working with advisor Alvin Lucier. In fall 2010 Andrew will begin doctoral studies in composition at Stanford University

### Ragnar Grippe



Ragnar Grippe studied with Luc Ferrari and at GRM in Paris, cello at the Royal Conservatory in Stockholm and at McGill University. His work is released on Shandar, EMI, BIS, CRI and Caprice records. His symphonic music, electroacoustic chamber music and film music are all available online at the iTunes store and Amazon.com. In January he finished scoring *Imani*, shown at the Berlin festival in February 2010.

**[www.ragnargrippe.com](http://www.ragnargrippe.com)**

### Keith Hamel



Dr. Keith Hamel is a Professor in the School of Music and Director of the Computer Music Studio at the University of British Columbia. Hamel writes both acoustic and electroacoustic music with a focus on interactive computer music. His works have been performed by many of the finest soloists and ensembles both in Canada and abroad. He has received commissions from IRCAM (Paris), the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Vancouver New Music Ensemble, Hard Rubber Orchestra, as well as from outstanding performers. As a computer music researcher, Hamel is recognized as one of the foremost authorities on music notation software and he has developed interactive environments for live performer and computer interaction. His music is published by Editions Musicales Européennes of Paris and by Cypress Press of Vancouver, and several of his compositions are available on commercial recordings.

### Jeff Herriott



Jeff Herriott is a composer who uses recording and computing technology to enhance and augment the natural sounds of instruments. Recently, he has been a resident composer in Ely, Minnesota, where he worked on a new piece for the Ancia Saxophone Quartet. Upcoming projects include a new work for khaen and electronics for khaen scholar, Christopher

Adler, and performances with the Sonict Duo, which creates concerts of music for saxophone, video, and electronic performer. Jeff 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.

### **David Hindman / Evan Drummond**



Modal Kombat, The first ever guitar - controlled video game battle, has arrived. Formed by Yale School of Music graduates David Hindman and Evan Drummond, this forward-thinking ensemble has developed technology that allows classical-electric guitars to control the characters in console video games. Modal Kombat lies at the intersection between music, visual arts, and digital media that results in the defining of a new genre of audio-visual performance: the public guitar-controlled video game battle. Modal Kombat delivers an interdisciplinary performance concerned with the mediums of modern classical performance, emerging technologies, and popular culture, by having its foundation in fields ranging from composition, performance, lighting design, computer programming, and circuit design. This modern - day dueling banjos raises the bar for performers, composers, interface designers, and competitive gamers, while delivering an engaging combination of music and classic video game competition.

### **Elizabeth Hoffman**



Elizabeth Hoffman composes acoustic and electroacoustic music (the latter since study with Bülent Arel at Stony Brook and D.Thome and R. Karpen at the U. of Washington.) Hoffman teaches in the Music Department of NYU's School of Arts and Science. Her music has received Bourges and Prix Ars awards, and been supported by the Seattle Arts Commission and the Jerome Foundation. Recent collaborations have been with NYC's GlassFarm Ensemble, TimeTable Percussion, Ivan Goff, Marilyn Nonken, and Margaret Lancaster. Upcoming Spring premieres at the Stanser Musiktage and Basel Gare du Nord Festivals. Particular interests are tuning, timbre, harmony in noise, and technology—the latter toward transcending notation, and toward generating nested, cognitively stimulating musical complexities.

### **Christopher Hopkins**



Christopher Hopkins is a composer, performer, and researcher in human-computer interaction. His music has been performed at major festivals in Basel, Grenoble, Hong Kong, Ghent, Honolulu, Melbourne, New York, Tanglewood, Toronto, Vienna, and Zürich, with broadcasts over the Australian Broadcasting Corporation, Canadian Broadcasting Corporation, Österreichischer Rundfunk, Radio Canada, WNYC, and Public Radio International. His works appear on the Innova and SEAMUS labels. His research in HCI coordinates sound synthesis with 3-D haptic virtual reality (the VE-SoundSynth project). He is also a 'cellist, conductor, and violist da gamba.

### **Dan Hosken**



Dan Hosken's music has been performed in major world cities including New York, Chicago, Los Angeles, Edinburgh, Stuttgart, Berlin, Nürnberg, Seoul, and Melbourne. His music has been presented at such festivals as ICMC, Siggraph, ISEA, SEAMUS, the Florida Electro-Acoustic Music Festival, the Seoul International Computer Music Festival, and the Connecticut College Art and Technology Symposium. Hosken holds a D.M.A. from the University of Wisconsin–Madison, an M.M. from New England Conservatory of Music, and a B.S. in Music and Physics from the Massachusetts Institute of Technology. He is currently an Associate Professor of Music at California State University, Northridge.

### **Hubert Howe**



Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998 and 2001 to 2002 he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and has

been President since 2002. A recording of his computer music, *Temperamental Music and Created Sounds*, was released in 2006 by Capstone Records.

### Bryan Jacobs



Bryan Jacobs (b. 1979) is a doctorate candidate at Columbia University after recently earning his Master's of Music degree from McGill University in Montreal, Quebec. He currently studies orchestration with Tristan Murial and composition with Fabien Levy. Some of his previous teachers and mentors include Denys Bouliane, John Rea and Sean Ferguson, Yan Maresz, Philippe Leroux, Martin Matalon, and Mauro Lanza. His music has been performed by ensembles such as the Cleveland Chamber Symphony, The McGill Contemporary Music Ensemble, The Greg Smith Singers, and the virtuoso violinist Rolph Schulte. He has had performances at Festival Ai-maako (Chile), La Muse en Festival (Paris, France), Festival Archipel (Geneva, Switzerland), Domain Forget (Quebec), St. John's Church (Limerick), as well as numerous other music festivals in Canada and the United States. His acoustic and electroacoustic compositions have yearned him national and international awards and scholarships from the Bourges International Electroacoustic Music and Sound Art competition, Centre for Computational Musicology and Computer Music, RTE Lyric FM and McGill University among others. During 2007 and 2008 he participated in residencies at La Muse en Circuit in Paris and Zentrum fur Kunst und Medientechnologie in Karlsruhe, Germany. In addition to his artistic endeavors, Bryan has also worked as a research/technical assistant for Denys Bouliane, John Rea, and McGill University.

### Konstantinos Karathanasis



Konstantinos Karathanasis is a composer who draws inspiration from poetry, cinema, painting, mysticism, and the works of Carl Jung. His compositions have been performed at such festivals as ICMC, SEAMUS, SYNTHESE, BIMESP, SICMF, FEMF, among others. His music has received recognition in international competitions, including Bourges, Musica Nova, and SEAMUS/ASCAP. Recordings of his music are released by SEAMUS, ICMA, Ionian University and Musica Nova, and broadcast by the Art of the States. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo, and is currently an Assistant Professor of Composition & Music Technology at the University of Oklahoma.

### **Howard Kenty**



Howard Kenty's compositions have been presented at national and international festivals, most notably receiving an Honorary Mention in the Digital Music category of the 2008 Prix Ars Electronica. He lives in New York City, where he composes, orchestrates, engineers, edits, programs, performs, transcribes, rocks out in the bands The Benzene Ring and Grandpo, and more. Visit [www.hwarg.com/howardkenty](http://www.hwarg.com/howardkenty) for fun stuff.

### **Seung-Hye Kim**



Seung-Hye Kim received BM in piano performance from Seoul National University and MA in electroacoustic music composition from Korean National University of Arts. She won the 1st prize in the Computer Music Competition in Korea and her music and collaborative pieces with video artists and choreographers have been performed in many international festivals such as FEME, LITSK, SICMF, DINMAF, MODEAFE, ICMC, SEAMUS, EMM, The 3rd Practice, SIGGRAPH, FEASt, WEALR, SCI, Bourges "Synthese", and the international site-specific project Accented Body. Her piece Fluctuation for flute and computer has been published in SEAMUS label. Currently she's working toward Ph.D in music composition at the University of Florida where she's studying with Dr. James Paul Sain, Dr. Paul Koonce, and Dr. Paul Richards.

### **Judy Klein**



Judy Klein has been composing with computers since the early 1980s. Her music has received honors and performances worldwide and is recorded on Cuneiform, ICMA, SEAMUS, and Open Space compact discs. She was an affiliate of the Brooklyn College Center for Computer Music (BC-CCM) for many years, taught computer music composition at New York University and has lectured at colleges and conservatories throughout the United States. She currently resides in New York City and is a guest composer at the Columbia University Computer Music Center and consultant for electro-acoustic music for the New York Public Library for the Performing Arts.



### Yota Kobayashi



Yota Kobayashi is a composer born in Nagoya, Japan, in 1980. He moved to Vancouver, Canada in 2000 and studied music composition at Simon Fraser University with Barry Truax and Owen Underhil. He is currently based in Vancouver, where he works actively with film, dance, and theater productions, while he teaches electronic music at Langara College. His compositions have received awards from the competitions: Prix Jue de Temp/Times Play Awards (3rd prize 2006 and 2nd prize 2009, Canada) and Musica Nova (1st prizes in 2008 and 2009, Czech Republic).

### Juraj Kojs



Juraj Kojs is a performer, composer, and educator. He is a Postdoctoral Associate in Music Technology and Multimedia Art at Yale's Department of Music. Kojs' compositions were recently featured at festivals and conferences in Europe, Asia, and the Americas. Kojs' works received awards at Eastman Electroacoustic Composition and Performance Competition and the Digital Art Award. His articles appeared in *Organized Sound*, *Digital Creativity* and *Leonardo Music Journal*. [www.kojs.net](http://www.kojs.net)

### Dimitris Lambrianos



Dimitris Lambrianos was born in Pireas, Greece. He studied with Nikos Panagopoulos who was a student of Olivier Messian and Pierre Schaeffer. He studied tuning systems through computers and synthesizers and concurrently experimented with computer and electronic sounds. In 1997, he went to Paris to study concrete music, computer music, and conducting. In 1999, he was commissioned by the Athens Concert Hall to compose contemporary music. While in the U.S.A., he has taken classes in conducting and composition at Queens College, New York University NYU and Julliard School of Music. He also studied under Hubert Howe, Jeff Nichols, Vincent La Selva and Dinu Ghezzo. Presently, he is completing his Master's Degree in composition at Queens College, N.Y. Besides classical music, he regularly performs jazz and Greek ethnic music. He is a recipient of The 2004 Jack Kreiselman Award from the International Music consortium INMC, Inc for outstanding activities as performer, composer and supporter of new music. His music is available from iTunes.



**Karen Lauke**

Karen is a composer, sound designer & multimedia artist. Her compositions have been performed both nationally & internationally and her work has been featured at festivals and exhibitions in Barcelona, Prague, Italy, Canada, Portugal and most recently in Korea at the World Stage Design exhibition where she was awarded a prize for her sound design on *The Odyssey*. Karen has been commissioned by the V&A Museum in London to design for the Listening Shell Exhibit and more recently was commissioned at Clifton Country Park, Manchester to create a site-specific contemporary piece titled *Memories Unearthed*.

**Colby Leider**

Colby Leider has received prizes and honors from American Composers Forum, IMEB, Princeton, ICMA, and Dartmouth. He has composed music for the Nash Ensemble of London, Paul Hillier and the Theatre of Voices, the New Jersey Symphony Orchestra, contrabassist Bertram Turetzky, percussionist Gregory Beyer, accordionist William Schimmel, and most recently clarinetist Arthur Campbell. Colby's music is recorded on Innova, ICMA, SEAMUS, Princeton, and everglade labels. He is currently working on grants from the National Science Foundation and the University of Miami. He chaired the 30th Annual International Computer Music Conference at the Frost School of Music in Miami, and his book *The Digital Audio Workstation* was published by McGraw-Hill in 2004.

**Chelsea Leventhal**

Chelsea Leventhal was born in Massachusetts in 1985 and grew up in Charlottesville, Virginia. After receiving her B.A. in music from Grinnell College she participated in the European Course for Music Composition and Technologies of 2007-2008, completing the Cursus I at the Institut de Recherche et Communication Acoustique/Musique (IRCAM) in Paris, and spent a semester as a guest student at the Technische Universität in Berlin. She is currently enrolled at the Hochschule für Musik Franz Liszt in Weimar, Germany, where she studies electroacoustic composition and sound installation with Robin Minard. Her pieces and installations have been presented at IRCAM in Paris, at the Sound and Music Computing Conference 2008 in Berlin, the Akademie der Künste in Berlin, and in other diverse locations in Germany.

