

NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL

JUNE 2-8, 2014

www.nycemf.org



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ACKNOWLEDGEMENTS

THE CARY NEW MUSIC
PERFORMANCE FUND

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DIRECTOR'S WELCOME

Welcome to NYCEMF 2014!

On behalf of the Steering Committee, it is my great pleasure to welcome you to the 2014 New York City Electroacoustic Music Festival. We have an exciting program of 31 concerts over seven days at the Abrons Arts Center in new York City. We hope that you will enjoy all of them!

We would first like to express our sincere appreciation to the following people and organizations who have contributed to us this year, in particular:

- The Cary New Music Performance Trust
- The Genelec corporation, for providing us with loudspeakers to enable us to play all concerts in full surround sound
- Fractured Atlas/Rocket Hub
- The staff of the Abrons Arts Center, who have helped enormously in the presentation of our concerts
- East Carolina University, New York University, Queens College C.U.N.Y., Ramapo College of New Jersey, and the State University of New York at Stony Brook, for lending us equipment and facilities
- Harvestworks, Inc. For hosting a reception, and for their advice and guidance
- The Steering Committee, who spent numerous hours in planning all aspects of the events
- All the composers who submitted the music that we will be playing. None of this could have happened without their support

Hubert Howe

*Emeritus Professor of Music
Queens College and the Graduate Center
City University of New York*

FESTIVAL SCHEDULE

MONDAY JUNE 2

CONCERT 1
1:30-2:45 PM
EXPERIMENTAL
THEATER

CONCERT 2
1:30-2:45 PM
UNDERGROUND
THEATER

CONCERT 3
3:30-5:30 PM
PLAYHOUSE

CONCERT 4
8-10 PM
PLAYHOUSE

CONCERT 1
10:30-11:45 PM
EXPERIMENTAL
THEATER

CONCERT 2
10:30-11:45 PM
UNDERGROUND
THEATER

TUESDAY JUNE 3

CONCERT 5
1:30-2:45 PM
EXPERIMENTAL
THEATER

CONCERT 6
1:30-2:45 PM
UNDERGROUND
THEATER

CONCERT 7
3:30-5:30 PM
PLAYHOUSE

CONCERT 8
8-10 PM
PLAYHOUSE

CONCERT 5
10:30-11:45 PM
EXPERIMENTAL
THEATER

CONCERT 6
10:30-11:45 PM
UNDERGROUND
THEATER

WEDNESDAY JUNE 4

CONCERT 9
1:30-2:45 PM
EXPERIMENTAL
THEATER

CONCERT 10
1:30-2:45 PM
UNDERGROUND
THEATER

CONCERT 11
3:30-5:30 PM
PLAYHOUSE

CONCERT 12
8-10 PM
PLAYHOUSE

CONCERT 9
10:30-11:45 PM
EXPERIMENTAL
THEATER

CONCERT 10
10:30-11:45 PM
UNDERGROUND
THEATER

**THURSDAY
JUNE 5**

**CONCERT 13
1:30-2:45 PM
EXPERIMENTAL
THEATER**

**CONCERT 14
1:30-2:45 PM
UNDERGROUND
THEATER**

**CONCERT 15
3:30-5:30 PM
PLAYHOUSE**

**CONCERT 16
8-10 PM
PLAYHOUSE**

**CONCERT 13
10:30-11:45 PM
EXPERIMENTAL
THEATER**

**CONCERT 14
10:30-11:45 PM
UNDERGROUND
THEATER**

**FRIDAY
JUNE 6**

**CONCERT 17
12-1 PM
PLAYHOUSE**

**CONCERT 18
1:30-2:45 PM
EXPERIMENTAL
THEATER**

**CONCERT 19
1:30-2:45 PM
UNDERGROUND
THEATER**

**CONCERT 20
3:30-5:30 PM
PLAYHOUSE**

**CONCERT 21
8-10 PM
PLAYHOUSE**

**CONCERT 18
10:30-11:45 PM
EXPERIMENTAL
THEATER**

**CONCERT 19
10:30-11:45 PM
UNDERGROUND
THEATER**

**SATURDAY
JUNE 7**

**CONCERT 22
12-1 PM
PLAYHOUSE**

**CONCERT 23
1:30-2:45 PM
EXPERIMENTAL
THEATER**

**CONCERT 24
1:30-2:45 PM
UNDERGROUND
THEATER**

**CONCERT 25
3:30-5:30 PM
PLAYHOUSE**

**CONCERT 26
8-10 PM
PLAYHOUSE**

**CONCERT 23
10:30-11:45 PM
EXPERIMENTAL
THEATER**

**CONCERT 24
10:30-11:45 PM
UNDERGROUND
THEATER**

**SUNDAY
JUNE 8**

**CONCERT 27
12-1 PM
PLAYHOUSE**

**CONCERT 28
1:30-2:45 PM
EXPERIMENTAL
THEATER**

**CONCERT 29
1:30-2:45 PM
UNDERGROUND
THEATER**

**CONCERT 30
3:30-5:30 PM
PLAYHOUSE**

**CONCERT 31
8-10 PM
PLAYHOUSE**

**CONCERT 28
10:30-11:45
PM
EXPERIMENTAL
THEATER**

**CONCERT 29
10:30-11:45 PM
UNDERGROUND
THEATER**

NYCEMF 2014 STEERING COMMITTEE

Nathan Bowen, composer, Professor at Moorpark College

George Brunner, composer, Director, Music Technology Program, Brooklyn College C.U.N.Y.

Daniel Fine, composer, New York City

Travis Garrison, composer, staff, East Carolina University
(<http://www.travisgarrison.com>)

Doug Geers, composer, Professor of Music at Brooklyn College
(<http://www.dgeers.com/>)

Michael Gogins, composer, Irreducible Productions, New York City
(<http://michaelgogins.tumblr.com>)

Elizabeth Hoffman, composer, Professor of Music at New York University

Travis Houldcroft, composer, Professor at Ramapo College
(<http://travishouldcroft.com/>)

Hubert Howe, Professor Emeritus of Music at Queens College
(<http://qcpages.qc.cuny.edu/hhowe>)

Howard Kenty, composer, New York City
(<http://hwarg.com>)

Judy Klein, composer, New York City

Levy Lorenzo, composer, percussionist, electronics engineer, instrument designer

Dafna Naphtali, composer, performer, educator, New York City (<http://dafna.info>)

Izzi Ramkissooon, composer and performer, New York City

David Reeder, composer, developer, installation artist, New York City
(<http://mobilesound.org>)

Paul Riker, composer, Lead Audio Development Engineer, Visualization Lab, King Abdullah University of Science and Technology

Meg Schedel, composer, Professor of Music at Stony Brook University
(<http://www.schedel.net>)

Madeleine Shapiro, cellist, New York City
(<http://www.modernworks.com/>)

Tae Hong Park, composer, Music Technology and Composition faculty, New York University

Roy Vanegas, composer, New York City
(<http://roy.vanegas.org>)

Zachary Seldess, composer, Senior Development Engineer at the Sonic Arts R&D Group, CallIT2, UC San Diego

FESTIVAL STAFF

Hubert Howe, Director and co-founder

Travis Garrison, Technical Director, Playhouse

Travis Houldcroft, Technical Director, Underground Theater

Howie Kenty, Technical Co-Director, Experimental Theater

David Reeder, Technical Co-Director, Experimental Theater

Roy Vanegas, Webmaster

PROGRAMS & NOTES

Concert 1

June 2, 1:30-2:30 PM and
10:30-11:30 PM

Experimental Theater

Program

Alejandro Casales

Adsem Varien 8'

Maria Cristina Kasem

Las Aguas Abismales 14'

Thomas Elsen

A Cry Coated in Destruction 3'40"

Sever Tipei

Figer 12'

Jinghong Zhang

Karma 6'35"

Ragnar Grippe

Crushing Silence 13'

Program Notes

Alejandro Casales, *Adsem Varien*

In this work, I aim to analyze and create from different sound situations, trying to integrate in the same research frame, the *Adsem Varien* is the means of this sound art. Musical interaction in *Adsem Varien* appears as a sound subject matter when acousmatic listening becomes an everyday experience. It can be integrated as a common belief, and the audiences can do it too.

Thomas Elsen, *A Cry Coated in Destruction*

This composition was a project I worked on as a part of a Multitrack Recording course I took at the University of Montana. The process started with field and vocal recordings around my house and around Missoula, MT. I then sampled from those recordings, processed the samples and began work on a composition. The

composition soon unfolded to become somewhat of a battle between a crying voice and the atmospheric forces surrounding that voice. The composition contains a mix of very processed and manipulated samples as well as some samples that are very close to their original acoustic sound.

Sever Tipei, *Figer*

figer(fr.), vb. to clot, coagulate, congeal. Realized with software for computer-assisted (algorithmic) composition and sound design, the work suggests a preoccupation with continuity and narrative in music. Four sections, three interludes, and a coda exploit three types of materials: points, lines, and chords or sound mass textures. They could either coalesce in a tale or prevail as an abstract game.

Jinghong Zhang, *Karma*

This multi-media and 8-channel electronic work has been accepted at SEAMUS 2014. The work has 8-channel electronic music and live instrument performance and a video in the background. This is the link of the video of the work performed in the Jacobs School of Music on Dec. 8 2013.
https://www.youtube.com/watch?v=KEcYF_PQo3E
"Karma" refers to the monastic activity the Tantric Buddhists use to deal with different issues – it can be understood as a Tantric Buddhist ceremony of praying for blessing. Therefore this piece can be defined as a ceremony for this whole auditorium and its audience, to ward off bad luck and to bring blessing. The piece is a combination of the video; (displaying the abstract idea of "visualisation" or "contemplation" of the Buddhist practice) the people present, and the vajra and vajra bell as original sound sources as stage props present elements of the Tantric Buddhist teachings.

Ragnar Grippe, *Crushing Silence*

Blending sounds from older times with rapid changes, crushing the established with resulting silence. For a moment, then all starts anew. Different virtual rooms are used on the included sound objects, giving the impression of closeness and distance at the same time. The listening experience is a "double exposure" of sound.

Concert 2

June 2, 1:30-2:30 PM and
10:30-11:30 PM
Underground Theater

Program

Alexander Sigman

Future Creatures 9'23"

Adam Lenz

I Looked at the Pieces and Still I Wonder Why 9'

John Robert Ferguson

Flingie Flangle 10'46"
JR Ferguson, Machine-
assembled Dislocation

Eric Lyday

Cycle 5'07"

JP Merz

The Voice and the Peak 9'

Saman Samadi

Magnapinna in Abdomen of a Newborn 9'31"

Program Notes

Alexander Sigman, *Future Creatures*

Future Creatures was realized in collaboration with Korean animation artist Eunjung Hwang. In the visual domain, each scene is constituted by a dense network of objects/characters associated with specific events. These events lead to changes in state of the objects/characters. The final state of a given scene predicts the initial state of the next scene via a basic set of rules. It was my intention to echo and enhance the frenetic level of volatile activity and complex, polyphonic

morphing of the visuals. Rather than engaging in blatant "Mickey Mousing," it was of interest to enable unpredictable changes or shifting relationships in the audio to trigger flickering visual shifts in attention on the part of the viewer, and vice versa. Background elements in the video and audio momentarily become salient features before again receding into the morass.