## Sebastian Lexer



A fascination in contingency of sound has been the basis for Sebastian's developments in extended piano techniques and a further exploration of modified sonorities derived from the acoustic piano using real-time computer processes. "The perfect combination of the acoustic and electronic, the new and the old, the familiar and the challenging." (thewatchfullear.com)

The resulting performance system piano+ has equally developed from a persistent interest in free improvisation and contemporary experimental music. The piano studies and continuing collaborations with John Tilbury and the association to Eddie Prévost's improvisation workshop were influential to the development of his musical style: a musical journey through the spaces "in between", the relationship to the instrument, sonorities and textures, musical processes, technology and most importantly: fellow musicians. Having been active in the London as a performer and promoter of free improvised music over the past 9 years, numerous collaborations have emerged resulting in concerts and radio broadcasts in the UK, France, Germany, Hungary, Spain, Canada and the USA.

## Cort Lippe



Cort Lippe is associate professor of composition, and director of the Hiller Computer Music Studios at the University at Buffalo, New York. Composition prizes: (1st prizes) Irino Prize, Japan; Bourges Prize, France; El Callejon Del Ruido Algorithmic Music Competition, Mexico; USA League-ISCM Competition, Leonie Rothschild Prize, USA; (2nd prize) Music Today Prize, Japan; (3rd prize) Newcomp Electronic Music Competition, USA; (honorable mentions) Prix Ars Electronica 1993, 1995, Austria. Recordings: ADDA, ALM, Apollon, Big Orbit, CBS-Sony, Centaur, Classico, CMJ, EMF, Hungaroton Classic, Harmonia Mundi, ICMC2000, ICMC2003, IKG Editions, Innova, MIT Press, Neuma, Salabert, SEAMUS, Sirr, and Wergo Records.

## Paola Lopreiato



She studied in Florence where she graduated from Conservatorio Cherubini after studying piano and from Accademia of Belle Arti where she studied painting. In 2006 she decided to specialize in composition and did an MA in Electroacoustic composition at the Departement of Music and New Technologies in Florence. She is a member of a chamber

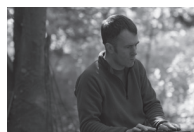
ensemble and also performs as a soloist. As a visual artist she has exhibited her work in Italy and in England. She is also president of a cultural association which promotes art and music. Now she works mainly as a composer creating works which combine a variety of media: music, video, art and literature. She performs in these creations that have been realized in many festival and theatres such as: SANTARCANGELO 39, 7 stanze in cerca di autore (MANTOVA), Marino Marini's museum(Florence), Palazzo Strozzi (Florence). Her electroacoustic composition and video installations were recently performed and exhibited in England (university of Chester), USA (NY University, Stedman Art Gallery NJ, Department of Fine Arts della Rutgers University, New Jersey), in Greece (Corfu Academia Yonica), in Italy, Florence (Palazzo Strozzi, Marino Marini museum, Fortezza da Basso Festival della Creatività 2009, Conservatorio L.Cherubini). She recently won the "2010 Artist in Residence program" at Bundanon Trust Foundation, Canberra, Australia.

### Eric Lyon



Eric Lyon is a composer and developer of computer music software. He is a co-developer of FFTease, and his LyonPotpourri externals have also found favor in the MaxMSP world. His recent compositional output includes works for the Smith Quartet, NeXT Ens., Kathleen Supové, and most recently, Trio for flute, clarinet and computer. Lyon is currently composing a new work for the Dutch ensemble Hexnut, along with several pieces of fixed media computer music. He has taught computer music at Keio University, The International Academy of Media Arts and Sciences (IAMAS), Dartmouth College, and the University of Manchester, and is currently on staff at the School of Music and Sonic Art at Queen's University Belfast. Lyon's current compositional work focuses on computer chamber music, spatial orchestration and organized noise.

### Alistair MacDonald



Alistair MacDonald is a composer and performer of electroacoustic music. His work draws on a wide range of influences reflecting a keen interest in improvisation, transformation of sound, and space. Current projects include Strange Rainbow, a live electroacoustic improvising duo with Scottish harp player Catriona McKay. Recent work includes Mitaki for string quintet and live electronics; an interactive performance installation, Sensuous Geographies in collaboration with Sarah Rubidge; and Silver Wings and Golden Scales, an installation in collaboration with Jennifer Angus.

### **John Mallia**



John Mallia (b. 1968) is a composer/sound artist who lives and works in Boston, MA where he is a member of the Composition faculty and Director of the Electronic Music Studio at the New England Conservatory of Music.

### **Matt Malsky**



Matthew Malsky is an Associate Professor of Music at Clark University, where he currently serves as the Director of the Music Program and Chair of the Department of Visual and Performing Arts.

### **Paula Matthusen**



Paula Matthusen is a composer who writes both electroacoustic and acoustic music and realizes sound installations. Her work often considers discrepancies in musical space--real, imagined, and remembered. Her music has been performed by Alarm Will Sound, International Contemporary Ensemble (ICE), orchest de ereprijs, Dither, Glass Farm Ensemble, Kathryn Woodard, James Moore, Jody Redhage, and Todd Reynolds.

Her work has been featured at Roulette Intermedium, Diapason Gallery, Tanglewood Festival of Contemporary Music, the Aspen Music Festival, Bang on a Can Summer Institute of Music at MassMoCA, ArtBots, Gaudeamus New Music Week, and SEAMUS. Awards include a Fulbright Grant, two ASCAP Morton Gould Young Composers' Award, the MacCracken and Langley Ryan Fellowship, and a Van Lier Fellowship.

### **Andrew May**



Andrew May is an Associate Professor of composition at the University of North Texas, where he directs the Center for Experimental Music and Intermedia. He is best known for his interactive computer music; he also writes a wide variety of purely acoustic works. May's music has been performed in at least a dozen European and Asian countries and throughout

the United States. He has performed internationally as a violinist, conductor, and improviser. May's primary mentors were Roger Reynolds and Miller Puckette at UC San Diego, Mel Powell at CalArts, and Jonathan Berger at Yale University.

**Richard McCandless**

Richard McCandless has been writing and performing music for percussion with and without electronics since 1973. His performance of his composition "Childhood" for solo speaking percussionist prompted the Washington Post to report that "Mr. McCandless showed himself to be a master of sounds -- subtle, emphatic, expertly shaped and richly expressive." The Washington Post has also commented that "Mr. McCandless clearly places a high priority on communication as well as innovation." In 2007, McCandless was featured in a profile concert on the North River Music series in New York City.

**Peter McKinnon**

Currently a student at The University of Waikato in New Zealand, Peter McKinnon has recently completed his Bachelor of Music with First Class Honors (2009). He has been accepted to continue studying composition at Waikato in 2010, doing a Masters of Music in acoustic and electroacoustic composition. In 2009 he received a merit prize in the electroacoustic/multimedia composition section in the Lilburn Trust Composition Awards Competition for his piece 'Journey to where?' held at the University of Waikato, New Zealand.

**Jason H. Mitchell**

Jason Mitchell is currently pursuing a D.M.A. in music composition at the University of Illinois at Urbana-Champaign. He earned a M.M. in both Music Composition and Guitar Performance from Texas Tech University, Lubbock, Texas. He also holds a B.A. in Guitar Performance from the University of Texas - Pan American in Edinburg, Texas. Jason is currently studying composition with Reynold Tharp and Scott Wyatt. He has also studied with Erik lund, Stephen Taylor, Zack Browning, Heinrich Taube, Bruce Pennycook, Mary Jeanne van Appledorn, Steven Paxton, Carl Seale, and Teresa LeVelle.

**Chikashi Miyama**

Chikashi Miyama is a composer, video artist, interface designer, and performer. He received his MA from Kunitachi College of Music, Japan, and Nachdiplom from Music academy of Basel, Switzerland. He is currently attending University at Buffalo for his PhD. His compositions have received a special prize in Prix Destellos (2009/Argentina),

and a honorable mention in the Residence Prize section of the Bourges Electroacoustic Music Competition (2002/France). His works and papers have been accepted by ICMC ten times, and selected by various international festivals, such as Re:New, Musica Viva, Agora Resonance, SPARK, SEAMUS, Pdcon, Sonoimágenes, and NIME.

### **Pippa Murphy**



As a composer of instrumental and digital music Pippa Murphy has been involved in performances, recordings, collaborations, installations, multimedia work and laptop improvisation in the UK and abroad. She has written music for BBC Radio 4, BBC Radio 3, Scottish Flute Ensemble, Paragon Ensemble, Aberdeen Art Gallery, Sonic Arts Network, Youth Music and COMA. She has written for numerous contemporary theatre companies including Tron Theatre, Glasgow, Traverse Theatre Company, Edinburgh, 7:84. She has devised and facilitated many community education projects, including composition workshops in Iran, over 50 'Sonic Postcards' projects in primary schools in Aberdeenshire, trained teachers in Scotland, Syria, Vietnam and China with the British Council.

### **Adam Scott Neal**



Adam Scott Neal (b. 1981) is originally from Atlanta and now based in New York. He spent a year in Belfast, Northern Ireland, where he worked at the Sonic Arts Research Centre (Queen's University Belfast) and earned his MA in Sonic Arts. He also holds a Bachelor of Music in music technology and a Master of Music in composition from Georgia State University, where he studied with Robert Scott Thompson. Festival appearances include June in Buffalo, the Florida Electroacoustic Music Festival, the New York City Electroacoustic Music Festival, Harvest Moon, the Toronto Electroacoustic Symposium, and Electronic Music Midwest.

### **David Olan**



David Olan has composed orchestral, chamber, vocal and electronic music. His works have been performed in the U.S., Europe and Japan and have been commissioned and performed by such organizations as the American Composers Orchestra, Parnassus, the New Jersey Percussion Ensemble and the New Music Consort. Among his awards are Guggenheim, NEA, CAPS and NYFA Fellowships. His work is recorded on the CRI, New World



and OWL labels. Born in Worcester Massachusetts in 1948, he holds degrees from Columbia University and the University of Wisconsin and currently serves as Executive Officer of the Music Program at the Graduate Center of the City University of New York.

### Ryan Olivier



Ryan Olivier is an instructor in the Music Studies Department at Temple University where he received his Masters of Music under the tutelage of Maurice Wright and Matthew Greenbaum. Ryan has also studied with Samuel Adler in Berlin and with Kevin Puts and Robert Aldridge at the Brevard Music Center. His music has been performed by the Momena Quartet and the Cygnus Ensemble, and his electroacoustic work has been presented in Miami and at Pennsylvania State College. Ryan graduated from Loyola University New Orleans where he studied with James Walsh. Please visit **[www.ryanolivier.com](http://www.ryanolivier.com)** for more details.

### Michael James Olson



Michael James Olson has composed for a variety of ensembles and fixed media, and is currently interested in works that integrate electronics with live performance. Michael's music explores dense sonic landscapes that reveal perspectives on his life and surroundings. His works have been performed at festivals and venues such as FEAST Festival (Florida), Asim'itria Festival (Peru), Electroacoustic Juke Joint (Mississippi), and Channel Noise (Georgia). Presently, Michael is pursuing a M.M. in Music Technology at Georgia Southern University where he studies composition with John Thompson.

### Felipe Otondo



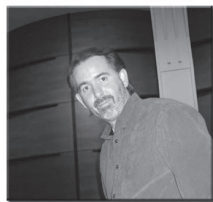
Born in Santiago, Chile, in 1972, he studied acoustics in Chile where he started composing and performing music for experimental theatre. Studied composition at the University of York with Ambrose Field and Roger Marsh. His music has been performed in festivals across Europe, in North and South America, as well as Asia and Australia. He composed the music for the BAFTA-award winning radio drama 'The glassman' in collaboration with Neil Sorell and has received awards and prizes in composition competitions in Italy, Switzerland and Brazil. He is currently a lecturer at the Lancaster Institute for the Contemporary Arts at Lancaster University in the United Kingdom.

### **Joo Won Park**



Joo Won Park (b. 1980) is a composer/researcher of music within several genres. His music and audio applications have been featured in several conferences such as the SEAMUS, and ICMC, as well as in print in *Electronic Musician* and *The Csound Book*. He received M.M and Ph.D. in composition at the University of Florida, where he studied with James Paul Sain, Paul Richards, and Paul Koonce. He graduated from Berklee College of Music majoring in Music Synthesis and Contemporary Writing/Production under the direction of Richard Boulanger. Dr. Park was an associate director of Florida Electroacoustic Music Festival, and currently serves as an assistant professor of music at the Community College of Philadelphia. His music is available on the ICMC 2004 DVD, Spectrum Press, and Computer Music Journal.

### **Ronald Keith Parks**



Composer Ronald Keith Parks' diverse output includes orchestral and chamber music, electroacoustic music, vocal music, and interactive computer music. Commissions and premiers include *Duo XXI*, the *Out of Bounds Ensemble*, the *Charlotte Symphony Composer in the Schools Project*, the *Charlotte Civic Orchestra*, *NeXT Ens*, *Force of Nature*, *SC Music Teachers Association*, *Georgia Contemporary Ensemble*, *NC School of the Arts Symphony*, the *International Music Program*, and many others. His compositions have been performed in numerous venues throughout North and South America, Europe, Australia, and Asia. His research into computer music techniques has been widely disseminated and he received the *Aaron Copland Award*. His music is available on the *EMF*, *Vox Novus*, and *ERM* labels. He is currently an Associate Professor of Composition at Winthrop University.

### **Samuel Pellman**



Samuel Pellman studied at Miami University and Cornell. His works can be heard on the *Musical Heritage Society*, *Move Records*, and *innova* labels, and much of his music is published by the *Continental Music Press* and *Wesleyan Music Press*. Recently his music has been presented at the *International Symposium of the World Forum for Acoustic Ecology* in Melbourne and the *Musicaoustica Festival* in Beijing. Pellman



is the author of *An Introduction to the Creation of Electroacoustic Music*, a widely-adopted textbook. At Hamilton College he is co-director of the Studio for Transmedia Arts. Further information can be found at:

**<http://www.musicfromspace.com>**

### **Stephen Travis Pope**



Stephen Travis Pope (b. 1955, Ridgewood, New Jersey) has realized his musical works in the North America (Toronto, Stanford, Berkeley, Santa Barbara, Havana) and Europe (Paris, Amsterdam, Stockholm, Salzburg, Vienna, Berlin). His music is available from Centaur Records, Perspectives of New Music, Touch Music, SBC Records, Absinthe Records, and the

Electronic Music Foundation. Stephen also has over 100 technical publications on music theory and composition, computer music, software engineering and artificial intelligence. Since 1996 he has worked at the University of California, Santa Barbara, where he has held positions in the Depts. of Music and Computer Science, and as founding faculty in the Graduate Program in Media Arts and Technology.

### **Michael Pounds**



Michael Pounds studied composition 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 England, and a MacDowell Colony Fellowship. His music has been performed at numerous concerts, conferences and festivals throughout the US and abroad. He was a co-host of the 2005 SEAMUS national conference. Michael is the Assistant Director of the Music Technology program at Ball State University.

### **Izzi Ramkissoon**



Izzi Ramkissoon is an award-winning electro acoustic multimedia composer, performer, and sound artist. His laptop and bass are the control center of his sound. As a composer his multimedia composition *Sub-ter-ain Frequencies 5.1* won the prestigious 2007 Look & Listen Festival 1st place Composition Prize (NYC), 29th Annual Black Maria

Film + Video Festival 2010 National Tour, playing 65 venues across the

United States and his recent composition *Domesticated Animalia* will be performed at The Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference 2010 and the New York City Electroacoustic Music Festival (NYCEMF) 2010. A New York City native, Izzi plays the electric bass, upright bass, synthesizer and laptop in multiple ensembles in the Tri-State area.

### **M. Anthony Reimer**



Originally an orchestral French Horn player hailing from Indiana, Tony has worked most of the last 20 years or so as a freelance composer and sound designer for live theatre. His work has been heard on stages and at festivals across the country and internationally. He completed his undergraduate work at Ball State University and received a Master's in Computer Music from Northern Illinois University. He is currently pursuing a doctorate in Music Composition at the University of Illinois.

### **Paul Riker**



Paul studied at SUNY Postdam (BA), Queens College (MA), and the Graduate Center, where he is working toward a PhD in composition. His teachers include Hubert Howe, David Olan, Jeff Nichols, Bruce Saylor, and David Del Tredici. Paul writes for instruments, electronics, and multimedia, and his works have been presented by the VideoX Experimental Video and Film Festival (Zurich), the European Media Art Festival (Onasbruck, Germany), 12 Nights (Miami), FEMF, SEAMUS, SCI, Black Maria Film Festival, and others. Paul is the co-founder and co-director of the New York City Electroacoustic Music Festival ([nycemf.org](http://nycemf.org)). For more information, please visit [paulriker.com](http://paulriker.com)

### **Claudia Robles**



Born in Bogotá (Colombia). Currently, she lives in Cologne (Germany). She finished studies in Fine Arts in 1990 at the University in Bogotá and pursued postgraduate studies such as: MA in Visual Arts (1993-1995) at the École Supérieure d'Art Visuel (Geneva-Switzerland) and Sound Design and Electronic Composition at the Folkwang Hochschule Essen (Germany) from 2001 to 2003. She was artist in residence (2004-2006) at the ZKM in Karlsruhe (Germany). She has participated in several group and

solo exhibitions around the world, e.g. at the European Capitals of Culture (2007), Enter3 in Prague (2007), at the ICMC in Copenhagen (2007) and Montréal (2009) and at the SIGGRAPH Asia 2009 in Yokohama (2009).

### **Robert Rowe**

Robert Rowe received degrees in music history & theory (B.M. Wisconsin 1976), composition (M.A. Iowa 1978), and music & cognition (Ph.D. MIT 1991). From 1978 to 1987 he lived and worked in Europe, associated with the Institute of Sonology in Utrecht, the Royal Conservatory in the Hague, the ASKO Ensemble of Amsterdam, and with IRCAM in Paris, where he developed control level software for the 4X machine. In 1990 his composition Flood Gate won first prize in the “live electroacoustic” category of the Bourges International Electroacoustic Music Competition. In 1991 he became the first composer to complete the Ph.D. in Music and Cognition at the MIT Media Laboratory and is currently Professor, Director of the Music Composition program, and Associate Director of the Music Technology program in the Steinhardt School at New York University. His music is performed throughout North America, Europe, and Japan and is available on compact discs from Innova, Bridge, New World, Roméo, Quindecim, Harmonia Mundi, and the International Computer Music Association, and his book/CDROM projects Interactive Music Systems (1993) and Machine Musicianship (2001) are available from the MIT Press.

### **Thomas Royal**

Thomas Royal explores the dissolution and combination of musical identities using traditional and experimental techniques. He also investigates alternative performance paradigms using custom electronic controllers and novel performance interfaces. His music was performed at SEAMUS 2008 and he won first prize in the 2007 APSU Young Composer’s Competition. He is currently a PhD student at the University of Florida where he studies with James Paul Sain and Paul Koonce. He studied composition at a master’s level with Mark Engebretson and Alejandro Ruty at UNC Greensboro. At the undergraduate level, he studied composition with Jefferey Wood at Austin Peay State University.

### **Bruno Ruviano**



Bruno Ruviano, composer and pianist from São Paulo, Brazil, was born in 1976, and has lived in 21 different places: Rua Theodureto Souto, Rua Cajati, Casa do Seu Demétrio, Rua São Borja, Rua James Adam, Alameda dos Uirapurus,

Avenida Modesto Fernandes, Avenida Santa Izabel, Rua Nuno Álvares Pereira, Rua Prof. Djalma Bento, Rua Dr. Nestor Esteves Natividade, Rua Major Diogo, North Park Street, Jericho Street, Olmsted Road, Thoburn Court, Comstock Circle, Via Parma, Rue de l'Hôtel de Ville, Greenoaks Drive, Miramar Street.

### **James Paul Sain**



James Paul Sain is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international events in Asia, Europe, South America and North America. Dr. Sain is currently SCI Executive Committee chair and an American Composers Alliance board member. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters and NACUSA labels.

### **Sam Salem & Patrick Sanan**

Sam Salem is a multimedia artist and acousmatic composer whose music and digital art works have most recently been performed/exhibited in Montreal (ICMC09), New York (NYCEMF), Berlin (SMC 08), Valencia (Digital Media 1.0) and around the UK and Scandinavia (as part of the Wet Sounds 09 tour). He is currently undertaking a PhD in Composition at the University of Manchester.

**Patrick Sanan** is currently working toward a PhD in Applied and Computational Mathematics at the California Institute of Technology. He previously completed a Master's Degree with Distinction in Electroacoustic Music Composition at the University of Manchester and studied Engineering, Mathematics, and Computer Music at the University of California, San Diego. He has performed or shown work at ICMC2009, SAN EXPO, the Sonorities Festival, the MANTIS festival, the FutureSonic festival, and elsewhere.

**Philip Schuessler**

Philip Schuessler holds degrees from Stony Brook University, University of Miami, and Birmingham-Southern College. His teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, and Dan Weymouth. He has had works performed at notable venues such as June in Buffalo Festival, Festival

Miami, the Czech-American Summer Music Workshop, CCMIX in Paris, International Computer Music Conference, MusicX, Spark, Electronic Music Midwest, Juke Joint, and SEAMUS among others. His work has also been recognized by mention in the Bourges International Residence Prize and Random Access Music. Recent commissions include a guitar-percussion double quartet for Dither Guitar Quartet and Mantra Percussion. More info can be found at [www.philipschuessler.com](http://www.philipschuessler.com)

**Paul Schuette**

Currently, Paul Schuette is pursuing a Master's degree in composition from The College Conservatory of Music in Cincinnati where he is studying computer music with Mara Helmuth and composition with Joel Hoffman. While Paul writes for a large variety of media, all of his work seeks to explore and expose dualities, dichotomies and paradoxes of all kinds. His current projects investigate live performers

interaction with completely automated electronic systems. Paul's interest is in how the relationship is understood and processed by both sides in an attempt to understand the differences between the two. He received his undergraduate degree from DePaul University where he studied with Kurt Westerberg, Juan Campoverde, and Jeff Kowalkowski.

**Zachary Seldess**

Zachary Seldess is a media artist, composer, teacher, and programmer. He has presented interactive installations at Gallery Aferro in Newark New Jersey, ZKM in Karlsruhe Germany, and Siggraph Asia 2009 in Yokohama Japan. His work has been published in *Antennae*, a biannual print journal of experimental poetry and music, and he has

presented artistic and educational software at NIME 2007 and the Chamber Music America 2009 National Conference. Zachary currently works as Audio Systems Coordinator and Developer at the Advanced Computation and Visualization Lab, King Abdullah University of Science and Technology. He

also works as a programmer and teacher at Harvestworks in New York City. Zachary is co-director of the New York City Electroacoustic Music Festival.

**[www.zacharyseldess.com](http://www.zacharyseldess.com)**

### **Judith Shatin**



Judith Shatin (**[www.judithshatin.com](http://www.judithshatin.com)**) is a composer whose music has been called “highly inventive... hugely enjoyable and deeply involving (Washington Post), She is William R. Kenan, Jr. Professor and Director of the Virginia Center for Computer Music, which she founded at the University of Virginia. She is an intrepid sonic explorer whose music spans chamber, choral, dance, electroacoustic, installation, multimedia and orchestral genres. Her music has been widely commissioned by groups including the Barlow Foundation, Fromm Foundation, Kronos Quartet, Library of Congress, Music-at-LaGesse Foundation and the Richmond and National Symphonies. Her music is widely performed and can be heard on the Capstone, Centaur, Innova, New World, Neuma and Sonora Labels.