Adam Lenz, *I Looked at the Pieces and Still I Wonder Why*

In looking back at our memories, we are left to reassemble the pieces and evaluate the moments. Often times the results leave us uneasy as we consider how the circumstances and outcomes could have been different. As we resurrect these moments, however, we often fight to reshape them as a way of coming to terms with the power that they hold over us. 'I Looked at the Pieces and Still I Wonder Why' is an exploration of these ideas. Produced from a single wind chime sample, it fragments and reshapes the sound into a complete transformation of the original sample. As the work reaches its peak, the sounds violently converge and then fray away from one another until a sudden drop-off that reveals the original sample. Left in shock, this moment of clarity melts into itself as we suppress the reality of the moment and carefully reform the memory.

John Robert Ferguson, *Flingie Flangle*

Flingie Flangle is a new solo work for Machine-assembled Dislocation (MAD). MAD is a hybrid computer-instrument that extends an electric guitar via two Nintendo "Wii Remotes", a Keith McMillan *SoftStep*, and a *Boardweevil* by Bugbrand. From this composer/performer's perspective, the presence of effort and struggle remain a useful indicator of liveness in any performance scenario. The aim is to imbue MAD, through performance, with a sense of agency, so it may appear to resist and query the actions of its performers in a role similar to that of the coyote in Joseph Beuys' *I Like America and America Likes Me*. The overall goal is to balance human expressivity and the creative possibility of technologic resistance through the exploratory use of a variety of interfaces.

Eric Lyday, *Cycle*

This piece was inspired and largely composed using metallic sounds of a bent bicycle wheel. While moving to a new residence, my bike was thrown in the back of a truck along with some of my furniture causing my front wheel to bend. While I thought that the wheel would be useless afterward, it was by chance that I banged on the spokes and found that there were 4 distinct pitches that emanated from it. From there, a piece began to take shape and these sounds are implemented throughout as an instrumental motif with other samples from guitar, rain and garbled audio from a digital video file.

JP Merz, *The Voice and the Peak*

Based on Alfred Lord Tennyson's poem of the same name, this electroacoustic work was made using vocal improvisations and dramatic readings from Margaret McNeal and Paul Smirl. However, rather than transparently presenting the poem in its entirety, this piece explores the listener's perception of the text and the human voice, from fragments to whole stanzas and clear speech to beyond recognition. The imagery of Tennyson's poem often drives the textures and immersive environments.

Saman Samadi, *Magnapinna in Abdomen of a Newborn*

The Magnapinna is a kind of rarely seen cephalopods with a distinctive morphology. It has long spidery-like fins which take up 90 percent of its huge body length, and the largest are estimated to be around eight metres tall. The composer portrays his life experiences in Tehran as if he were a newborn with a Magnapinna in his abdomen!

Concert 3

June 2, 3:30-5:30 PM

Playhouse**Program****Jorge Sosa**

Time Wave Zero 8'33"

Brooks Berg, violin

Patricia Cardona, flute

Lyle Tieman-Strauss, cello

Keith Patchel

Ophelia's Song 5'20"

Ben Sutherland

Cicada Mechanics 5'31"

Maria Mykolenko

the words pile up 6'50"

Maria Mykolenko, violin

Mioi Takeda, violin

Jason Charney

Pratītya 7'

Jason Charney, Tibetan prayer bowl

INTERMISSION**Greg Dixon**

Cedar Forest 6'

Cody Brookshire

To Hear before Going to Sleep 3'

Fernando Alexis Franco Murillo

Qualia 10'43"

John Bock

One Nation Under God 9'12"

Michael Drews

Resurrection 6'49"

Benjamin Whiting

FL

6'24"

Haruka Hirayama

Myth II.a

9'05"

Program Notes

Keith Patchel, *Ophelia's Song*

Ophelia's Song is an Electro-Acoustic reinterpretation of Ophelia's famous madness songs from Act 4 of *Hamlet*. A variety of synthesis techniques have been utilized, including CSound, granular synthesis, and sample processing. There are five distinct one minute phases which correspond to the original text.

Ben Sutherland, *Cicada Mechanics*

As sonic poem, this work is inspired by the cicada's warbling song, soothingly droning and violently rhythmic, natural and unnatural, living and dying. Cicada Mechanics is one of a series of works that explore and celebrate the sonic detritus – the leftovers – of the mp3 perceptual encoding process. Original full-resolution sonic elements were converted to the mp3 format, which in turn were recombined with inverted copies of the original to form a new, shimmering set of musical materials. Equal parts study and song, process and fantasy, the work reveals (as does so much of life) in the spaces in between.

Miriam Montañana Barea, *Fear the Piano*

Fear the Piano is a two-track piece of *musique concrète* and the first electroacoustic composition of Miriam Montañana Barea. It is a work that is meant to represent fear, fear of the unknown, fear of a new understanding of composition and aesthetic. A growing fear that is faced from the comfort zone of the composer, the piano, using its sound to enter a new world of possibilities to discover, in this world of electroacoustic sounds.

Maria Mykolenko, *the words pile up*

This piece consists of three sections. An opening statement with text, violin solo and field recordings, a middle contrasting section consisting of field recordings processed electronically and a closing section which references the first section. The last section consists of field recordings, violin and English horn solos and text spoken in two languages. The text is read by Dorothy Emerson.

Jason Charney, *Pratītya*

The Buddhist concept of "pratītyasamutpāda," translated as "dependent arising," refers to the interconnectedness of everything in the universe. The first part of the word, from which this piece takes its name, means "dependence," and the live video and audio processing,

is dependent on input from the bowl itself. The piece grows organically from the bowl's single tone before collapsing back into it, while the video's color palette derives from the colors traditionally associated with chakras (energy nodes) on the body.

Cody Brookshire, *To Hear before Going to Sleep*

To Hear Before Going to Sleep is a gift to my mother, inspired by a poem of Rainer Maria Rilke titled "To Say Before Going to Sleep". The poem describes two people, one perhaps looking over the other in the moments before slumber, shielding them from vague and potentially malicious forces. I let the structure and the mood of the poem be a loose guide to the structure and mood of the piece, while also making audible some of the sounds described in the poem. Relating thematically to sleep, the musical pitch content is derived from the famous ballad "Over the Rainbow", a favorite song of my mother's, from the 1939 classic *The Wizard of Oz*. Recorded sounds were used alongside an ARP 2500, in conjunction with tape manipulation techniques, to create this piece.

Greg Dixon, *Cedar Forest*

In Mesopotamian mythology, the Cedar Forest is the glorious natural home of the gods. The Epic of Gilgamesh tells the story of Gilgamesh and Enkidu's quest to chop down the tallest trees of the Cedar Forest to build a great cedar gate for the city Nippur. The story centers on the conflict between humanity and nature, with Enkidu representing humanity's "uncivilized" roots in nature. *Cedar Forest* (2013) explores this conflict as represented by relationships between the sounds of the natural world and human noise. Do sounds and noises that humanity creates convey significant messages to animals in the wild of which we are unaware? Will the sounds we make influence wild animals to evolve to create sounds that are distinctly separate from our constantly changing sonic footprint? Will human noise pollution, left uncontrolled, have the eventual effect of destroying the sonic landscapes of natural animal biomes and ecosystems around the world?

Fernando Alexis Franco Murillo, *Qualia*

Qualia is about the personal relationship we build with the sounds during a concert/performance. Every single person present in the concert hall will have a different experience for the same sonic event.

John Bock, *One Nation Under God*

I've decided to write this piece because religion is an undeniably very large part of contemporary American society, particularly in the politics. The Republican presidential candidates for 2012 are what inspired me to write this piece in the first place. Often at times I would find myself watching videos of pastors or politicians in churches and I would see how they think and act. Churches or religious institutions in many ways affect

people in profound ways and many times more than the most loved rock bands can ever affect people.

In my piece *One Nation Under God* I've decided to limit my sounds mostly to the Christian religion in the United States, since the Christian religion is obviously the largest, most powerful, most influential, and most familiar in American society. This is the first part of a three part work.

Michael Drews, *Resurrection*

Something lost is recovered, reawakened. It breaks darkness with a white energy that builds in strength and luminance. Rest will not last, as darkness is always reborn. Resurrection is part of an ongoing composition series (Deconstructions) that explore the timbral development of an ever growing collection of audio samples. Each 'Deconstruction' in the series focuses on a single audio source that is digitally altered during an improvisatory computer performance. The result is a short piece that draws out and transforms salient quirks and characteristics inherent in the original sound source.

Benjamin Whiting, *FL*

This electroacoustic piece was inspired by my experiences living in the state of Florida during my high school and early college years, witnessing how greed, opulence, extravagance, and above all, human beings' need to warp, pervert, and destroy for the sake of our own amusement has ravaged the ecology of a once beautiful place on Earth. I have fashioned this piece in a kind of rotational form, with each successive cycle bringing with it further distortion and decay to the original musical material. With each successive rotation the continually weakening voice of nature is drowned out by the sounds of industry and the "fun" found in theme parks and at eroded, overdeveloped beaches.

Haruka Hirayama, *Myth II.a for fixed media*

Myth is a composition which consists of three independent movements sharing musical source materials which have a focus on the transposition and exploration of sound texture across alternative compositional forces. Originally, *Myth I* is informed by the painting the Witches' Sabbath by Francisco de Goya and it was commissioned and premiered by chaotic.moebius in 2012. It is said that the motif of Witches' Sabbath is based upon witch-hunting stories written by dramatist Leandro Moratín. Goya tried to draw the danger of ignorance in his painting just as people's ignorance nurtured the hunt of innocent women as if they were witches, which led to fatal destination; namely, the monster in his picture may be appeared from the sleep of reason. As a composer I would like to warn those who never still stop trusting the safety myth of nuclear power plant in Japan with this music.

Concert 4

June 2, 8:00-10:00 PM
Playhouse

Program

Molly Joyce

Lean Back and Release 7'07"
Adriana Mateo, violin

Christopher Chandler

Smoke and Mirrors 7'30"
the Switch~ Ensemble:
Shaun Barlow, flute
Madison Greenstone, clarinet
Hanna Hurwitz, violin
Megan Arns, percussion
T.J. Borden, cello
Wei-Han Wu, piano

Taylan Cihan

Satyricon 4 10'

Elise Roy

coalescing (Flutescape III) 7'10"
Elise Roy, flute
Michiko Saiki, piano

Louis Goldford

Grand Sepia Taksim 10'
Eszter Édl, belly dancer

INTERMISSION

Kari Besharse

The Anemone Fragments 14'30"
Craig Hultgren, cello

Liburn Jupolli

Ghosts of Saint Malo Vvals 6'06"

Shaun Barlow*Halos*

5'

Shaun Barlow, flute

Barry Sharp*Sonance and Excursus*

6'24"

Devin Maxwell*Bonneville Park*

8'37"

Jason Thorpe Buchanan*Asymptotic Flux:**First Study in Entropy* 7'30"

the Switch~ Ensemble:

Madison Greenstone, bass clarinet

Hanna Hurwitz, violin

Alyssa Roggow, viola

T.J. Borden, cello

Program Notes

Molly Joyce, *Lean Back and Release*

Commissioned by violinist Adrianna Mateo, *Lean Back and Release* was written in the winter of 2013 in New York City. Upon starting the work, I knew that I wanted to create a very gradual descent for the violin in range that drives the whole piece. I imagined the violinist gradually "leaning back" and finally "releasing" the distinct low register of the violin. Therefore, I also wrote two accompanying violin tracks in order to propel this descent. The two accompanying tracks were previously recorded by the violinist and subsequently processed electronically with delays and distortion. *Lean Back and Release* is dedicated to Adrianna Mateo, whom I am deeply grateful to have as a collaborator in my life. Special thanks also to Andrew McKenna Lee for recording and mixing.

Christopher Chandler, *Smoke and Mirrors*

Most of my electroacoustic music involving live performers takes advantage of the potential for perceptual ambiguity between acoustic and electroacoustic domains. Each domain engages in a sort of cross-pollination with the other, where ideas from the acoustic world appear in the electronics and vice versa, resulting in an overall integrated gestalt. In *Smoke and Mirrors*, I took this approach again with the guiding concept of considering the ensemble and electronics as two components of an object or image capable of

gradually coming into and out of focus. *Smoke and Mirrors* was commissioned as part of the 2012 ASCAP/SEAMUS Student Commissioning Program and will be released in 2014 on the Music from SEAMUS CD Volume 23.

Taylan Cihan, *Satyricon*

A freely improvised piece exploring the sound-producing capabilities of electricity, *Satyricon.4* owes its rather tumultuous soundscape to a cluster of handmade analog and digital electronic musical instruments. An intricate feedback network links these instruments to each other and forces them to behave in unpredictable ways, turning each performance into a game whose rules are extemporaneously determined through a reciprocal interaction between the performer and machines. Staging a playful and parlous musical act, this synergy between mind and electricity ultimately yields a vibrant sonic outcome that irregularly oscillates between chaos and serenity, eventually unfolding a meaning out of ambiguity.

Elise Roy, *coalescing (Flutescape III)*

coalescing reflects my fascination with the ethereal nature of processed flute sounds devoid of their source and manipulated in space. This work belongs to a set of three pieces -- the other two are for fixed media alone. In those works, I produced all of the vocal and flute sounds myself, giving each piece a distinct physical connection to a performer despite its distant electroacoustic medium. In *coalescing*, the relationship of the devoid sounds to their sources is made clear as the live instruments emerge from the electronic texture.

Louis Goldford, *Grand Sepia Taksim*

Grand Sepia Taksim (2013) is an interactive environment for belly dancer and surround sound. Taksim, a genre of Turkish classical music, implies a form of several improvised sections. The dancer is outfitted with an array of Arduino-based sensors that measure the acceleration of her arms and hips. Her gesture data is then mapped onto control parameters governing the timbre and spatialization of sounds diffused in a multichannel sound field. The piece unfolds as the faded memory of self-identity among the nomadic Roma gypsies. Turkish melodies, Flamenco dance rhythms and Sudanese sera rhythms pervade the texture but are supplanted by Bulgarian folk songs and familiar Balkan textures, such as a granulated Serbian style brass band. Interpolating spectral filters reduce the source sounds to their component parts and suggest the audible equivalent of faded memory.

Kari Besharse, *The Anemone Fragments*

The Anemone Fragments, for cello and live electronics draws together several aspects of human experience and myth, most importantly, the emotions of solitude and passion. The experience of listening to the various qualities of wind also figures prominently in this piece, for example, the subtle contrasting sounds of a gentle breeze through aspen leaves, or the wind through an oak forest at dawn.

“Love shook my heart
Like the wind on the mountain
rushing over the oak trees.”
— Sappho

Liburn Jupolli, *Ghosts of Saint Malo Vvals*

The piece is inspired by a personal encounter with the Saint Malo Walls of Bretagne (Brittany) in northwestern France on the English Channel. It is a history or better yet impression of “The Walls” and the whole city altogether with its history of piracy and the destruction during the Second World War and the revival of the city after, told solemnly by the “spirits” and “ghosts” of the walls.

Shaun Barlow, *Halos*

Halos is a piece for flute, beatboxing and live electronic processing. It is a meditation on the way sunlight plays on icicles, shifting and catching glimpses of spectra as the sun peaks up at dawn.

Barry Sharp, *Sonance and Excursus*

When music, whether electronic or acoustic, is rendered to its most basic elements, it becomes simply an organized series of musical tones: the organizer being the composer, and the tones being the clay to be molded. Differentiating between musical tone and noise lies in the inherent abilities as a listener to perceive alterations between sounds. Noise is a series rapid alternations of many different vibrating sounds, while musical tone rises with frequent reappearances of the same sounds. Ideally, *Sonance and Excursus* (sound and digression) attempts to showcase the use of sounds that are typically associated with noise, and organizing them coherently. Using a central core of tones throughout, the ideas sound, digress, and vary largely with the hope of showing how musical tones can be created from what are perceived as common noises.

Devin Maxwell, *Bonneville Park*

Bonneville Park was composed in 2010 using Max MSP, a Moog Rogue, an electric guitar, and a floor tom. After a flurry of activity, the harmonic series of a C# (approx. 69.3 Hz) is blasted apart. Each partial of the C# is split into an upper and lower tone and over the course of the piece, the upper and lower tones slowly converge on each partial. This process is obscured by different

developments of the sliding tones arranged by chance procedures.

Jason Thorpe Buchanan, *Asymptotic Flux: First Study in Entropy*

Asymptotic Flux: First Study in Entropy was written while hitchhiking throughout Europe, surrounding time spent in Paris and Darmstadt. This made composition cumbersome, taking place in awkward workspaces like cafes, restaurants, hostels, and apartments of various hosts. Exploring timbral characteristics of the bass clarinet, pitch content was generated through spectral analysis of multiphonics and an acoustic analogue to single-sideband modulation. The title comes from an arguably conceptual device: the low E-flat that simultaneously pervades the work and is non-existent. I imagine the ensemble always reaching towards E-flat as a point of centrality, but never quite arriving; analogous to an asymptote approaching infinity. Taking poetic liberties with Entropy as the “measure of disorder or randomness in a closed system.” one might say this work conveys a state of high entropy, reflecting the compositional process, the result of demands on the performers, and my state of mind throughout the creation of this work.

Concert 5

June 3, 1:30-2:30 PM and
10:30-11:30 PM:
Experimental Theater

Program

Chris Mercer

Evolving Choruses 9'51"

Nils Potet

*Alone in these strange
landscapes* 14'46"

Joshua Marquez

Putrefaction 5'24"

Andrew Cole

Sanctuary to Sea 9'28"

Jason Schneider

Material Pairs in Two Movements 14'06"

Barry L. Roshto

The Secret Sonic Life of Trees 7'

Program Notes

Chris Mercer *Evolving Choruses*

Evolving Choruses uses acoustic instruments, found objects, and analog and digital synthesis to model bioacoustic choruses as found in rain forests, swamps, and other densely populated natural environments. The choruses in the piece evolve both as time-compressed representations of evening or morning progressions and as strings of speciation events shaped over much longer (hypothetical) time periods. The listener should imagine that all events in the piece take place in the same general habitat, but a morning chorus, for example, evolves in that habitat over millions of years and can be heard as a parallel to how such a chorus might evolve over a single morning. The progression of events: Morning Chorus / Cut to Evening Chorus / Evolve to Morning Chorus (at a later time period) / Cut to Evening

Chorus (far future, colder environment). No animal or nature recordings were used in the piece.

Nils Potet *Alone in these strange landscapes*

Alone in these strange landscapes is a piece based on photographs and memories of a journey I have spent in the North America Wild West. Starting from this inspiration, I have un-built this visual material to re-build it in the form of a musical piece so as to keep only the impressions and emotions left by these landscapes. The piece is structured like a story, with a narrative progression based, first, on some materials that are evocative of a ghost town (machine creaking, metals and glass hitting, old out-of-tune piano), and on the other hand, on sound layers creating a constantly changing general atmosphere, inspired by the landscapes. There is no use here of real sound documents like sound recordings (except for one sound of the Pacific Ocean). The impressions collected there were the only ground for the writing of this piece.

Joshua Marquez *Putrefaction*

Putrefaction - the act or process of putrefying; the anaerobic decomposition of organic matter by bacteria and fungi that results in obnoxiously odorous products; rotting. The few sounds that make up the source material of *Putrefaction* were broken down into smaller segments, stretched, and disintegrated until harsh sonorities were produced.

Andrew Cole *Sanctuary to Sea*

Sanctuary to Sea is an 8-channel fixed media composition that follows a series of trails in Wellington, New Zealand starting outside the Zealandia bird sanctuary and ending at the Red Rocks, a section of coastline on the Cook Strait. The composition explores recognizable Wellington area soundmarks like the Red Rock nature reserves well as keynote sounds such as the bird calls of Kaka, Tui, Takahe, Riroriro, the Blackbird, Morepork, and Oyster Catchers while moving between soundscape and acousmatic materials. I lived in Wellington for a year on a Fulbright fellowship and came to love the city. I was constantly amazed by the sonic richness of the city as well as the number and variety of bird calls, often sounding in chorus across roads and even valleys. This work is quite nostalgic for me and was written as a way of briefly reliving my experience.

Jason Schneider *Material Pairs in Two Movements*

Composed primarily in 2010, *Material Pairs in Two Movements* is an acousmatic piece meant to explore the relationship between pairs of sonically differing materials. Each movement pits sounds from two different materials against one another to illustrate how each material can oppose the other (to create textural dissonance) as well

as how they can work in harmony (to create cohesive sonic beds).

Barry L. Roshto *The Secret Sonic Life of Trees*

Much of SnowKrash's sonic material has been acquired using DIY contact microphones made from Piezos. The most recent recordings from October 2013 were made with contact microphones attached to a birch tree, one mic 20 feet high and one about 10 feet. These files are spatial in a vertical sense, not in the normal Left-Right stereo plane. They also reveal extremely interesting timbre, filtered through the massive tree. One hears echoes, delays, the wind, rain and church bells. One hears the local environment as does the tree.

The original recordings were not altered, except for minimal noise filtering. The production process involved editing the field recordings into audio sequences that were mixed and arranged into a vague musical form, although the meditative mood is never jeopardized by any classic musical ambition. One should simply try to have a listen to what some of our neighbors are hearing.

Concert 6

June 3, 1:30-2:30 PM and
10:30-11:30 PM

Underground Theater

Program

Antonio Mazzotti

*I have not seen you on the jumbotrons
at Time Square* 10'35"

Jason Mitchell

Derelict Station: Channel 1 8'14"

Robert McClure

Failing to Resist 6'

Pauric Freeman

Aphotic Depth 10'03"

Sal G. Sofia

Live Forever Requiem 11'19"

David Mantecon

Voces del Siglo XX 6'10"

Adam Vidiksis

Stria [feather] remix 8'35"

Program Notes

Antonio Mazzotti *I have not seen you on the
jumbotrons at Time Square*

I have not seen you on the jumbotrons at Time Square was realized with the Computer-Aided Algorithm Composition, in several sessions from November 2012 to today. It was conceived as a study for the computational models to produce musically meaningful results. The model which I am designing has been adopted as a tool of composition, investigating on the deep connection between sound and emotional meaning. Models can produce highly complex musical objects. A set of symbols and a set of rules for combining those symbols into complex expressions.