### **Braxton Sherouse**



Braxton Sherouse is equal parts composer and freelance code junky. His music has been recognized by the Bourges International Competition and New York Art Ensemble, and has been heard at June in Buffalo, NYCEMF, FEMF, and the UNCG New Music Festival. He is currently studying composition at UF under the guidance of Paul

Koonce and James Paul Sain; his mentors have included Mark Engebretson and musicologists Silvio dos Santos and Elizabeth Keathley. Braxton serves as Co-Director and Web Developer for the New York City Electroacoustic Music Festival.

### **Shield Your Eyes**



Shield Your Eyes is Michael Duffy and Schuyler Tsuda. Their performances involve sound sculpture, DIY audio circuits, hacked/modified instruments, computer generated/assisted sounds and experimental video. Every show is unique, with machines, software, and video custom-made for the venue.

**Diana Simpson**

Diana Simpson (b. Glasgow, 1982) first studied composition with Alistair MacDonald at the Royal Scottish Academy of Music and Drama, Glasgow. She recently completed a PhD in electroacoustic composition at the University of Manchester (UK), supervised by David Berezan. She is currently a lecturer in music technology at Kingston University, London. Her works have been recognised in a number of competitions including CIMESP (Public Prize 2005, Honourable Mention 2007), the Bourges Competition of Electroacoustic Music (Residence Prize 2006), SCRIME (Prix SCRIME 2007), L'Espace du Son Diffusion Competition 2008 (2nd prize), Prix Destellos (2009) and Música Viva (Prizewinner, 2009).

**Jory Smith**

Jory Smith (b. 1987, UK) is a sonic artist involved in Electroacoustic Music. He studied a degree in Music Production at Leeds College of Music and graduated in 2008, in which he focused on Electroacoustic Composition. He is currently living in London and working as a Music Technician. He has been composing Electroacoustic Music for the last 3 years. His pieces are constructed using found and synthesized sounds, which are morphed using computer-based software. He is looking to progress on to a Masters degree in upcoming year to develop his research and compositional style.

**Steven Snowden**

Steven Snowden creates music for a diverse array of media including theater, dance, film, multimedia installations, and the concert stage. Along with composition, he performs and promotes new music for horn, and constructs instruments from found objects for use in electro-acoustic improvisation and interdisciplinary collaborations. He currently holds the Kent Kennan endowed fellowship at The University of Texas at Austin. Recent awards in composition include the Nancy and Ted Anderson Award, the Cecil Effinger Award, the George Lynn Memorial Prize, first prize in the regional 2009 ASCAP/SCI Commission, and a 2009 ASCAP Morton Gould Young Composer Award.



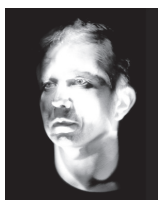
## Jorge Sosa



Jorge Sosa is a Mexican born composer currently residing in New York City. His works have been widely performed in Mexico, the United States and Europe, including performances in Paris, Barcelona and Mexico City. In 2008, Jorge received his DMA in composition from the University of Missouri at Kansas City. Jorge was recently selected for the American Lyric Theater's Composer and Librettist Development Program in New York City. His piece Bounce for Solo Saxophone was performed at Carnegie Hall in 2007. Jorge's Refraction III was recently selected for the Festival de Música Nueva Manuel Enriquez. Jorge's music is available in his website.

**[www.jorgesosa.com](http://www.jorgesosa.com)**

## Yury Spitsyn



Yury Spitsyn is an electronic and instrumental music composer/performer who is currently pursuing his doctoral degree at the University of Virginia. Of his prime interests are the real-time performative systems, concurrent temporalities, volatile perceptual regions and tangibility of electroacoustic music performance. Among the venues he performed at are Ars Electronica Center (Linz, Austria), Melkweg/STEIM (Amsterdam, Netherlands), Central Conservatory of Music (Beijing, China), DOM (Moscow, Russia) etc. He is a cofounder of the Theremin Center for Electroacoustic Music at the Moscow Conservatory.

## Asha Srinivasan



As an Indian-American composer, Asha Srinivasan draws from her Western training and her Indian heritage to create her compositional language. Her music has been presented at various festivals including SEAMUS, ICMC, June in Buffalo, and others. Honors include: the ASCAP Plus Award, the Prix d'Été 2nd prize for her flute piece *Alone, Dancing*, and the Walsum prize. Commissions include: BMI/Orchestra of St. Luke's, the Flute/Cello Commissioning Circle, and others. Her studies include: D.M.A at University of Maryland, College Park; M.Mus in Computer Music and Music Theory at the Peabody Conservatory. Ms. Srinivasan is an Assistant Professor at Lawrence University, WI.



**Jeff Stadelman**

The music of Jeff Stadelman has been presented in the U.S and Europe by many of the leading groups active in contemporary music performance. This list of ensembles includes the New York New Music Ensemble, Ensemble SurPlus, Boston Musica Viva, California Ear Unit, the San Francisco Contemporary Music Players, Het Trio, the NYC League/ISCM, 175 East Ensemble (New Zealand), Earplay, the New World and Cassatt String Quartets, Phantom Arts, and the June in Buffalo and Wellesley Conference Players, among others. Originally from Pound, Wisconsin, Jeff serves as Associate Professor of Music at the University at Buffalo, where he teaches composition and contemporary music.

**Pete Stollery**

Pete Stollery studied composition with Jonty Harrison at Birmingham University, where he gained a doctorate in composition. His music is performed at major festivals all over the world and has won many awards. Several works are available on CD and DVD-A through empreintes DIGITIAles. He is Professor of Electroacoustic Music and Composition and Head of Music at the University of Aberdeen, Scotland. He was chair of Sonic Arts Network until 2007 and is a founder member of invisibleEARts, a group of sound artists based in Scotland, who exist to promote acousmatic music in Scotland and abroad. <http://www.petestollery.com/>

**Kotoka Suzuki**

Kotoka Suzuki, born in Tokyo, composes for instrumental and electro-acoustical music, large multi-media production works, and music for dance and film. Since her artist-in-residency at DAAD Künstlerporogramm, she has been increasingly engaged in producing collaborative audio-visual works with artists in Germany, Canada, and the United States. Her works have been performed at numerous festivals in Canada, U.S., Europe, and Asia, including Inventionen, Melos Etos, Ultraschall, World Music Days, Music At the Anthology, MusMix, Pan Music Festival, and ICMC, by performers such as Arditti String Quartet, Earplay Ensemble, Pacifica Quartet, Continuum, and Nouvel Ensemble Modern (Montréal). Among her awards include George A. and Eliza Gardner Howard Fellowship, the Bourges International Electroacoustic Music and Sonic Art

Competition Prize in multimedia category (IMEB), Musica Nova International Electroacoustic Music Competition Honor Prize, Robert Fleming Prize from Canada Council for the Arts, and Gerald Oshita Fellowship Award from Djerassi Resident Artists Program. Suzuki has been an Assistant Professor of Music at the University of Chicago since 2004.

### **Fred Szymanski**



Fred Szymanski is a sound and image artist who lives and works in New York City. His works have been performed in Europe and North America at exhibitions and festivals that include the 2000 ICMC (Berlin), SonicLIGHT 2003 (Amsterdam), Abstraction Now (Vienna), the European Media Art Festival (Osnabruck), the 9th Biennale of the Moving Image (Geneva), and the VideoRom program at the Valencia Biennial. His work has been exhibited at the Diapason Gallery for Sound (New York), the Eyebeam Center for Art and Technology (New York), and the Whitney Museum of Art (Bit Streams). Szymanski has had releases with Asphodel Recordings, JDK Productions, Soleilmoon, and Staalplaat (NL). His piece "Flume" was included in the third a-chronology "An Anthology of Noise and Electronic Music" released by Sub Rosa (Belgium).

**[www.fredszymski.com](http://www.fredszymski.com)**

### **David Taddie**



David Taddie is currently Associate Professor of Music at West Virginia University where he is coordinator of theory/composition and director of the Electronic Music Studio. His degrees are from Cleveland State University (BA and MM) and Harvard University (Ph.D.) His music has been widely performed in the United States and Europe by soloists and ensembles such as the Cleveland Orchestra (educational series) Alea III, the New Millennium Ensemble, The Cleveland Chamber Symphony, the California Ear Unit, the Core Ensemble, the Cabrini Quartet, the Mendelssohn String Quartet, the Portland Chamber Players, the Gregg Smith Singers, and many other soloists and ensembles. He has received awards from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association, among others.

**Akira Takaoka**

Akira Takaoka is a composer and music theorist, currently Associate Professor of music at Tamagawa University, Tokyo, where he teaches composition, music theory, computer music, and DSP programming in Java. He studied music theory with Jonathan D. Kramer and Joseph Dubiel, computer music with Brad Garton, composition with Masayuki Nagatomi, Kazumi Yanai, and Joseph Dubiel, and piano with Niels Ostbye and Kazuko Nagatomi. He obtained a BA and an MA and is a doctoral candidate in philosophy at Keio University, Tokyo, and received an MA, an MPhil, and a PhD in music from Columbia University, New York.

**Hila Tamir-Ostrover and Iddo Aharony**

New York based composer Hila Tamir-Ostrover's music has been broadcast and performed in Israel, Germany and The States by ensembles such as JACK quartet and Argento (forthcoming), International Contemporary Ensemble (ICE), Kammerensemble Neue Musik Berlin (KNM), Synergy, Caprizma, and Meitar. Among the music festivals in which Hila has been featured are SCI, SEAMUS, ISAM, The Israeli Music Festivities and Zlilim Bamidbar. Primary composition teachers include Tristan Murail, Elizabeth Hoffman, Louis Karchin, Leon Schidolowsky and Lev Boguslawsky. Masterclasses with Helmut Lachenmann, Chaya Czernowin and Lewis Nielsen. Hila currently pursues a Ph.D. in Music Composition and Theory at New York University as a MacCracken fellow.

Composer **Iddo Aharony**'s diverse body of work includes pieces for different ensembles and solo instruments, along with compositions for contemporary dance and various theater and multimedia projects. Iddo's acoustic and electronic music has been presented and performed by various ensembles, including string orchestras and choirs, in the United States, France, Britain and Israel. Primary composition teachers include Shulamit Ran, Sven-David Sandstrom, Jefferey Hass, Marta Ptaszynska, Howard Sandroff, Don Freund and Joseph Dorfman. A native of Tel Aviv, Israel, he is currently pursuing a Ph.D. degree in composition at the University of Chicago. Upcoming performances include the SEAMUS National Conference, a composition for chamber ensemble and electronic media premiered by new music ensemble Eighth Blackbird, and a work for solo violin premiered by Frederieke Saeijs.

### **Jeff Thompson**



Jeff Thompson received his BFA from the Minneapolis College of Art and Design and his MFA from Rutgers University. He is currently Assistant Professor of Digital Arts at the University of Nebraska, Lincoln. Thompson has exhibited and performed his work internationally, most recently at the Jersey City Museum, The Weisman Art Museum, Hunter College, White Box Gallery, and Museo Arte Contemporaneo in Argentina. Thompson was awarded the Van Lier Fellowship from Harvestworks in 2008 and a commission from Dispatx, an alternative curatorial platform based in Spain and NYC, in 2007.

### **Dan Tramte**



Dan Tramte (b. 1985) received his Bachelor's degree in percussion performance from Bowling Green State University in 2008. Currently he is working on a Master's degree in composition at BGSU where his primary composition teachers include Dr. Burton Beerman, Dr. Elaine Lillios, and Dr. Mikel Kuehn. He has also studied with Pulitzer prize winner, Steven Stucky.

### **Hans Tutschku**



Hans Tutschku (b. 1966) is member of the "Ensemble for intuitive music Weimar" since 1982. He studied composition in Dresden, The Hague and Paris. Since 1989 he participated in several concert cycles of Karlheinz Stockhausen to study sound direction. He taught in Weimar, Berlin, at IRCAM in Paris and has been working as composition professor and director of the electroacoustic studios at Harvard University since 2004. He is the winner of many international competitions, among other: Bourges, CIMESEP Sao Paulo, Prix Ars Electronica, Prix Noroit and Prix Musica Nova. In 2005 he received the culture prize of the city of Weimar.