Despite the fact that both the set of symbols and the set of rules are finite, the number of expressions you can generate by combining the symbols is infinite. It was implemented in "Mathematica", "Csound" and Kyma, that uses the Pacarana as audio accelerator. "Processing" for the rendering video. The composition Audio/Video was conceived as fixed media.

Jason Mitchell *Derelict Station: Channel 1*

Derelict Station: Channel 1 is the second in a series of works that explores the non-traditional use of instrumental sounds, in this case the piano, as the sonic basis for an electroacoustic work. My goal is to process the piano sounds in a way that hides and distorts the instrumental origins of the sounds so as to obscure the associated preconceived notions that the piano invokes.

Robert McClure *Failing to Resist*

It was my wife who pointed out to me that I tend to fidget with objects for long periods of time. Feeling, manipulating, figuring them out as if touch were the only sense available to me. The resulting sounds tend to annoy her after some time. It was this vice that became the germ for this piece. Sound sources include a bicycle, foam, paper, metal water canteen, bicycle helmet, a lamp, and my wedding ring taped on a number of different surfaces.

Pauric Freeman *Aphotic Depth*

Aphotic Depth is an audio-visual Sonata that draws upon Jungian psychology for character development. Visually influenced by French avant-garde cinema, this psychological paradox experiments in film arrangement by utilizing Sonata form as a guide for visual arrangement. Sonata form introduces, develops and resolves through the use of themes, in this context producing an alternative methodology to traditional film structure. The soundtrack is constructed from found sound recordings. By addressing techniques presented through *Musique Concrète*, processes of the audio recordings were manipulated to construct both pitched and percussive sounds. *Aphotic Depth* has featured at numerous festivals and exhibitions, including its premiere in May 2013 at I Hear a New World in the Samuel Beckett Theatre, Dublin.

Sal G. Sofia *Live Forever a Requiem*

A composition written after I heard while in Seattle, Washington of the Brutal Tragedy in New York City, that the Twin Towers were under attack. An act which caused many people's lives to be wiped out from the face of the earth for no reason at all. And changed their Family's Lives Forever. This is an abstract gesture saying that ... "I REMEMBER YOU."

David Mantecon *Voces del Siglo XX*

(Voices of the 20th Century)

It is a choral for thirteen voices, those thirteen (Perón and Evita, Franco and La Pasionaria, Brecht and Hitler, Mussolini, El Che and Fidel, Luther King, Bertrand Russell and his Interviewer and Trotsky) which were cut out of the clamour of a world wars time and set on the hatreds and tuned dreams and encouraged braveries and denounced, acclaimed, asked...

It is composed with pieces of speeches processed and edited so as to remind the alternating cadence of shrillness and appeasements of the second time from Beethoven's ninth. A musical wish that the world solves in the Ode to Joy, "one day", as the end in Luther King's voice.

Adam Vidiksis *Stria [feather] remix*

John Chowning's 1977 commission for IRCAM, *Stria*, has become an icon of electroacoustic music. Part of the beauty of this work is found in the vast musical variety produced from the same algorithmic process. This remix of his seminal work seeks to create rhythmic complexity in correlation to the parameters of Chowning's original timbres. All the rhythmic figures in the reworking of this piece are derived through one algorithm. It creates an envelope that differs based on the parameters of the original programming. From this combination, both rhythmic variety and new timbres are formed from the combination of this new programming and the original. This remix was created in Csound, based on the recreation of this piece by Kevin Dahan from the original MUS10 orchestra file with modifications by Chowning and Dahan. It is presented with full permissions from Chowning and Dahan.

Concert 7

June 3, 3:30-5:30 PM

Playhouse

Program

Mari Ohno

Speaking Clock

8'20"

Akio Mokuno

Mullaly Park 9/10

Hitomi Honda, piano

7'30"

Evelyn Saylor

The Bells

3'11"

Matthew Warne

Awakening

Ken Thomson, clarinet

9'

Annelie Nederberg

SHIFT [still views of a snowy horizon]

10'40"

INTERMISSION

Samuel Wells

(dys)functions

Samuel Wells, trumpet

6'

Angelo Bello

CAUARC

10'50"

Marco Dibeltulu

Sguardo contemporaneo

7'35"

Juan Vasquez

Collage 3

9'18"

Program Notes

Mari Ohno *Speaking Clock*

This work is an electroacoustic composition created with the recordings of speaking clocks in various sites around the world. A speaking clock is a tool of sonification of "time", a phenomenon people cannot hear. It has various expressions of time depending on the country or region. In this work, the music mixes various expressions of time, based on the concept of "the expression of time perception". Through this work, I attempt to give listeners curious and unique feelings through the same sound experience depending on their cultural background.

Akio Mokuno *Mullaly Park 9/10*

Mullaly Park 09/10 was composed (reconstructed) based on a field recording I made while I was taking a short walk around my neighborhood in the Bronx, New York, on the evening of September 10, 2013. The field recording captured and magnified the sounds that I hear unconsciously in my everyday life. Blowing wind, cars passing by, detonating Salsa from a car stereo, people's chats, kids playing ball, plastic bottles rolling on the ground, klaxons, sirens, construction, trains, and women yelling angrily—these sounds came and went while other sounds occurring farther away created a distant backdrop. Some were repetitive and some were abrupt. When listening closely and reexamining the sounds and their interactions with my memory, the whole became a kind of perceptual sonic fantasy that transformed into music. In the state of deep listening and through my own psychoacoustic interpretation, the daily environmental noise was translated into piano.

Evelyn Saylor *The Bells*

The Bells is a short electronic composition that, through minimal means, isolates and develops the sonic result of multiple simultaneous meters. It uses synthesized sounds resembling pitched mallet instruments juxtaposing duple and triple meter, as well as meters of 5 and 7. For clarity, to keep the piece minimal, and to isolate and highlight the phasing that occurs between the different meters, in the beginning each voice is assigned to only one tone, and all voices are similar in timbre and close in range. The same rhythmic figures are then used with different instrumentation and tone sets as the piece rises through modulations, until the texture thins to two voices in competing triple and duple meters. The two voices lead into the last modulation, moving the piece to the ending pitch set and to a large crescendo, bringing the piece to an end.

Matthew Warne *Awakening*

Awakening features a solo clarinetist as it presents a sound recording from the Bairro Popular, a middle class suburb on the edge of Luanda, made in the morning as my neighbors make the short transition from private activities to more public ones. In live performance, the primary compositional action in this piece is spatial: the sound recording and the lightly processed sounds of the clarinet start focused at the front of the concert hall and gradually expand throughout the piece to become increasingly diffuse and fill the concert hall.

Annelie Nederberg, *SHIFT [still views of a snowy horizon]*

Inspired by the view from my sister's window at Christmas in Sweden.

Samuel Wells (*dys*)functions

Ahh, the trumpet. Now there's an instrument on which one can truly embarrass himself! -Garrison Keillor.

(*dys*)functions for trumpet and fixed presents the potentiality of functionality where traditionally dysfunctionality is the quality. Also, its construction is based entirely noises from a trumpet. Sam gave the premier performance on November 12, 2011 as part of a Kansas City Electronic Music & Arts Alliance concert. (*dys*)functions is available for purchase through [qPress](#).

Angelo Bello *CAUARC*

CAUARC is a mixed work encompassing a range of sound sources including sampled percussion ensemble, recorded natural environment, sampled music concrete, treated/processed sounds, and computed GENDYN sound. The GENDYN algorithm was implemented primarily as a granular synthesis tool. This realization of CAUARC is intended for stereo two channel diffusion. There is no formal structure to this piece.

Marco Dibeltulu *Sguardo contemporaneo*

This piece is inspired by urban life and pollution. Exhaust fumes and waste modify the appearance of a city to such an extent that traces of the past remain only in one's memory. The image of what the physical world was like before overlaps with what it is today - polluted and therefore altered. Memory filters out the "additions", and acts as a sort of virtual "garbage disposal" that restores the environment to its original value. The question is: what would a contemporary glance pass on? Are the younger generations able to disapprove as strongly and to feel the same discomfort as those who have historical memory?

Juan Vasquez *Collage 3*

Collage 3 is part of a series of experiments conducted to prove the digital capabilities of tone expansion in a single acoustic instrument. In this particular piece, the composer recorded an original performance of Eugène Ysaÿe's *Sonata No. 3* for solo violin, and reinvented the audio files deconstructing the piece as a collage, using different and complex kinds of digital audio processes to create a post-modern electroacoustic version of the original sonata. As a result, the usual acoustic violin timber is expanded into deep and rich atmospheres filling the entire range of frequencies. No other samples than the mentioned were used in the making of this recording. As many of the mentioned processes use random parameters, each time the track is exported creates a different result. The composer selected the present recording after listening to nearly one hundred versions of the piece.

Concert 8

June 3, 8:00-10:00 PM
Playhouse

Program

Christopher Cook

Rocket 8'30"
Mary Hellman, piano

Konstantinos Karathanasis

Hekate 12'
Cody Criswell, bendir

Heather Stebbins

foxfire 9'30"
Samuel Kelder, viola

Christopher Bailey

Microtonal Miniatures 2'17"

Andreas Bergsland

Jeu de Modes 8'
Robert Wechsler, Choreography
Fang-Hao, singer
Jossia Clement, Annika Dörr,
Teoma Naccarato, dancers

INTERMISSION

Jeffrey Hass

Three Etudes for Piano & Electronics 9'
Kati Gleiser, piano

José Bevia

Cenzias y Fuego 8'30"
Arielle, harp
June Hahn, percussion

Joshua Tomlinson

Audible Desserts 3'28"

Orlando Legname

Graviton 7'
Andrew Borkowski, cello

Howie Kenty

Beset by Ailments of the Spirit
(under the Sign of the Dog Star) 8'
Danica Borisavljevic, piano
Mark Chung, violin
Zach Herchen, sax

Program Notes

Christopher Cook, *Rocket*

NASA's Wallops Flight Facility is located on the Eastern Shore of Virginia. It is used primarily as a rocket launch site to support science and exploration missions for NASA and other U.S. government agencies. The WFF includes an extensively instrumented range to support launches of more than a dozen types of sounding rockets, small expendable suborbital and orbital rockets. At our home in coastal Northeastern North Carolina, we have an extraordinary view of launches from Wallops Island. *Rocket*, composed for pianist Mary Hellmann, was inspired by these spectacular nighttime events. The work is divided into four main sections; Construction, Blastoff, Space Waltz, and Re-entry, followed by a brief Coda. The electronic portion was generated largely from piano samples. Synthesized sounds are also employed adding a classic Sci-Fi environment to the work.

Konstantinos Karathanasis, *Hekate*

Hekate is a Greek goddess associated with crossroads, gates, liminal places in space and time. The moon, fire, herbs and poisonous plants, magic, witchcraft, angels and ghosts are in her dominion. She rules over earth, sea and sky, and accompanies the souls of the deceased to Hades by holding torches in her hands. In late antiquity she is known as Savior who embodies the Cosmic Soul. The piece is written for Bendir, a special type of frame drum with snares, finger cymbal and ankle bells. The frame drum is one of the oldest and most common instruments in the world diachronically. The sound of this simple instrument creates powerful emotions associated with shamanism, mysticism, rituals, ecstasy, healing and femininity. The Bendir originates from the countries of the Maghreb and is played almost exclusively by women. *Hekate* was commissioned by and is dedicated to Patti Cudd.

Heather Stebbins, *foxfire*

Foxfire, also known as fairy fire, is a soft, strange glow created by bioluminescent fungi on rotting timber in cold

and damp forests. This piece explores the notion of a decaying substance that is able to produce something unexpected and beautiful. Although this concept is carried out neither literally nor linearly in the piece, in general the viola acts as the source of the unexpected while the electronics slowly deteriorate.

Christopher Bailey, *Microtonal Miniatures*

These 2 works are brief compositions, working in 22-tone Equal Temperament and Just Intonation (respectively). I was also interested in seeing if I could get MIDI timbres to behave expressively and in a way that didn't cause the listener to cringe.

Andreas Bergsland, *Jeu de Modes*

Jeu de modes is an interactive dance piece exploring ranges of dynamic in expressive gesture – from small discrete finger movements, medium sized "conversational" gestures, to large, energetic swipes and explosive outbursts – and how these movements can be interpreted sonically. The title plays on the composer Francois Bayle's theoretical work dealing with the phenomenology of listening dealing with acousmatic music – music without visual sound sources. While Bayle maps out modes of musical sound/play using movement metaphors like "rub", "pull", "push" or "slide", we turn this around and instead map out movement modes using sound. The sounds palette of the piece is based on hundreds of prerecorded sound particles. The sound particles make up a rich amalgam of sound objects, differing greatly in quality and feel and the degree to which they invite concrete associations and narratives. They are played one at a time or concatenated into chains leading to dense clouds or roaring sound masses, depending on the dancer's movements. Certain gestures can also enable movements within the temporal envelope of one "frozen" single particle, thus exploring its inner details. The piece utilizes TOF (time-of-flight) sensor technology and custom-built software implemented in MotionComposer (www.motioncomposer.org), a device designed by the authors for persons with disabilities that transforms movement into music.

Jeffrey Hass, *Three Etudes for Piano & Electronics*

Three Etudes (2013) for piano and fixed media was written for pianist Kati Gleiser. The first and third etudes are in perpetual motion, driving and breathless by the end. Both make use of a monophonic line, whose compound jumps, twists and turns create ever-shifting implied meters and accent patterns. Fire Drill features the attention-getting low-battery warning of a smoke detector that interrupted my composing. Frogs is more vertical and amphibiously croaky in structure. The last etude features non sequitur accompaniment and disjunct piano writing which ultimately coalesce. Like the dual

approaches unified into one strange utensil, it is entitled Sporks. Available on Music from SEAMUS Vol. 23.

José Bevia *Cenzias y Fuego (2012-13)*

Ashes and Fire... "Despite our multiple struggles and sufferings, we always keep fighting for life and what we believe in..."

Joshua Tomlinson *Audible Desserts*

A History Lesson started with a simple question: who was the first president to be audibly recorded? What started off as curiosity and an online, self-taught history lesson soon became an idea for a piece. I wanted to create an audible timeline of the American Presidency, in the presidents' own words. I do not believe that a person's life work can be summed up in a few brief sentences, but in this piece brevity was imperative considering how many recordings there are, especially of more recent presidents. Beginning with President Obama, I work my way back through history to President Harrison, weaving a compilation of presidential triumphs, scandals, declarations, and assassinations.

Orlando Legname *Graviton*

Graviton combines computer generated sounds with the live performance of the cello. The sounds of the instruments are captured and sent to an interactive system, which creates new sounds in real time. The improvisational character of the score allows for several possible outcomes.

Howie Kenty *Beset by Ailments of the Spirit (under the Sign of the Dog Star)*

The title for this piece comes from W.G. Sebald's book *The Rings of Saturn*. *BbAotS* was heavily influenced by the music I have been composing for The Deconstructive Theatre Project's *Searching for Sebald* (www.deconstructivetheatreproject.org/), a theatrical multimedia meta-production that seeks to interpret Sebald's unusual, tortuous, and brilliant travelogue on memory and decay. In simultaneously composing this piece and Sebald's music, it seemed to me very natural for my musical interpretation of Sebald's narrative to color *BbAotS*, which can be thought of as a more free and aggressive take on some of *SfS*'s musical ideas. Additionally, most of the gestures here are improvised within a specific vocabulary and structural framework, based on several concepts: organization of pitch content around central axes, the extension and truncation of sequenced patterns, and the idea that certain pitches may be dissonant in one register or timbre while consonant in another. Huge thanks are due to First Construction's Danica, Mark, and Zach for their collaboration!

Concert 9

June 4, 1:30-2:30 PM and
10:30-11:30 PM

Experimental Theater

Program

Andreas Weixler

Virtuoso Chances – return home 7'23"

Pasquale Citera

Joshka 15'

Won Lee

Taping Impulses 5'57"

Ricardo Mandolini

El angel del tiempo 11'50"

Andrew Bluff

Colony 6'52"

Ricardo Arias

Eight Bells 13'

Program Notes

Andreas Weixler, *Virtuoso Chances – return home*

Virtuoso Chances - return home (2013): interactive ambience file player for instrumental gestures (8-16 channel audio). The composition consists of two overlaying parts: 1: multichannel ambience sound file player with FFT filtering and algorithmic multichannel sound distribution. 2: multichannel I/O dynamic sound file player for instrumental gestures. On the Basis of a recording of an Austrian thunderstorm, recorded in Styria, Austria, an interactive sound file player for instrumental gestures creates sounds which reply to it by recordings of contemporary playing techniques of double bass, violoncello, cembalo and arco piano. The sounds are selected and composed and then spatialized on a multichannel system by virtuoso chances into a multichannel ambience music. The interactive sound file player and the music was created at NOVARS Manchester, UK.

Pasquale Citera *Joshka*

Joshka is an electroacoustic processing of old folk songs from Cilento (a land of southern Italy, near Naples). The old people sing about love and work, and the electro-acoustic processing combines different harmonies decomposing the internal components of each voice and reassembled them in three different ways: by overlapping harmonic, phonetic decomposition and, realigning the formants of the voices in time different, by a triple counterpoint (between formants, between different voices and between harmonic overlap of the voices). *Joshka* (in Cilentanian dialect) means "wheat chaff."

Won Lee *Taping Impulses*

All sounds used in this piece are 100% created from the duck tape sounds. Several different sizes of duck and adhesive tapes are used to be recorded while pulling them off. Duck tape sounds are basically groups of impulses and don't really contain variety of frequencies, so I found it quite challenging to produce different types of sounds of using them. Duck tape sounds are loaded into Puredata and manipulated by phase vocoder and granular patches. Due to the fact that original sounds are mostly less than 1 second of group of impulses, the sample must be held in a position to be stretched into longer duration. In order to make them to have pitches and harmonics, they have to be filtered heavily later, while some percussive samples and drums are cut from granulized samples.

Ricardo Mandolini *El angel del tiempo*

This piece is my homage to the Argentine youth disappeared between 1976 and 1983 (Rafael Videla's dictatorship). Like many other intellectuals and artists I was obliged to travel abroad, to begin a new life in Germany and France. The music reflects these difficult moments of my (our) history. The name of the piece remembers the painting of Goya, who caricaturized the corrosive power of time. I think time may silent our wounds and open a light of hope, as Gardel sings for all longtimes: "no habrá más penas ni olvidos" (there will be neither pains nor oblivions).

Andrew Bluff *Colony*

An evolving colony of birds is constructed from a single sound source – one recording of a bird's 'chirp'. Colony uses granular synthesis techniques to deconstruct and multiply the 'chirp', portraying the avian social behaviors of flocking and nesting in large groups. Contrasting the organic shapes formed by tree bound roosting with the geometric flocking patterns of birds playing around power lines in rural Australia, this piece is an extract from the larger collaborative exploration into Australian birdlife, entitled Whips and Tendrils.

Ricardo Arias *Eight Bells*

Eight Bells is a slowly shifting timbral study of the sounds of the bells of the San Francisco Church in downtown Bogotá. The source recordings were made by an artistic collective from the city called Sonema.

Concert 10

June 4, 1:30-2:30 PM and
10:30-11:30 PM

Underground Theater

Program**Charles Nichols**

Sound of Rivers: Stone Drum 5'23"

Marc Ainger

Kitchen Landscapes 10'30"

Daniel Blinkhorn

Anthozoa 11'32"

Robert Seaback

Sequence 6'35"

Ursel Quint

Umschwaermt 8'33"

Charles Bestor

Into the Labyrinth 8'25"

Guilio Colangelo

Perception Synesthetique 5 7'15"

Program Notes**Charles Nichols, *Sound of Rivers: Stone Drum***

Sound of Rivers: Stone Drum is a fixed media version of a multimedia collaboration between choreographer Nicole Bradley Browning, animator and video artist Amber Marjorie Bushnell, poet and narrator Mark Gibbons, dancer Allison Herther, and composer and electric violinist Charles Nichols, that illuminates research by scientist Mark Lorang, into how insects navigate the ecosystem of floodplains, by the sound of rivers.

Marc Ainger *Kitchen Landscapes*

Kitchen Landscapes is a fixed media piece in 2 movements. Beginning with recognizable sounds recorded in my kitchen, these sounds become more abstracted until - well, you know the rest. *Kitchen Landscapes* was produced with MAX patches of my own devising and assembled in SoundBlade.

Daniel Blinkhorn *Anthozoa*

Looking across the water, sounds can seem to mimic the visual sense of panorama; wind and wave sounds, sea spray and splashing. Underneath the waves however there is a very different portrait. The crisp, delicate clicks, pops, and snaps produced from coral reefs present a soundscape far more intimate and dexterous as the many marine animals bustle and fossick amidst the reef. Structurally, the composition depicts the many and varied shapes of coral reefs, from their jagged yet intricately textured features, to the dramatic variegations of size, depth and density. I have used the prepared piano note as a central pitch axis for the work, providing a metaphor for the clear, unbroken line of an ocean horizon, whilst the remaining material consists almost entirely from the (largely unprocessed) composite coral recording that can be heard beginning from 1:25 in the piece.

Robert Seaback *Sequence*

Sequence (bloom) is akin to a vocalize, executed with a careful ear to the internal (spectral) characteristics of sources, their spatial implications, and gestural profiles. The traditional context of voice and piano is extended into a digital surrealism: vocal fragments pulse with rapid precision and disperse in different virtual spaces; they become spectrally "frozen" – displacing the source identity through gradual shifts between tone and noise elements that comprise the spectra of source sounds. The work does not aim to transform the digitally mediated "duo" far beyond its familiar nature, but rather to present an exaggerated performance that draws attention to its own acoustic/electronic hybridity.

Ursel Quint *Umschwärmt*

Umschwärmt (Idolized) is a performance for singer and Live-Electronic, depicting the presentation of a scientific experiment, of which the singer is the subject. It is conducted by a scientist/technician operating the computer and other analog systems. The singer is stimulated by a bright light and begins to sing single syllables. These are recorded as video clips, projected onto a screen and processed using a Swarm Algorithm in Super Collider. The technician manipulates the rules governing the movement and speed of the swarm, as well as how often they play their sound bites. The audio clips are then manipulated with an analog mixer and effect module. The incoherent clips are gradually

arranged into a coherent musical entity culminating in a chord, stopping the swarm. The scene concludes with the test object's realization: "Ich liebe Mich" (I love myself) sung to the opening fanfare of Strauss' *Also sprach Zarathustra*.