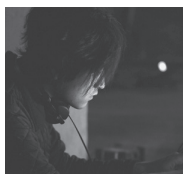
### **Chester Udell**



From the swamps of Wewahitchka, Florida, Chester Udell received his Bachelor of Music/Digital Arts from Stetson University (2005) and his Masters of Music Composition at the University of Florida. Currently pursuing a Ph.D. of Music at the University of Florida, he resides in Gainesville with his wife and two ferrets. His interests include: Acoustic

Ecology, Field Recording, Electrical Engineering (digital systems, interfaces, wireless communication). His works have been performed at (multiple instances listed once): FEMF, SEAMUS, Electroacoustic Juke Joint, CHASM (FSU), AFCS (USF), Unbalanced Connection (UF), UW-Madison, 12-Nights (Miami), Art Basel (Miami), MGMC (Northwestern U.), SCI Region 4, SCI Student National, Festival for the moving Image (Tampa), PROVFLUX (Providence), and most importantly: NYCEMF. For more info, music/scores, and projects please visit: [grove.ufl.edu/~cudell](http://grove.ufl.edu/~cudell)

### **Yuta Uozumi**



Yuta Uozumi is a composer of electro-acoustic music and researcher, was born in Osaka, Japan 1978. He started computer music at the age of fifteen. He received his MA in Media Design from Keio University SFC Graduate School of Media and Governance. He is exploring Multi-Agent dynamic composition with computer and human ensemble. In 2002 his first CD “meme?” was released from Cubicmusic label (as the name of SamuraiJazz). In 2007, his second CD “biotope” was released, which is the first CD using his musical system of swarming artificial life. The latest album “Animacy” was released on May 2009. It was composed by human ensemble which was based on his methods.

### **Dan VanHassel**



Dan VanHassel (b. 1981) is a composer, multi-instrumentalist and concert producer living in Oakland, CA. His music is deeply grounded in his experience growing up performing in rock bands as well as orchestras and chamber ensembles, and explores unexpected connections between American popular music and the contemporary avant-garde. Some of today’s top emerging performers have championed his music, including pianist Keith Kirchoff, saxophonist Michael Straus, flutist Laura Heinrichs, and bassoonist Dana Jessen. Ensembles such as Steve Schick’s Red Fish Blue Fish Ensemble, Ensemble SurPlus, the Virginia Intercollegiate Band, the Ohio University Percussion Ensemble, and the Carnegie Mellon Philharmonic have also performed his work. Dan is also active as a performer and concert promoter. He was a founding member of the new music ensemble Agenda, the avant-garde rock band Output, and the composers collective Test Pattern. He also is a co-founder of the ‘Embryonic Noise’ concert series in Boston, devoted to the music of emerging composers, as well as the ‘Comprovised’ music series spotlighting contemporary improvisation. He has been educated at

institutions including Carnegie Mellon University and the New England Conservatory, and is currently pursuing a Ph.D in composition at the University of California, Berkeley.

### **Jorge Variego**



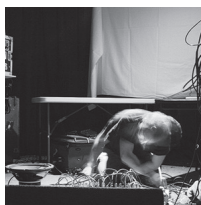
Jorge Elias Variego is a clarinetist and composer. He was born in Rosario, Argentina where he obtained his Bachelor Degree from the National University of Rosario and his Masters Degree from Carnegie Mellon University. Scholar of the Fulbright Commission, Fundacion Antorchas, Pittsburgh Concert Society among others. He is now pursuing his PhD in Composition at the University of Florida.

### **Andrew Walters**



Andrew Walters has received degrees from Millikin University, Northern Illinois University, and the University of Illinois. Walters' piece "IN-EX" won Honorable Mention at the 1998 Russolo Pratella International Electroacoustic Competition and is featured on the "Music from SEAMUS, Volume Nine" compact disk. His music has been featured at various conferences including ICMC, SEAMUS, SCI, the 2009 World Saxophone Congress, Electronic Music Midwest, Spark, and the Electroacoustic Juke Joint. He is presently Assistant Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

### **Philip White**



Philip White's performances center feedback systems. In addition to his work with analog and digital electronics, White has written extensively for chamber ensembles and created a large body of inter-media pieces that explore meaning in information transmission. Recent and upcoming performances/exhibitions include Diapason (NYC), The Stone (NYC), Sonic Circuits (DC), Galerie Neurotitan (Berlin), and Bent Festival 2010. thenumber46's (with Suzanne Thorpe) debut *Bleach and Ammonia* was recently released in cassette format on Tape Drift Records. In 2008, Philip received his MFA from Mills College where he worked with Chris Brown, Hilda Parades, Helmut Lachenmann, Roscoe Mitchell and James Fei.



**Tom Williams**

Tom Williams composes electroacoustic and instrumental music. His music has received numerous international performances and broadcasts including SEAMUS, Sonorities, EMMF, HCMF, Expo, ACMC, Sonus and ICMC, with mentions by Musica Nova and Bourge. The recent CD of his work, *Taking Shelter*, was described as having “detailed acousmatic works in the great UK tradition of restraint and passion” (Kevin Austin). Currently he is working on an live electronics piece for the NYC percussionist, Mike McCurdy. He is Principal Lecturer in Music Composition at Coventry University, England.

**Paul Wilson**

Paul Wilson is a composer at The Queen's University of Belfast. His compositions involve the use of instruments and electronic resources and range from interactive collaborative installations to instrumental music. His works have been commissioned and performed by The Ulster Orchestra, Barrie Webb, Steve Halfyard, Elizabeth McNutt, Esther Lamneck, Pedro Carneiro, Darragh Morgan, The National Symphony Orchestra of Ireland, The Smith Quartet and Psappha, amongst others, and have been performed across Europe, the U.S., Central America and the Far East. In 2002, he was awarded 3rd Prize at the Luigi Russolo Composers Competition in Italy for his work *Spiritus* for Soprano and Live Electronics, which was performed at the 2003 International Computer Music Conference in Singapore. Recent works include *Through the Rain* for 8 channels, which was premiered at Inventionen 2006 das Festival neuer Musik, and *Four Memories* for the Smith string quartet and live electronics, which was premiered at the Sonic Arts Research Centre in 2006. Future projects include new works for Darragh Morgan for Violin and Computer, and Gareth Davis for Contra Bass Clarinet and Computer.

**Krzysztof Wolek**

Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college

level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. Krzysztof received commissions from the Creativity Promotion Fund of the Polish Ministry of Culture, the Warsaw Autumn Festival, the Siemens Foundation, SCI/ASCAP as well as awards and grants including, among others, the ChicagoArts Grant from the University of Chicago Arts Planning Council, and the first prize for Mobile Variations at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques-Bourges - 2007. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and climbing.

### **Maurice Wright**



Maurice Wright ([www.maurice.org](http://www.maurice.org)) was born in Front Royal, Virginia, a town situated between the forks of the Shenandoah River near the Blue Ridge Mountains Described by the New Grove Dictionary as “extremely prolific,” Wright’s work is described by critics as “forthright and witty, a rarity in ‘serious’ music...modern and fresh and completely natural but concealing a good deal of compositional craft.” Performed by the Boston Symphony, the Emerson Quartet, the American Brass Quintet and other outstanding musicians, recordings of his compositions appear on the New World and Innova labels. Wright is Laura H. Carnell Professor of Music at Temple University.

### **Mark Zaki**



Mark Zaki’s professional life began at age 12 as a classical violinist. Building on his many diverse interests, his eclectic career encompasses composition, performance, media technology and the digital arts. He currently teaches at Rutgers University where he is director of the Rutgers Electro-Acoustic Lab (REAL). He lives outside NYC with his wife, two daughters, three cats and a considerable amount of software. Mark has created a body of work that ranges from traditional chamber music to electroacoustic music, music for film and visual music. His credits include work on more than 50 films, television programs, theater



productions and recordings for companies such as PBS, Paramount TV, Disney, Touchstone Pictures, Buena Vista Pictures, Sony/Classical, Chandos and Westwind Media. Recent projects include scores for the dramatic feature film *The Eyes of van Gogh*, and the Peabody award nominated documentary *The Political Dr. Seuss* for PBS. His film work also includes both onscreen and soundtrack performances in Lasse Hallstrom's *Casanova*, the American release of Miyazaki's *Kiki's Delivery Service* and Martin Scorsese's *The Key to Reserva*. His concert and electroacoustic music has been presented by the MIN Ensamblet (Norway), the Nash Ensemble of London, Speculum Musicae, the Boston and NYC Visual Music Marathons, the NYC Electroacoustic Music Festival, Third Practice, the Los Angeles Sonic Odyssey Concert Series, the Comunidad Electroacoustica de Chile (Santiago), Festival Oude Muziek (Utrecht), Nashville SoundCrawl, the Not Still Art Festival (NYC), the International Computer Music Conference, Nuit Bleue (France), Electrolune (France), Primavera en La Habana (Cuba), Musica Nova (Prague), the Seoul International Computer Music Festival, the SEAMUS National Conference, the Florida Electronic Music Festival, the NWEAMO Festival (San Diego), the New Music Miami ISCM Festival, the Cycle de Concerts de Musique par Ordinateur (Paris), the Pulse Field International Exhibition of Sound Art (Atlanta), and on the Canadian Electroacoustic Community CD project *DisContact! III*. Mark includes among his teachers Paul Lansky, Steven Mackey, Charles Wuorinen and Arnold Steinhardt and has a Ph.D. degree in composition and music technology from Princeton University. He currently divides his time between New York City and Los Angeles.

### **Richard Zarou**



Richard Zarou, a native of Centreville, Virginia, is a composer of acoustic and electroacoustic music. His education includes Doctoral and Master's degrees in composition from Florida State University and a Bachelor's degree in composition from Shenandoah University. His primary composition teachers include Mark Wingate, Ladislav Kubik, Clifton Callender, Ellen Taaffe Zwilich, William Averitt & Thomas Albert. Zarou has written over fifty compositions including instrumental and vocal chamber music, works for large ensemble, and multi-channel studio pieces. His works have been performed at festivals such as Electronic Music Midwest, The Society of Composers, Inc. National Conference, The Imagine2 Electro-Acoustic Festival, The College Music Society National Conference and international in the Czech Republic and at the Royal Welsh College of Music and Drama in the United Kingdom. His

awards include the New Music @ East Carolina University Competition in 2002 for *Fragile Wraths* and again in 2003 for *Upon a Child*. A lullaby for women's chorus, *Upon a Child* has been performed frequently since its premiere at the Kennedy Center in Washington, DC in 2002. In 2005, *The Smell of Wet Dogs After a Summertime Rain*, for bass trombone and CD, was commissioned by Aaron Misenheimer who performed the composition at thirteen universities and recorded the piece as the title work for a commercial CD. Richard is currently the host of "No Extra Notes" a weekly podcast that features up-and-coming composers.

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# **PERFORMERS & PRESENTERS**

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## **Rebecca Ashe**

### *Flute*

Rebecca Ashe earned her Bachelor degree in Applied Music (flute) at the Eastman School of Music, where her principal teacher was Bonita Boyd. She earned both Master of Musical Arts and Doctor of Musical Arts degrees from the University of Missouri –Kansas City, studying with Dr. Mary Posses. In 1998, she was the only American and one of four flutists worldwide to be chosen for Trevor Wye’s prestigious one-year course in Kent, England. Other major teachers have included William Bennett and Karl Kraber. In 2007, Dr. Ashe collaborated with three composers, Christopher Biggs, Ryan Oldham, and Jorge Sosa to premiere three new pieces for flute. A recording project for the pieces is underway, with a release expected in 2009. Dr. Ashe has performed recitals throughout the United States, Canada, England, and Latvia. In 2003, Dr. Ashe and pianist, Inara Zandmane, gave a recital at the Academy of Music in Riga, Latvia. Ms. Ashe was the first American flutist to perform a recital at the Academy, which was broadcast on national radio. She also gave a master class at the E. Darzins Academy of Music, the most prestigious preparatory music school in Latvia. Along with her recent collaborations, Dr. Ashe has premiered several pieces, including the Kansas City premier of Chen Yi’s *The Golden Flute*, for flute and orchestra, in 2003, and Hsueh-Yung Shen’s *...And Then Things Changed*, for flute and piano. She was the winner of the UMKC Concerto-Aria Competition in 2003 and the Young Artist Competition Winner at Park University in 2005.