Charles Bestor *Into the Labyrinth*

In its original form, *Into the Labyrinth* served as the source for a sculpture, video, light and text installation. The score, and the installation, were literally a labyrinth, a maze through which the listener (who of course is also the viewer) recreates in contemporary terms the mythological journey of Theseus through the labyrinth that Daedalus constructed at Minos to house, literally to contain, the Minotaur. "Every labyrinth," the text begins, "is designed on behalf of its center, the heart of darkness, the secret that, at whatever cost, must be protected, must be contained. Ariadne, daughter of Minos, half-sister to the Minotaur, weaves the golden thread that leads us to our deepest fear." As the mythological Daedalus leads Theseus through his labyrinth so the contemporary Daedalus, the name that James Joyce adopted for his own journey, leads the viewer through the contemporary labyrinth where one ultimately confronts the Minotaur of our own reality, the distorted but unmistakable image of ourselves. The work in its present form was the winner of the Main Prize in the International Musica Nova Competition of the Czech Republic.

Guilio Colangelo *Perception Synesthetique* 5

A black, e white, I red, u green, O blue
mixture of sounds and pictures, synaesthesia
five sound points splitting impressions
electronic cells draw segments and vowels

A, like the proustian Madeleine
backwards to the Mémoire Involontaire
e, ubuesque sonority
as the life without a hermeneutics

I, a long straight line
drawn for the sensoriality
u, pentaphonia of the voice
oblong face of Arthur Rimbaud

O, the eternal recurrence
a cyclic way that seems closed
but it opens again

Concert 11

June 4, 3:30-5:30 PM

Playhouse

Program

HsinYu Chou

somewhere I have never travelled 9'

Clay Allen

Aqueous 8'08"

Ayako Sato

sen no kaikou 10'

Gry Bagøien

Kairos 7'16"

Jonah Rosenberg

Arrays for alto flute and electronics 6'27"

Martha Cargo, alto flute

INTERMISSION

Nicholas Chuaqui

Antagonism Constellation Factory 5'29"

Tom Prescott

The Blind Watchmaker 9'36"

Yoomie Baek and Jaeseong You

Dance Music 16 7'20"

Joel Gressel

Genetic Drift 9'59"

Xiao Fu

Jiao Cuo for cello, live electronics, samples & video 14'

Madeleine Shapiro, cello

Program Notes

HsinYu Chou, *somewhere I have never travelled*

This composition is based on the poem from E.E.CUMMINGS *Somewhere I have never travelled*. Chou tried to combine the image with the electro-acoustic music. The composition included two main motives: one is the mix-down the whole introduction, other is based on the American composer John Chowning's piece *Turenas*. She used two main motives well, not only develop the motive, but use GRM TOOL to change it.

Clay Allen, *Aqueous*

Originally conceived as a multi-movement form similar to the traditional suite, *Aqueous* transforms and develops a variety of water sounds using a multitude of techniques including granular synthesis and FFT synthesis. Although source bonding plays a critical role in the listener's understanding of the piece, the work was constructed without the intent of programmatic elements.

Ayako Sato, *sen no kaikou*

"sen no kaikou" means "encounters of a line." The composer traveled to get in touch with a certain "sen" (a line). This piece is the 2nd work by the reminiscences of her journey. Probably, encounters to unexpected occurrences or people are just the true charm of a trip. Even if these are not delightful. The piece consists of five parts like "sen no kioku" (the recollections of a line) which is the 1st work of this project. The first and the last are same parts, therefore this is 5-part construction which consists of 4 kinds of portions which were composed by the environmental sounds recorded at another places, respectively. The 3rd part is the center of this work, and its subject is the most impressive "encounter" on this trip. Sometimes languages, strong materials, were used without modulations. However, concrete tales are not visible. Then, several "anecdotes" are described beyond languages.

Jonah Rosenberg, *Arrays*

Arrays points to the architecture of the improvisers psychic space. The title, a conflation of "array" meaning a vast range or collection of related items, and "rays" in mathematics defining a segment of align that extends to infinity, defines the trajectory of the spontaneous composer/improviser. The piece begins with a small collection of ideas that reflexively develop towards infinite potentials.

Gry Bagøien, *Kairos*

Kairos is a sound piece about a city slowly falling apart sounds recorded in NYC and Copenhagen.

Nicholas Chuaqui, *Antagonism Constellation Factory*

In this electronic piece I used the temporal aspect of the material to create contrast; instead of transforming the material over the course of the piece, I tried to make the sounds stay largely the same and build the piece out of the subtleties of the relationship between them. The opening section puts sounds that seemingly have little in common in close proximity; the relationship is not developed, and instead a contrasting section begins, which soon ends up combining with the opening sounds. The resolution of this section is not what would be expected, and instead the sounds are finally transformed into something new; this, however, is short-lived. In a manner similar to Varèse's *Poème électronique*, the piece focuses on the unexpected, and creates an evocative narrative through the juxtaposition of material; *Antagonism constellation factory* presents this narrative in a terse and sometimes antagonistic fashion.

Tom Prescott, *The Blind Watchmaker*

The Blind Watchmaker was created almost entirely through the use of Genetic Algorithms, a biologically inspired search procedure based on artificial selection, similarly to the ways in which natural selection affects the evolution of animal and plant species. It maintains a population of solutions and allows the most suitable solutions to reproduce. The offspring solutions inherit the characteristics of their parents with a level of random variation. This process naturally lends itself to musical composition as it has a great deal in common with the human creative process in which ideas are refined, combined, discarded and reintroduced in new forms. *The Blind Watchmaker* tells the story of the early days of the Earth. Volcanoes erupted creating steam, as the planet cooled clouds were formed resulting in a rainstorm lasting for thousands of years, paving the way for life.

Yoomie Baek and Jaeseong You, *Dance Music 16*

Living as tic (Dance Music 16). *Dance Music* is an on-going project in which Yoomie Baek and Jaeseong You experiment with the stylized notion of dance music- the composers borrow idiomatic elements of Electronic Dance Music (e.g. characteristically EDM synth tones, drum samples, musical gestures, etc.) to generate a variety of musical contexts for their Electroacoustic works. *Living as tic (Dance Music 16)* is a narration piece based on Dominic Marcella's witty mock paper on the relations between the living and the dead. Rather than dissecting the text into sub-units to fit them into the musical structure of some sort, the composers rake the recitation of the text as an unbreakable (but not closed) whole and sonically deconstruct it: thus, the structuring process is concentrated on organizationally stretching

the recitation as well as extracting a variety of musical aspects of it to sonically explore the indeterminate peripheries of the while.

Joel Gressel *Genetic Drift*

Genetic Drift continually overlaps variations of an initial long musical phrase at different speeds, timbres, and pitch levels. The last sections of the piece reverse the pitches and rhythms. All sounds are computed digitally, added together and written as a .wav file. All rhythms trace exponential expansions or diminutions on the measure and beat levels. The piece was composed in 2013 and lasts just under 10 minutes.

Xiao Fu, *Jiao Cuo*

Jiao Cuo is the transliteration (pinyin) for two Chinese characters and means interdependence and entanglement. I have portrayed my hometown Zhengzhou under the aspects of modernity and originality, liveliness, togetherness and solitude as well as simplicity and complexity. The cello as an acoustic instrument is contrasted with three networked laptops in order to symbolize the inner conflict of modern Chinese society between its traditional roots and belief in the (technological) future. All audio and video materials have been recorded in Zhengzhou.

Concert 12

June 4, 8:00-10:00 PM
Playhouse

Program

Yemin Oh

Synesthetic Moment 5'40"
Francesco Prode, piano

Alexander Dupuis

Omaggio a Berberian 4'58"

Scott Miller

Contents may Differ 11'
Pat O'Keefe, bass clarinet

Konstantina Orlandatou

Constant Flowing 10'40"
Megan Arns, vibraphone

Joao Pedro Oliveira

Mosaic 10'
Francesco Prode, piano

INTERMISSION

Andreas Bergsland

La Danse II 8'
Madeleine Shapiro, cello
Robert Wechsler, choreography
Jossia Clement, Annika Dörr,
Teoma Naccarato, dancers

John Liberatore

The Vines in the Carpet 9'15"
Jamie Jordan, soprano
John Liberatore, piano

Steven Ricks

VioLla 10'30"
Christian Asplund, viola

Margaret Schedel

Tattoo of a Gesture for percussion
and live electronics 10'
Chris Howard, percussion

Jason Bolte

Puttn Around 5'33"

Alain Bonardi

Pianotronics 2 7'15"
Francesco Prode, piano

Yemin Oh, *Synesthetic Moment*

Synesthesia, a condition in which one type of stimulation evokes the sensation of another, is an interesting topic for artists and musicians, because it can stimulate their artistic inspiration. Unfortunately only a few people have the sense, and I am not one of them. Even though most of us do not have the sense, I believe that I can create a similar environment that can connect two senses in one as weak synesthesia. In this piece I attempted to magnify the meaning of expressive bodily movements and project it to screen with visual effects. We cannot experience strong feeling of the condition, but I hope that audience can imagine it through this piece.

Alexander Dupuis, *Omaggio a Berberian*

Omaggio a Berberian is a musical reconstruction of Luciano Berio's vocal-based tape works, *Thema: Omaggio a Joyce* and *Visage*. The piece reassembles the Berio works using audio feature-matched feedback loops while maintaining structural similarities to *Thema: Omaggio a Joyce* at the phrase level. Through a series of feedback-looped transformations, spoken words are morphed into pitched syncopations and abstract soundscapes. The restructuring is intended to present the tape manipulations in a new light, stripped of their immediately recognizable nature by obscuring their inherent gestures and emphasizing their tonal and timbral qualities.

Scott Miller, *Contents may Differ*

Contents May Differ was commissioned by and written for bass clarinetist Pat O'Keefe. The title is in reference to the sometimes unexpected world of sound contained in an instrument, once you--so to speak--open the box. In this case, I am opening the box of sound with the aid of electronic amplification. The use of multiple microphones allows for intense magnification and dissection of the bass clarinet's palette of sound, revealing beautiful spectra that often go unheard if you are more than a few inches from the instrument, let alone in the audience.

Konstantina Orlandatou, *Constant Flowing*

Imagine there is no time; no beginning; no end; no future; no past; no purpose.

There is no memory.

You hear only sounds, sounds which are constantly flowing. Do you feel empty and lost or relieved and peaceful? The sounds of vibraphone mingle with the electroacoustic sounds of the tape creating a timeless and weightless atmosphere. The audience should focus on the sounds and enjoy the overall zero gravity experience.

Joao Pedro Oliveira *Mosaic*

A mosaic is an image formed by small fragments of stone, wood, or other material. Each one of those fragments does not have a specific meaning by itself, its role is only revealed when we observe the formed global image. And each fragment of a mosaic usually has only one color. *Mosaic*, for piano, toy piano and electronic sounds, uses a similar technique. The piece is composed by a succession of phrases and musical gestures of small dimensions. They gain meaning as the work progresses in time. Each one of these small gestures is almost an independent unit, and its musical material does not need to relate directly to what precedes and follows. It will be their succession in time that will reveal the “musical color” of the piece.

Andreas Bergsland *La Danse II*

A structured improvisation inspired by Henri Matisse's painting of the same title, this dance piece with live cello and electronic music explores scales of size in both sound and movement -- from the very large, to the smallest perceivable.

John Liberatore *The Vines in the Carpet*

Text for *The vines in the carpet* is excerpted from Edward Gorey's miniature novel *The Unstrung Harp*. Gorey's work chronicles the tribulations of Mr. Earbrass, a well-known novelist, through the perils of his own creative writing process. The reader follows the hopelessly eclectic Mr. Earbrass as he struggles with self-doubt, grapples creative inspiration, and struggles with the general horror of literary life. Events in Gorey's work do not “happen” in a traditional sense. Rather, each page is a window into Mr. Earbrass' turbid creative saga. These loosely connected vignettes often show the characters at the cusp of action; a character is about to speak, Mr. Earbrass is about to find something, the jelly in his sandwich is about to run all over his fingers. Supplemented with delightfully crude and yet detailed illustrations, Gorey's prose is at once succinct, direct, and beautifully poetic.

Steven Ricks *VioLla*

VioLla (2013-14) is an improvisatory duo for amplified viola and laptop performer that Christian Asplund and I have developed over the past year. We have performed and improvised together in a number of contexts over the past several years, so this piece is a particular incarnation of an ongoing collaboration. I collected sound clips from Christian's CD release *Viola* that I use as loops to create various accompaniments and interruptions to Asplund's live improvising. I also add some harmonization and delay to the live viola. The intent is to create a fractured, multi-layered version of the (already) complex solo improvisation.

Margaret Schedel *Tattoo of a Gesture*

In 2013, percussionist Patti Cudd asked me to write her a piece which could travel well and used her twenty-inch bendir as a focal point. This constraint dictated the orchestration—a small bongo rounds out the membraneaphones while elephant bells, singing bowls and cymbals create a metallic orchestra. Inspired by the range of sounds Xenakis and Gordon were able to coax out of simple 2x4's, I included three slats of wood cut to fit the dimensions of her suitcase with various treatments including moleskin, sandpaper, and drilled holes. A number of striking and muting implements allow me to generate a wide variety of sounds and textures from this small set of instruments which are then processed and augmented by the electronics. The piece has 9 movements: I gave Patti ten phrases, she chose one for the title and ordered the remaining nine. Each of the movements uses the same processing techniques in the same order, although they can be compressed to 1.5 minutes or develop over 6.5 minutes. These fixed positions define the form, but the live percussion projects through these potentialities in very different ways. The first step of the processing acts almost like a sieve—only allowing certain sets of frequencies at specific times in to be analyzed and manipulated by the computer. In this way, each movement shows a different angle to the piece; the whole is only suggested, heard behind a tattered veil. The piece also exists as shorter paths through the movements in order to make it more flexible for concert presentation. The entire piece is almost forty minutes, but three of the four alternate paths are under ten minutes. My good friend David Wetzel realized the electronic portion using his Interactive Event Manager (IEM), a scriptable, modular environment for interactive computer music. I designed the electronics knowing the capabilities of his system. Many thanks to Christopher Howard, a doctoral percussion student at Stony Brook University, who helped with the development of the percussion mechanics and techniques.

Jason Bolte *Puttn Around*

Puttn Around (2012) was composed in response to David McIntire and Irritable Hedgehog's Putney Project. The work uses material derived from David's early exposure to the EMS VCS-3, also known as the "Putney."

Alain Bonardi *Pianotronics 2*

Pianotronics 2 is the second among a cycle of 12 pieces for piano and live electronics. In the design of the Max/MSP running in realtime, the main part of the processing uses HOA Library (High Order Ambisonics) developed by CICM (University Paris 8 / Maison des Sciences de l'Homme Paris Nord). The idea is to integrate the sound transformations of the piano to the ambisonic spatialization, so that they are designed in space and not spatialized later. In this piece, the seven circular harmonics used in the ambisonic model (ambisonics at level 3) integrate frequency shifters and granulators using low piano chords.

Concert 13

June 5, 1:30-2:30 PM and
10:30-11:30 PM

Experimental Theater

Program

Michele Del Prete

Selva di varie intonazioni 9'54"

Danny Bright

Ghosting Wilderness Threshold Shift 4'16"

Dan Tramte

®jng 8'04"

David Gedosh

Train Song 8'58"

Mitchell Herrmann

Kettledrum Organ 3'23"

Louise Rossiter

SiO2 9'51"

Fred Szymanski

Tensus 8'40"

Robert Sazdov

Blagoveshtenije 07.04 7'04"

Program Notes

Michele Del Prete, *Selva di varie intonazioni*

Selva di varie intonazioni is an electroacoustic piece based on organ literature, on organ sounds and on the spatiality of the Venetian polychorality. The work is composed with sounds of the two XVIII century organs of the Frari Church (Venice) I have recorded and processed in Csound. The work title may be translated as Wood of various intonations (wood as both a matter and a place), and it is a reference to a genre of Early Baroque Venetian music, the *intonazione* (intonation). The goal of the *intonazione* was to establish through its final chord a

pitch that served as a reference for the starting of the next piece: I tried to translate this coming to a pitch - the process of intonation - in electroacoustic terms, working on pitch modification and reconstruction (resynthesis), i.e. on LPC and phase vocoder.

The spatialisation is organized as counterpoint of several choirs.

Danny Bright, *Ghosting Wilderness Threshold Shift*

Ghosting Wilderness: Threshold Shift, is a 'sonic ghosting' work based on an experience in an area of 'old growth' forest in Vermont State, USA in 2003. It is an exploration of and an attempt to reconfigure or conjure up that sound environment, my memory of it, and the layers of sonic memory that 'haunted' the space. A conceptual/aural threshold shift occurred during the experience, the remembering and the compositional process – a creeping awareness that each layer of sonic memory fractured the present of the experience, or memory of the experience, breaking any notion of a cohesive sonic timeline. Instead, it creates a plurality where each could exist at the same time, or none may exist at all. The work presented is a new version featuring eight-channel spatialisation.

Dan Tramte, *®jng*

®jNG is an 8-channel work based on a 3X12 3D mesh (scattering junctions / mesh nodes connected by wave guides). This mesh is configured in such a way that the shape resembles a Moebius spiral tube. It is excited by various sound sources at various points around the ring, of which the respective outputs are mapped onto an 8-channel audio system, giving it natural circular roll-off reflections. The result is a physical model of a large, malleable metal ring that resonates as if it were physically suspended in the venue. Because this Moebius spiral tube shape has a twist in the middle, it resonates with interesting phase cancelations at the halfway points around the mesh.

David Gedosh, *Train Song*

Train Song, an acousmatic work, was awarded first prize in the Greater Denton Arts Council Composition Competition 2008, and Finalist in the Bourges International Composition Competition Electro-acoustic Music 2009, residency category. The majority of the sound sources were recorded in Denton TX, and range from the ubiquitous sound of the train, the industrial sound wash of the factories near the railroad tracks, to power tools, traffic, concerts, and weather. The sounds are removed from their original context, processed in various ways, and re-contextualized, moving the listener through various locations, and creating an abstraction of the sound of the city.

Mitchell Herrmann, *Kettledrum Organ*

Kettledrum Organ was conceived of as a musical translation of Paul Klee's 1930 cubist painting of the same name. The piece explores the physical causality of musical sound, deconstructing the timbral envelopes inherent in instruments such as the organ, marimba, and vibraphone to create a series of transformed gestures combining characteristics from each of the source sounds.

Louise Rossiter, *SiO2*

SiO2 = Silicone

Silicone = Key component of glass.

Silicone is the main constituent component of glass. Dependent on the type of glass and its function, the amount of silicone applied during the manufacturing process will vary. Glass in its many different forms, is the sole sound source of *SiO2*. The piece aims to carry the listener through many different sound worlds and sonic landscapes- from frightening, to light and chorale like. *SiO2* is an 8 channel acousmatic work and explores a number of different issues concerning movement of sound in space and time and how this is a contributor to expectation within acousmatic music. *SiO2* was composed between April and September 2013 in the studios of the Music, Technology and Innovation Research Centre, De Montfort University, Leicester.

Fred Szymanski *Tensus*

TENSUS is a multi-channel piece for extended strings and percussion. The title is derived from "tensile", which means to stretch, to spread, to extend. The piece was created using material taken from recordings of stringed instruments being bowed, scraped, hit, and rubbed. It also includes percussive piano effects. The concatenative-synthesis program, audioGuide, was used for the primary transformations. Granular densities were then created through the extraction of timbral and textural streams, and the introduction of noise transients. The idea was to explore the behavior of the sound complexes as the material is diffused through a multi-dimensional space. Thanks to Ben Hackbarth for help with his audioGuide program.

Robert Sazdov *Blagoveshtenije 07.04*

Blagoveshtenije 07.04 (2013) is the third and final composition of a trilogy that consists of *Bogorodica 28.08* (2005) and *Deva 21.09* (2009), which addresses important dates in the Orthodox calendar attributed to the Mother of God. As with the other compositions in the trilogy, *Blagoveshtenije 07.04* incorporates both sacred and secular influences. Various traditional instrumental timbres and rhythms, along with Macedonian Byzantine vocal manipulations form the sonic basis for the work.

Concert 14

June 5, 1:30-2:30 PM and
10:30-11:30 PM

Underground Theater

Program

Christian Banasik

Last Gestures of Open Mouths 9'

Wen Bihe

Latent Trace 4'48"

Brad Decker, video by Zlatko Cosic

basso images 10'

Brad Decker, bass

Michael Pounds

Openings 5'45"

Maurice Wright

Domestic Tranquility 27'04"

Program Notes

Christian Banasik, *Last Gestures of Open Mouths*

Poems written by Michael Wuestefeld provide the poetic and tonal basis of this piece. The texts, written between 1986 and 1987 in East Germany describe numerous subjective situations, feelings and thoughts. The poems have been recorded with a female and a male voice, which both speak and whisper. After the preparations I was able to work with some variations, loops and transformation of the texts. The timbre of the different voices belongs to one of the planes which structure the piece. Furthermore, I developed a text analysis form for the written words consisting of seven groups of phonemes. These groups, combined with algorithmic models, control the form of the piece and every single sound object. The man and the woman move through an atmospheric labyrinth of speech, noise and electronic sound manipulation. All material has been composed or abstracted from the passages of speech.

Wen Bihe *Latent Trace*

Latent Trace, was written for NYCEMF in 2014, investigates the diversity of each single type of material and reflects my interest in time perception. The

interrelationships of "attack" and "release" constitute the base of the sound language used. Tibetan singing bowls and bells assemble in the different layers of memory. These sound materials symbolize the fragments of time. The morphology of the micro elements suggested the macrostructure: these shimmering sounds are transformed and developed into a macrostructure which combines multiple time scales at several degrees. These fragmented elements, running in the opposite sense of the path of time, distort it and create a new perception of it, rerouting the listener on a latent track of time where traces of memories were hidden.