## **Mark Broschinsky**

### *Trombone*

Mark Broschinsky has been recognized by the Rapid City Journal as a “true virtuoso on the instrument” and the New York Times described his performance with the Guidonian Hand as “expertly played.” He has performed as a guest artist at the Casals Festival in Puerto Rico and has also appeared with numerous orchestras including the Utah Symphony Orchestra, the Rhode Island Philharmonic, the New Hampshire Symphony, and the Britten-Pears Festival Orchestra in England. He has played under conductors such as Keith Lockhart, Stanislaw Skrowaczewski, and Gunther Schuller. Mark earned his Bachelor’s degree from the University of Utah in Salt Lake City. He then successfully completed a Master’s degree in trombone performance at the New England Conservatory of Music in Boston. Mark

went on to earn a Graduate Performance diploma with Norman Bolter at the Longy School of Music in Cambridge. Currently, he is a candidate for the Doctor of Music Arts degree at the Manhattan School of Music.

## **Arthur Campbell**

*Clarinet*



Preeminent critics consistently hail Campbell as a leading clarinet virtuoso. Reflecting on clarinet playing of the past century, *Fanfare* sums it up with: “That brings us to the American school, which has managed to produce, in my opinion, the finest clarinetists of all—Stanley Drucker, David Shifrin, Richard Stoltzman, Harold Wright, and let us not forget Benny Goodman; and now Arthur Campbell can be added to this prestigious list.” In addition to his highly praised performances of the standard canon, Arthur Campbell is recognized as one of the leading champions of contemporary repertoire of his generation.

## **Maja Cerar**

*Violin*

Violinist Maja Cerar graduated with honors from the Conservatory Winterthur-Zürich, Switzerland, and studied further with Dorothy DeLay and Kurt Nikkanen in New York City. Her repertoire ranges from the Baroque to the present, and her stage experience includes performance with live electronics, dance and theater. She earned her Ph.D. in Historical Musicology at Columbia University, with a dissertation on Schubert’s late string quartets. Ms. Cerar frequently works with composers, has premiered numerous works written for her, and has been coached by Beat Furrer, Uros Krek, György Kurtág, Morton Subotnick, Alvin Lucier, and John Zorn. Currently she is an Adjunct Assistant Professor at Columbia University. [www.majacerar.com](http://www.majacerar.com).

## **Ricardo A. Coelho de Souza**

### *Percussion*

Ricardo A. Coelho de Souza was born in Belém, Brazil and moved to the United States in 1993. He pursued his musical studies at the Carlos Gomes Conservatory, the University of Missouri-Columbia, and the University of Oklahoma. Currently, he is a visiting instructor in world music and percussion at the University of Oklahoma and is actively engaged in composing and playing with jazz and Latin groups, orchestras, and bands. He is also a founding member of Duo Avanzando, a duet with clarinetist David Carter. He has had the pleasure of working with a variety of musicians such as the SO Percussion Group, Broadway musician and gylil player Valerie Naranjo, Brazilian pianist João Marcos Mascarenhas, American songwriter Beau Mansfield, Brazilian percussion group Trio MANARI, Australian didgeridoo master Ash Dargan, and Colombian singer-pianist José Luis Tono. Ricardo has been featured at the Percussive Arts Society International Convention, the Texas Christian University Latin American Arts Festival, the International Music Festival of Pará, and Roullete in New York City. He has premiered more than 30 works for percussion and has worked closely with several composers including American composers Bernadette Speech and Cort Lippe, Puerto Rican composer William Ortiz, and Greek composer Kostas Karathanasis. His music is published by C. Alan Publications and the OU Percussion Press.

## **Natacha Diels**

### *Flute*

Flautist and composer Natacha Diels was born in Los Angeles in 1981 and spent most of her childhood in New Mexico. She holds a BM in flute performance from NYU, and a MPS from the ITP program at Tisch School of the Arts, NYU. In 2002 Natacha founded the new music group Ensemble Pamplemousse (inc. 2004), with the purpose of commissioning and performing border-breaking works for chamber ensemble. Her recent performance endeavors include collaboration with Jessie Marino in the performance duo On Structure (exploring symbiotic relationships); flautist of Red Light New Music (virtuosic avant-garde chamber music); and Tall Brown Boots (improvisation with a theatrical edge). Natacha has participated as a performer and composer in new music and art festivals worldwide, including Ostrava Days, Soaring Gardens, Seedlot, Harold Arts, and summer school

at STEIM. She is dedicated to helping others along the path of learning to incorporate technology and music, and has taught workshops in the subject at the School of the Art Institute of Chicago; the Montessori School of Raleigh; the Upper Catskill Community Center for the Arts; Redux Arts Center; and Hartwick College. Natacha maintains a long-standing passion for electroacoustic chamber works, and occasionally composes pieces and builds toys for Pamplemousse. She frequently collaborates with composers to assist in the realization of the electronic component of their compositions, using whatever analog and digital tools are most well-suited for the project. Recent activities include the construction of super-instruments for Pamplemousse (internal amplification and processing systems for each instrument, allowing the full range of sound to be dissected and manipulated); production on the most recent Pamplemousse album “BLOCKS”, a series of works designed to be continually combined and re-combined into new compositional structures; and completion of Symbiosis I, for tape and lasers.

## **Evan Drummond**

### *Guitar*

Guitarist Evan Drummond is currently a Doctoral candidate at the Eastman School of Music. His educational credits also include graduation from Interlochen Arts Academy, Bachelor of Music from Eastman School of Music, and a Masters degree in Music from Yale. Most recently, Evan Drummond also earned his Professional Studies Certificate at the Manhattan School of Music. Mr. Drummond has participated in sessions at the Royal Academy of Music, UK London under the direction of Michael Lewin. As well, he has participated in Master Classes with: Roland Dyens, Elliot Fisk, Sharon Isbin, David Russell, Manuel Barrueco, Raffaella Schmitzs, and the Castellani Andriaccio Duo. In addition to his emergent status as a performer, and himself as a mentor, he has also experienced some early success as an arranger. Guitarist Evan Drummond recently signed with Dunvagen Music Publications for an arrangement of a Phillip Glass composition. To date, artist Evan Drummond has performed at various venues throughout the United States, Europe, and Canada. Former faculty at The New York City Guitar School, Guitarist Evan Drummond has recently been awarded a Teaching Assistantship at Eastman School of Music. As well, Evan is now the guitar faculty for California State Summer School for the Arts held at the California Institute for the Arts. Mr. Drummond has also become a guest feature writer for Guitar Review Magazine.

## **DUE EAST**

### *Ensemble*

DUE EAST (Erin Lesser, flutes; Greg Beyer, percussion) won first prize in the 2008 National Flute Association Chamber Music Competition. The duo has performed in Brazil, Europe, Canada and the USA at venues such as the Warsaw Crossdrumming Festival, the Banff Centre for the Arts, the SEAMUS conference, Bargemusic, the National Flute Association Conventions in Kansas and New York and the Percussive Arts Society International Conventions in Texas, Tennessee and Ohio. The duo has given recitals at performing arts series, such as Ke'nek't (SUNY-Oswego) and Arts and Ideas (Lewis University); new music festivals (Greensboro, NC and Moline, IL); and universities across the United States. In 2005, DUE EAST was an invited ensemble-in-residence at the Yellow Barn Chamber Music Festival.

DUE EAST actively promotes new music, and has commissioned several works. They have given American premieres of works by David Lang and Alejandro Viñao, and world premieres of numerous works through organizations such as Wet Ink Musics (NYC), Composer's Concordance (NYC), Columbia University Composers Ensemble, Princeton University Composer's Ensemble and New York University's First Performance. In addition, Lesser and Beyer are frequently asked to present workshops for composers and instrumentalists on contemporary music and its various extended techniques for their respective instruments.

Both accomplished and virtuosic soloists in their own right, Beyer and Lesser work closely with young composers to develop unique and engaging 21st century repertoire. Their programs are varied and highly engaging, ranging from extensive multi-media and technology-driven works to pieces that call for a variety of world music instruments in combination with folksong-like vocals and narratives. Beyer is an expert performer of the Afro-Brazilian berimbau, and incorporates this instrument into DUE EAST shows.



## **Susan Fancher**

*Saxophone*



Susan Fancher is known for her deep and poetic musical interpretations. Her work to develop the repertoire for saxophone has produced dozens of commissioned works. A much sought-after performer of new music, she has worked with a multitude of composers and has appeared in many of the world's leading concert venues and contemporary music festivals. Susan Fancher is a regularly featured columnist for the nationally distributed *Saxophone Journal* and an artist for the Vandoren and Selmer companies. She teaches saxophone at Duke University. Her newest CD "In Two Worlds" (innova 736) features music for saxophone and electronics.

## **Joe Fee**

*Percussion*

Joe Fee is a multi instrumentalist from New Jersey. As a percussionist he has performed with Newband, the New Jersey New Music Ensemble, and the Astoria Symphony. He has shared bills with Medeski, Martin, and Wood, and Bob Weir with Scarecrow Collection, a group devoted to original music that he helped form. He has recently returned from a concert tour of China with the Manhattan Symphony and continues to perform regularly in the New York City area.

## **David Fulmer**

*Violin*



Violinist, composer, and conductor David Fulmer was named a winner of the 56th annual BMI Student Composer Awards, and was recently presented the prestigious Charles Ives Award (Scholarship) from the American Academy of Arts and Letters for his original compositions. Other honors and awards include a special citation from the Minister of Education of Brazil for his lectures entitled "The History of Music Theory",

the Hannah Komanoff Scholarship in Composition (2006-07) and the 2005 Dorothy Hill Klotzman Grant from the Juilliard School, and the highly coveted 2004 George Whitefield Chadwick Gold Medal from the New England Conservatory. David graduated from the Masters program at Juilliard pursuing studies in composition with Milton Babbitt and violin with Robert Mann, and is currently completing his studies there as a C.V. Starr Doctoral Fellow. David was just appointed to serve on the faculty of Columbia University where he teaches violin performance and chamber music.

## **Kati Gleiser**

### *Piano*

Kati Gleiser began playing the piano at the age of four in a small rural town in Ontario, Canada. Recognized internationally, she performs regularly as soloist, in collaboration, and with orchestras throughout Canada and the US. Ms. Gleiser was a prize winner at the Canadian Music Competition finals (2004) and the Canadian Federation of Music Teachers Association (CFMTA) Competition finals (2001), and she was a finalist at the National Chopin Competition in Toronto (2004). Upon completing her undergraduate degree at the University of Western Ontario, where she was awarded the University's Gold Medal, she received an Artist Diploma at the Glenn Gould School of the Royal Conservatory of Music and a Master of Music from Indiana University, where she is now a Doctoral Candidate studying with internationally recognized pianist and teacher, Menahem Pressler. Ms. Gleiser is also an electronic music enthusiast and an active improvisational artist, collaborating with instrumentalists, poets, and dancers. Her solo piano improvisations form the soundtrack for Stephen Moss' film *The Summer of '99*, which was awarded the Best Canoeing Film at the Reel Paddling Film Festival (2007) and was shown at 42 cities across Canada and the US.

## **Jonathan Golove**

### *Electric Cello*

Cellist Jonathan Golove is a dedicated performer of both new and traditional works, as well as of improvised music. He is a native of Los Angeles, California and a resident of Buffalo, New York, where he serves as Associate Professor in the University at Buffalo's Department of Music. Mr. Golove has

been featured as soloist with the Buffalo Philharmonic Orchestra and the Slee Sinfonietta, and made summer festival appearances at the Sebago-Long Lake and Roycroft Chamber Music Festivals, as well as numerous festivals devoted to new works, including June in Buffalo, the North American New Music Festival, the Aki Festival of New Music, and the Festival del Centro Histórico, Mexico City. He has recorded for the Albany, CRI, ICMC, Sunken Gong, and Nine Winds labels. He is also active as an electric cellist, both as a recitalist and in the field of creative improvised music, and has performed and recorded with such figures as Vinny Golia, Michael Vlatkovich, David Mott, Andrew Cyrille, and Rashied Ali. Mr. Golove's original compositions have been performed at venues including the Kennedy Center, Washington D.C., Venice Biennale, Festival of Aix-en-Provence, Lincoln Center Chamber Music Society II, the Kitchen, by such ensembles as VOXNOVA, the Ensemble Court Circuit, the Amherst Saxophone Quartet, and the Maelstrom Percussion Ensemble. He has received awards and grants for his works from organizations including ASCAP, the Yvar Mikhashoff Trust for New Music, and Meet the Composer. Mr. Golove gave the first performance of Varese's *Ecuatorial* using Floyd Engel's recreated theremin cello in 2002, and he played the work with the Asko/Schoenberg Ensemble this past year at the Holland Festival and Festival d'Automne (Paris). He will bring this historic instrument to NYC for a performance at the Lincoln Center Festival this July.

## **Sean Hagerty**

### *Electronics*

Sean is a sound designer, violinist, and composer specializing in live electronics and music for theater and dance. He has served as a sound designer for a number of productions at 3LD (Milk N Honey, Losing Something, Windup Bird Chronicle), La Mama ETC (Temptation), and Urban Stages (Junk, Cabaret Nights, and sound op for ReWrite and ReEntry). Recent dance works include "4 Arrangements on the Theme of Loss", premiered at the Baryshnikov Art Center ; and a number of violin works for Norte Maar's "Ballet Y Bushwick" concert. Other interactive works include the multimedia performance of Place Panes, part of the 2008 VBrooklyn festival, and The Violinist, a forth-coming work by Dave Soldier and Winsome Brown. Sean also moonlights as an electric violinist, leading the chamber rock group, the Freedom Haters, and playing with local bands including Rad Unicorn, Kris Kelly, Julia Illoweicki, Kyle Jarrow, Rebecca Cherry, and others.

**<http://www.seanhagerty.com>**

## **Mark Hetzler**

### *Trombone*

Born in Sarasota, Florida in 1968, Mark Hetzler began playing his Dad's trombone at the age of twelve. He went on to receive a B.M. from Boston University and an M.M. from the New England Conservatory of Music. Former Principal Trombone of the Hartford Symphony Orchestra, Mark has performed with the Minnesota Orchestra, the Boston Symphony Orchestra, the Boston Pops and the Florida Orchestra. Mark is a Valade Fellow teaching trombone and chamber music at the Interlochen Summer Arts Festival. He is also the Assistant Professor of Trombone at the University of Wisconsin-Madison. Mark has released four solo recordings on the Summit record label.

## **David Hindman**

### *Guitar*

David Hindman works as a musician, interactive artist, and user experience designer. He has holds degrees in Economics, Classical Guitar Performance, and Interactive Media from Northwestern University, Yale, and NYU, respectively. At NYU's Interactive Telecommunications Program he designed and developed systems to allow real musical instruments to control characters in console video games. This system is what forms the basis for Modal Kombat shows. His various interactive art collaborations have been showcased internationally. He was recently a 2009 Artist in Residence at Harvestworks.org where he continued to develop software and hardware to allow guitars to control PC video games and PC game engines.

## **François Houle**

### *Clarinet*

Clarinetist François Houle has established himself as one of today's most inventive musicians, in all of the diverse musical spheres he embraces: classical, jazz, new music, improvised music, and world music. Whether he's performing works by Mozart or Messiaen, appearing as a featured soloist with orchestra, or improvising and embracing live, interactive electronics, François demystifies music for audiences everywhere. His extensive touring has led to solo appearances at major festivals across Canada, the United States and Europe, and he has released more than a dozen recordings, earning multiple Juno Award and West Coast Music Award nominations. In 2006, François

was the featured soloist in Lutosławski's Dance Preludes with the CBC Radio Orchestra, a performance hailed by the Los Angeles Times. In 2007, he composed and premiered a concerto for clarinet which he went on to record with the Turning Point Ensemble for a 2009 world wide release on the ATMA Classique label.

## **Lina Ishii**

*Soprano*

Lina Ishii is an active composer and singer. She studied vocal performance with Mineko Iwata and piano with Yasue Kikawa and majored in composition and computer music at Tamagawa University in Tokyo, Japan.

## **Keith Kirchoff**

*Piano*

Pianist and composer Keith Kirchoff has played in many of the United States' largest cities, as well as major cities throughout Italy, Canada, Great Britain, and The Netherlands. As a strong supporter of modern music, Kirchoff has premiered over 100 new works and commissioned over a dozen compositions. He has appeared with orchestras throughout the U. S. performing a wide range of concerti, including the Boston premiere of Charles Ives's "Emerson Concerto" and the world premiere of Matthew McConnell's "Concerto for Toy Piano." With his highly unique lecture style integrated into his programs, Kirchoff strives to enhance the status of classical music in American culture, stressing the importance of modern music to keep the art alive and current. The co-founder of the composer's ensemble Agenda, he has also appeared with the Pittsburgh New Music Ensemble and performs regularly with the Callithumpian Consort, Boston's premier modern music ensemble. With the latter, he has released the world premiere recording of John Luther Adams's "For Lou Harrison" on New World Records, and will appear on two other upcoming releases featuring the music of Earle Browne and Christian Wolff. He has recorded on the New World, Zerx, and SEAMUS labels, and his first solo album, which features the solo piano music of Frederic Rzewski, will be released soon by Bridge Records.

## **Esther Lamneck**

### *Clarinet*

The New York Times calls Esther Lamneck “an astonishing virtuoso”. Winner of the prestigious Pro Musicis Award, she has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, and with renowned chamber music and improvised music artists throughout the world. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Ms. Lamneck makes frequent solo appearances at music festivals worldwide and maintains an active solo career performing and presenting Master Classes in Universities and Conservatories throughout the United States and Europe. An artist who is sought after by the leading composers of our times, her collaborations have led to hundreds of new compositions in many genres including solo works for the clarinet and the tárogató.

Awarded the Naumburg Scholarship, Ms. Lamneck received her B.M., M.M. and Doctoral degrees from the Juilliard School of Music where she was a clarinet student of Stanley Drucker, other teachers have included Robert Listokin, and briefly Rudolf Jettel.

She currently serves as Program Director of Woodwind Studies and the Clarinet Studio at New York University. She is artistic director of the NYU New Music and Dance Ensemble, an improvising flexible group which works in electronic settings using both fixed media and real time sound and video processing. Ms. Lamneck has worked together with choreographer Douglas Dunn for many years creating multimedia productions for Festivals in the US and Italy. Her work in the area of Interactive Technology includes research with the “Eyesweb” program which allows for gestural control of live sound and video processing and numerous programs within the NYU technology labs. An internationally renowned recording artist she has recorded for, Amirani Records, Capstone, Centaur, CRI, EMF, Music and Arts, Opus One, SEAMUS, Romeo/Qualiton, New World Records, and INNOVA.

## Margaret Lancaster

*Flute*



Hailed as “our leading exponent of the avant-garde flute” (Kyle Gann, *Village Voice*), Margaret Lancaster has built a large repertoire of new works composed for her that employ extended techniques, dance, drama, multi-media and electronics. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Ibsen Festival, Santa Fe New Music, Whitney Museum, Edinburgh Festival and Festival D’Automne. She has recorded on New World Records, OO Discs, Innova, Naxos and Tzadik, and was selected for Meet the Composer’s New Works for Soloist Champions project. Noted for her interdisciplinary performances, Lancaster, who also works as an actor, choreographer, dancer, and amateur furniture designer, presents solo and chamber music concerts worldwide and acts in Lee Breuer’s OBIE-winning *Mabou Mines Dollhouse* ... **[www.margaretlancaster.com](http://www.margaretlancaster.com)**

## Mike McCurdy

*Percussion*

Mike McCurdy is a freelance percussionist and teacher in New York City and is currently an adjunct instructor in the pre-college program at Stony Brook University where he directs the Stony Brook Youth Percussion Ensemble, an adjunct instructor of percussion at Suffolk County Community College, and is the director of the Metropolitan Youth Orchestra Percussion Ensemble. He has been a featured performer at the Other Minds Festival of New Music in San Francisco, the Festival of New American Music in Sacramento, the April in Santa Cruz New Music Festival and the Bang on a Can Summer Music Institute. McCurdy completed a DMA in percussion performance at the State University of New York at Stony Brook studying with Eduardo Leandro and legendary percussionist, Ray Des Roches; he received a Master’s degree from Cal Stat Sacramento studying with Dan Kennedy and a Bachelor’s degree from TCU, studying with Nick Petrella.

## Elizabeth McNutt

### *Flute*

Virtuoso flutist Elizabeth McNutt discovered her passion for new and adventurous music almost as soon as she began playing. She has dedicated herself to this path, commissioning and premiering countless new works and becoming an expert interpreter of the masterpieces of the last century. Besides her ongoing collaborations with young and upcoming composers, “commanding flutist Elizabeth McNutt” (LA Times) has worked with such recognized figures as Pierre Boulez, Brian Ferneyhough, Harvey Sollberger, Cort Lippe, Philippe Manoury, Russell Pinkston, Roger Reynolds, Joji Yuasa, and Joan Tower. Particularly drawn to the new sound worlds of electronic music, she collaborates intensively with composers and technologists to create groundbreaking works for flute and live interactive computer systems. Her solo CD *pipe wrench: flute + computer*, on the Electronic Music Foundation Media label, was recently described as “astounding” (Flute Talk) and “a delightful listen” (SEAMUS Newsletter). Her other recordings are on the CRI and SEAMUS labels. Her “cyber-flute” repertoire has been featured at the Los Angeles Philharmonic Green Umbrella Series, the Synthèse Festival in Bourges, France, the Hallwalls Contemporary Art Center, Steinberg Gallery of Art, the Berkeley Symphony, National Flute Association Conventions, June in Buffalo Festivals, International Computer Music Conferences, and SEAMUS National Conferences. She was the first performer to be the featured artist of the Electronic Music Midwest Festival in 2002, and was featured performer at the 2003 Third Practice Festival. In 2005 McNutt joined the faculty of the University of North Texas, where she directs the contemporary music ensemble Nova. She also co-directs the new music organization Atomic Clock Music Events. Her degrees are from the University of California, San Diego (D.M.A., 2000; M.A., 1994) and the St. Louis Conservatory (B.M., 1990). Her teachers have included Harvey Sollberger, John Fonville, and Jacob Berg (flute), and Miller Puckette (computer music).

## ModernWorks

### *Ensemble*

Called “a dynamic new music ensemble” (The New York Times) ModernWorks was formed in 1997 by cellist and concert producer Madeleine Shapiro. Though the core is a string quartet, the ensemble also performs repertoire in numerous other combinations; string duos and trios, as well as



works with accordion, percussion, voice and multiple cellos. ModernWorks gives an annual New York concert series and has presented over 30 New York or United States premieres of works by both young, emerging composers, and an international roster of established composers. Active in the commissioning of new works, ModernWorks is proud to have been the recipient of two commissioning grants from Meet the Composer USA to commission new works by American composers. ModernWorks most recent CD, *String Quartets by Ge Gan-ru* was released on Naxos, and chosen by the New York Times as one of the best in 2009. The ensemble has appeared in such diverse New York venues as The Knitting Factory and the Museum of Arts & Design where it has regularly presented concerts in conjunction with museum exhibitions; has held a residency at New York University; and has been a regular on the prestigious Sonic Boom Festival. Touring concerts have included appearances on series such as the Freer Gallery at the Smithsonian Museum in Washington DC, Take Five at the University of Maryland's Clarice Smith Performing Arts Center, Nuovi Spazzi Musicale in Rome, Italy, and the Beauvais Festival in France. Visit us at **[www.ModernWorks.com](http://www.ModernWorks.com)**.

## Kevork Mourad

### *Video*

Kevork Mourad is a Syrian artist of Armenian origin. A Graduate of the Yerevan Institute of Fine Arts in Armenia. He has exhibited widely in Armenia, Syria and the United States, and has developed a unique technique of live painting. His collaborations with musicians have included live performances with Djivan Gasparyan, The Brooklyn Rider string quartet, the Latin Jazz Band SYOTOS, Tambuco percussion ensemble and clarinetist Kinan Azmeh. In the spring of 2005, he joined Yo-Yo Ma's Silk Road Ensemble, with which he has performed at the Rhode Island School of Design, Harvard University, the Nara Museum in Japan, Rubin Museum in New York, University of California, Santa Barbara, and the Chicago Institute of Art. He lives in New York City. **[www.kevorkmourad.com](http://www.kevorkmourad.com)**

## **Andrew Nemr**

*Tap Dance*



Mentored by Gregory Hines, Andrew is a recent recipient of a National Endowment for the Arts American Masterpieces: Dance grant for the reconstruction of signature tap dance works. An accomplished soloist Andrew has performed both nationally and internationally. He has had the honor to dance with the Duke Ellington Orchestra, the Lionel Hampton Orchestra, Clark Terry, Rashied Ali, and the legendary Les Paul to name a few. He is artistic director of the tap dance company CPD PLUS, and the co-founder, along with Gregory Hines, of the Tap Legacy Foundation, Inc. <http://www.andrewnemr.com>

## **Bryan Noll**

*Metallic Pipe Objects, Melodica, Computer*

Bryan Noll is an electronic musician, guitarist, and entrepreneur living in Brooklyn, NY. He received a BFA from New School University's Jazz and Contemporary Music Program, where he studied with Jane Ira Bloom and Mark Dresser. Currently he splits his time between the design, development and growth of his company Brooklyn Music Lessons and his band Corbu.

## **Peter Otto**

*Presenter*

Peter Otto is a leading figure in the first generation of cross-over digital media technologists. He is schooled in the language and aesthetics of media expression, and equally accomplished in advanced hardware/software design and engineering, including instrumentation and facilities design, systems and networking applications, and a wide array of media technology research and development areas. Classically trained in musical performance and composition, he completed his graduate work at California Institute of the Arts in Los Angeles in 1984, and continued there on faculty for several years. His vitae includes long associations with seminal figures Morton Subotnick and Luciano Berio, as well as studies and collaborations with Pulitzer Prize winners Mel Powell and Roger Reynolds. He currently holds appointments at UCSD as Technology Director/Faculty in Music and as Director of Research & Development in the

newly established Sonic Arts initiative at UCSD's CalIT2. As an educator he is a founding faculty member and advisor to UCSD Music's highly regarded Interdisciplinary Computing and the Arts Major (ICAM), a program which has produced top performers in the nation's most advanced digital media industries and leading universities. As a hardware designer he invented the first digital audio workstation control surface (Waveframe's Contact MIDI Panel), designed the hardware-based spatial audio system TRAILS, and is currently designing audio systems for CalIT2 (StarCave, HiperWall and other systems). Audio facilities credits include CalIT2's Spatial Audio Lab (Spatlab) and collaborative designs for CalIT2's Black Box and Digital Cinema Theatres, and new systems and studios at UCSD Music's new Prebys Music Center (Experimental Theatre and other systems). Other design work includes advanced research projects in high-definition multi-channel audio streaming and production systems, most notably for CineGrid, a networked ultra-high-definition digital cinema consortium. Research sponsors include SkySound (LucasArts), Qualcomm, Inc., Cisco, Meyer Sound Labs, National Institutes of Health and others. In software design, Otto has written software for diverse applications in multi-channel and spatial audio, including binaural and multi-channel sound design environments and utilities, and a variety of spatial audio imaging packages. An entrepreneur, he has founded two software companies and consulted for top tier firms in the private sector. His performance design work has been heard in major American, European and Asian venues such as Carnegie Hall, Juilliard, Los Angeles Philharmonic, SIGGRAPH, Theatre Olympics (Japan), Holland Festival, Foundation Maecht (Fr.), Santa Cecilia (Italy), Barbican and Royal Albert Halls (London), Ars Electronica (Austria), and many others.

## **Marcel Rominger**

*Piano*



The BBC hails Marcel Rominger's playing as "equally polished, considered and characterful" and New York Concert Review describes it being with "poise and elegance" when he made his Carnegie Hall debut January, 2009. Mr. Rominger won the 2001-2002 Crane Concerto Competition and 2002-2003 North Arkansas Symphony Orchestra Concerto / Aria Competition and is the recipient of the Rose L. Greenblatt Award in Piano. He was also named the 2003 MTNA Arkansas State Winner of the Young Artist Category. In 2005, Mr. Rominger was awarded an Honorable

Mention at the William Garrison Competition in Baltimore Maryland. His music has been featured on the radio station WDAV in Charlotte, NC and BBC's World Update on World Service Radio.

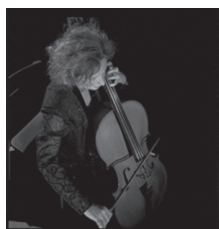
## **Donn Schaefer**

*Bass Trombone*

Donn Schaefer is originally from Vancouver, Canada. He joined the music faculty at the University of Utah in 2005. While still a high school student, Schaefer toured with several bands of the Canadian Military, including the Royal Air Command Band. Other performing credits include the Utah Symphony, Lake Placid Sinfonietta (a chamber orchestra in NY), San Francisco Ballet, Memphis Symphony Orchestra, along with freelance playing and recording. Schaefer held an associate position with the Civic Orchestra of Chicago. In 2008 Schaefer hosted the International Trombone Festival, the largest annual event in the world for trombonists. He has performed across Europe, the US and Canada. Schaefer has appeared as an artist at the Greeley Jazz Festival in addition to performing at the Eastern Trombone Workshop and International Trombone Festivals.

## **Madeleine Shapiro**

*Cello*



Madeleine Shapiro, cellist, has long been a recognized figure in the field of contemporary music. She was the founding director of the internationally known ensemble The New Music Consort and presently directs ModernWorks, an ensemble that performs and commissions recent chamber works. Madeleine performs extensively as a solo recitalist throughout the United

States, Europe and Latin America, programming both acoustic and electro-acoustic works, many of which were written for her. She directs the Contemporary Music Ensemble at the prestigious Mannes College of Music. Madeleine is a recipient of three Encore Awards from the American Composers Forum, the most recent in support of her Nature Project, and a Barlow Award, all to assist in the premieres of new works. As director of the New Music Consort, she won First Prize in Adventurous Programming awarded by ASCAP-Chamber Music America. Recent appearances include

five tours of Italy, including three Guest Artist stays at the American Academy in Rome; Logos Foundation, Belgium; The Spark Festival, MN; The A.M.B.E.R. Festival in Istanbul, Turkey, TechnoSonics at University of Virginia, two appearances at the International Cello Encounter, Rio De Janeiro, Brazil and regular appearances in New York City venues such as the Museum of Arts & Design, the Knitting Factory and (Le) Poisson Rouge. Madeleine's first solo CD, *Electricity: Works for Cello and Electronics* was released on Albany Records and recognized by Time Out New York as "a polystylistic collection of pieces that individually push both instrument and technology in unique ways." ModernWorks most recent CD of string quartets by the Chinese-American composer Ge Gan-ru, was selected as one of the best CDs of 2009 by The New York Times. She has also recorded for New World Records, Naxos, CRI, Mode and HarvestWorks. Visit her at [www.ModernWorks.com](http://www.ModernWorks.com).

## **Mary Elizabeth Thompson**

*Alto Flute*

Mary Elizabeth Thompson-Meyer grew up in Turbeville, SC, and earned a Bachelor Degree in Music Education from Furman University and a Master of Music Degree from Kent State University. She is now completing her Doctor of Musical Arts in flute performance at the University of Kansas. She was semi-finalist in the SC Philharmonic's Young Artist Competition and a concerto winner with the Furman University Symphony Orchestra. As a graduate assistant at Kent State, she mentored undergraduate students, conducted the University's flute ensemble, and served as principle flute of the Kent State Symphony Orchestra. Mary Elizabeth has extensive teaching experience on all levels, and is in great demand for ensemble work.

## **Jude Traxler**

*Percussion*

Jude Traxler, percussion. Jude Traxler is a performer and composer of experimental and conceptual music living in New York City. Jude's works have been performed across the United States by VOX Trio, Pittsburgh New Music Ensemble, Tempus Fugit Percussion Ensemble, The Baton Rouge Brass Quintet, ChemoRocket, futureCities, and Hamiruge, among others. He has been presented with numerous awards including the Yamaha Young

Artist Prize in 2006. Jude has performed and conducted works for Cat Crisis, Stanley Leonard Music, and New World Records. He also plays in rock bands, plays video games, and reads poetry.

## Karissa Werdon

*Oboe*



Oboist Karisa Werdon has received awards at the Fischhoff Competition, the Coleman Competition, Chamber Music Yellow Springs and the Chesapeake Chamber Music Competition. A featured soloist at the New York City Electronic Music Festival and the International Computer Music Conference, Karisa maintains a busy life of performance, teaching and volunteer work in the New York City area. She received her Doctorate of Musical Arts at Stony Brook University, holds a Masters degree from Yale University and a Bachelors degree from

Grand Valley State University. She is a 2010 recipient of the prestigious Yale alumni Ventures Grant. Her recent recording of Rand Steiger's *Nested Etudes* will be available on EMF records in spring 2010.

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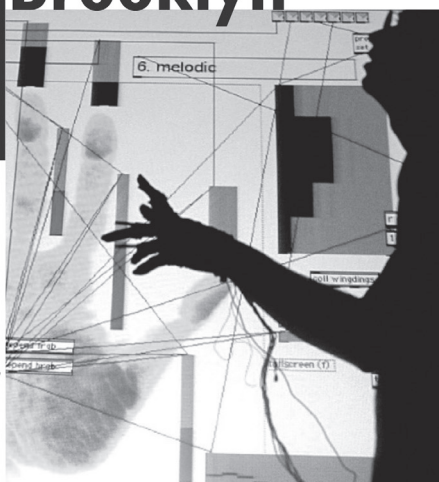
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For more information, contact Douglas Geers, associate professor and director of the Center for Computer Music, [dgeers@brooklyn.cuny.edu](mailto:dgeers@brooklyn.cuny.edu).

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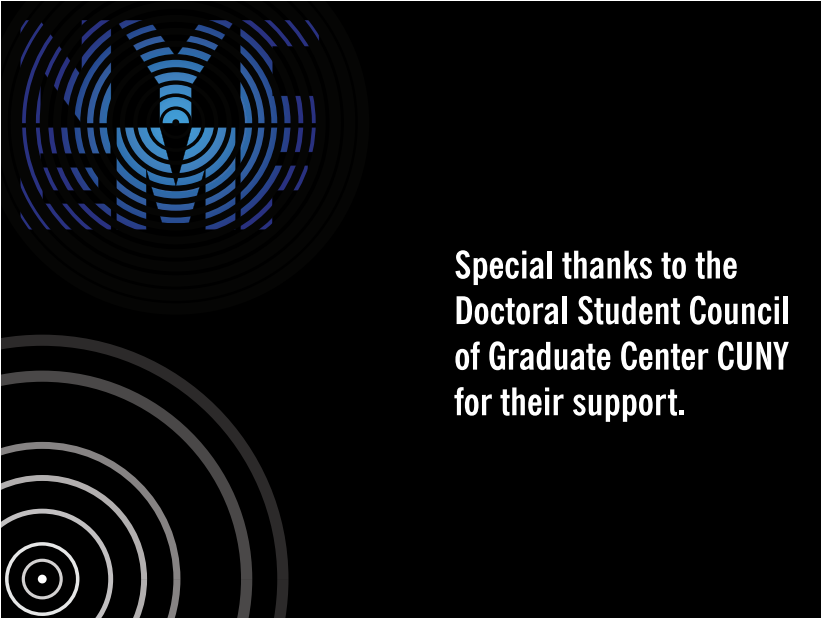
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