Brad Decker *basso images*

The *Basso Images* project is an improvised audio/visual experience that is completely created in real time, through collaboration between video artist and double bassist/composer. The video artist creates a visual work that uses footage from the immediate region, and is processed and mixed in real time in response to the sounds produced by the double bassist/composer. The double bassist creates and audio environment through the real-time digital processing of the sounds and techniques that are produced on the double bass. This creates a unique, mesmerizing, symbiotic relationship that contributes to a truly immersive artwork.

Michael Pounds *Openings*

Openings is the first version of a piece being developed for a computer performance system that makes use of the Electrotap Teabox and associated sensors. The system includes two infrared distance sensors, a force sensor, and a photoresistor, along with a simple potentiometer and a MIDI foot pedal. Another version can incorporate a live accordion player or saxophone player. The present piece uses pre-recorded accordion sounds as the source material for all of the music. It is intended to be the first in a series of works that explore live performance with gestural control of computer processing of live and computer-generated sound.

Maurice Wright *Domestic Tranquility*

The story is a modern fable that touches on the dangers of consumerism, and the fragility of the environment. It began as a musical composition, realized using computer software to fashion a 24-channel soundscape, which ranges from thematic music to sound effects. Over a period of about three years, images were synthesized to complement the sound, using a painstaking process called ray-tracing, which provides a rich range of effects of light and shadow. The initial inspiration for the project came from the sound of a lawnmower that drowned out a birdsong.

Concert 15

June 5, 3:30-5:30 PM

Playhouse

Program

Danny Saul

Glitches/Trajectories 11'30"

Ethan Greene

Lissajous 14'

Derek Kwan, percussion

Kyong Mee Choi

Ceaseless Cease 7'

Esther Lamneck, clarinet

Thomas Beverly

Ocotillo 10'

Wannapha Yannavit, percussion

INTERMISSION

Paul Wilson

It Had to be You 10'

Esther Lamneck, clarinet

Kwangrae Kim

Sound Drawing 7'06"

June Han, Jeremy Smith,

Sam Buddish, percussion

Steven Kemper

Mythical Spaces 11'45"

Ari Hajek, percussion

David Durant

FAJI 8'04"

Esther Lamneck, clarinet

Program Notes

Danny Saul, *Glitches/Trajectories*

Year: 2014

This piece, as the title suggests, explores audio faults (digital 'glitches') and space (specifically trajectories of sound), as articulated through an 8-channel image. I chose to work with sequences of sound containing digital faults, which I achieved through subverting the use of several computer processes and transformation tools. Denis Smalley's spectromorphological terminology is found to be suitable in discussing the piece; focus throughout is on *behaviour* and *motion and growth processes*. Earlier sections contain a degree of imitative and reactionary behaviour (*active / instability, emergence / disappearance and empty / fill*). Later, trajectorial sound materials explore *reaction, interaction*, and growth processes such as *agglomeration / dissipation*. Many of the early sound materials developed were subdued and textural in nature (drone based), however as the piece grew, the materials became more abrasive, and I found the lines between texture and gesture were becoming increasingly blurred. I have attempted to emphasise this notion through the structuring of the final extended section which applies behavioural variations to gestural sound materials (with a focus on perspectival space, changes in spectral resolution and spatial trajectories), and may be perceived as equal parts texture and gesture.

Ethan Greene, *Lissajous*

The Lissajous curve, a parametric graph which resembles a three-dimensional knot, serves as the inspiration for the structure and motivic material in this electroacoustic work. The musical ideas draw on minimalist and 12-tone traditions (strange bedfellows), while the electronic elements – built from simple sinusoids, FM synthesis, and processed vibraphone and Thai gong recordings – serve alternately as accompanist and soloist throughout the piece. The vibraphone's motor speed dial is manipulated as an effect, and granular processing, distortion and other guitar-style effects serve to further augment the instrument. All processing and cueing done in Max/MSP.

Kyong Mee Choi, *Ceaseless Cease*

Ceaseless Cease depicts the endless turmoil of the human condition that stems from human desire. If we try to stop desire, however, we create another form of desire. The title refers to this dichotomy in the attempt to end what cannot be ended.

Thomas Beverly, *Ocotillo*

The video for this piece, captured in summer 2013, consists of time-lapse photographs depicting the extreme dynamics of the west Texas landscape. The majority of the electronics in this piece are fixed, but I also built a computer program that receives data from the McDonald Observatory in west Texas. For each performance, the software translates the temperature data from the prior day into a new layer of audio that colors the piece differently depending on the season. For example, in the summer the software generates a brighter, more vibrant sound and in the winter a darker, denser one. The temperature data is not a metaphor; rather it directly connects the visual and auditory experience with the current natural energy of west Texas.

Paul Wilson, *It Had to be You*

During a visit to New York City, I was lucky to experience and record sounds in all kinds of places. One of the most memorable sounds was of a saxophonist busking *It Had to be You* in Central Park. This strong musical memory was the initial musical idea for this piece. On the surface, this is quite an upbeat and happy tune and my composition begins by including a transcription of this performance for the clarinet. The original saxophone performance does make an appearance near the opening of the piece and these materials do continue to permeate the fabric of the composition long after the saxophone sound has stopped. This relatively happy tune is used to produce many of the computer sounds in the piece. The melody is also transformed and resurfaces in the guise of two laments that are separated by several little improvisations.

Kwangrae Kim *Sound Drawing*

Sound Drawing for three percussion & live audiovisual. The sound sometimes makes us to imagine some images. In this work, the composer is trying to express intuitively, the process of transformation of auditory sense to visual sense. The repeat of rhythm makes pattern and the pattern makes image. Conversely, visual image converted into music.

Steven Kemper *Mythical Spaces*

Mythical Spaces explores the intersection of myth and place. Such spaces can be imaginary, real, natural or human-made. They are the sites of mythical events and bridges to the spiritual world. Each of *Mythical Spaces*' five movements: i. Underground, ii. Water, iii. Forest, iv. Mountain, and v. Temple, creates an imaginary sonic landscape as well as a musical reflection of locations that possesses cross-cultural mythical significance. These range from the imaginary in "Underground" and "Water," which focus on primordial ideas of Native American creation myths, to the natural in "Forest" and

"Mountain," to the human-made in "Temple." Amplified "vessels," one for each movement, reproduce the material physicality of each of the five spaces.

David Durant *FAJI*

Faji is an acronym for the words fear, anger, jealousy and insecurity. *Faji* is written for solo clarinet and audio file and may be performed with bass clarinet, piano, and improvising chamber ensemble. The piece is separated roughly into two equal parts: Prelude and Improvisation. The Prelude is traditionally notated for the clarinet soloist and has notated and improvised sections for the bass clarinet and piano. The rest of the ensemble is improvising. The Improvisation is freely improvised by the clarinet soloist and the entire ensemble. The audio part contains some of the material from the bass clarinet and piano parts and from a variety of manipulated recorded sounds. These sounds were taken from the University of South Alabama Sample Library. *Faji* was written for the New York University New Music Ensemble and is dedicated to Esther Lamneck.

Concert 16

June 5, 8:00-10:00 PM

Playhouse

Program

Takuto Fukuda

Assimilation

Troy Rinker, Jr., bass

8'

James Croson

Circular Logic

Andrew Borkowski, cello

8'39"

Lars Graugaard

Quiet Voice

Esther Lamneck, clarinet

15'

D. Edward Davis

coo coo

Mari Kimura, violin

7'15"

INTERMISSION

Takayuki Rai

Active Figuration for violin and computer

Mari Kimura, violin

11'01"

Levy Lorenzo

Teacups and Light Sensor

Levy Lorenzo, percussion

8'

Paola Lopriato

A Soul Admitted to Itself

Esther Lamneck, clarinet

7'30"

Eric Lyon

Confessions of a Virtue Addict

Jay Crone, trombone

16'

Program Notes

Takuto Fukuda, *Assimilation*

Assimilation was composed for a contrabass and a computer at die Kunstuniversität Graz in Austria in 2013. It is an attempt to make organic relationships between three elements characterized by different quality of motions and of timbres; exploding attack - blaze, monotonous succession - monotone, and metallic harmony - bright. Various modes of correspondence between these three types of motions/timbres are explored during the course of the piece. Gradually they develop interdependently to a climax. At the end of the piece they are converged to a single stream through a superimposition of the different types of motions/timbres.

James Croson *Circular Logic*

Circular Logic unfolds six short continuous movements. The cello is accompanied by a track of composed audio. The title springs from the central loops of the modeled strings (waveguides) used in the much of the accompaniment. From the title comes the idea to cue each movement with some identifiable "round sounds": tape rewinding, several circle of fifths, a revolver, a bicycle wheel, a casino wheel, a spinning coin, and an LP turntable.

Lars Graugaard *Quiet Voice*

The first and last of the work's three parts share the same emotion label and musical material. However, while the writing of the first part is sustained and quite sensual, the last is subdued, interrupted and hesitant. Ample microtonal fluctuation accompanies the soloist in both parts, who in turn makes use of very slow half- and quartertone glissandi. The middle section is very dramatic with large skips, loud dynamics and searing effects of timbre trills and tremolos. The computer part follows the soloist closely, making use of spectral 'snapshots', transformed and effect processed by player interaction. Running histograms keeps track of performance details, as well as note duration and tonality distribution. Decision on key score features relating to common emotion recognition in music was made on basis of the guidelines provided by the emoter-composer compositional tool.

D. Edward Davis, *coo coo*

The violin plays variations on "The Coo Coo Bird", an ancient Appalachia-via-England folk melody. Tiny fragments of the violin line are excerpted by the computer, then arranged and rearranged into randomized groups and clusters, ultimately creating a dense rhythmic grid.

Takayuki Rai *Active Figuration*

This work was composed for violin and a live computer electronic system consisting of a Macintosh computer running Max/MSP. The live computer electronic system samples the sound of the instrument from the stage, performs digital signal processing on it, and reproduces the transformed violin sound along with its original sound in the hall in real time. Various real-time signal processing techniques are employed for the transformation of violin sound, including the frequency and time domain manipulation using FFT/iFFT resynthesis techniques and the real-time grain base frequency modulation technique. The computer system will act as if it is a part of instrument, and solo violinist creates a novel musical space. Commissioned by Music From Japan in New York, the work was composed for and premiered by an outstanding solo violinist, Mari Kimura, and selected at ISCM World Music Days 2012 in Belgium.

Levy Lorenzo, *Teacups and Light Sensor*

This new electronic instrument uses teacups and light sensors to control electronic sound via a MAKE microcontroller and MAX/MSP. I am able to control pitch, rhythm, timbre and volume of a custom synthesizer. As a tool for directly accessing these dimensions of sound in any combination, a specific composition is not implicit the design. Rather it is an instrument through which new compositions and improvisations can be found via a well defined instrumental character → both by physical lexicon and sonic language. I have been practicing and performing Teacups and Light for over 3 years and, as designed, the transparent nature of the design allows me to continually grow and mature as a performer/composer/improviser of this instrument.

Paola Loprieato, *A Soul Admitted to Itself*

This work is created and dedicated to Dr. Esther Lamneck. It is for fixed media with which Dr. Lamneck interacts live with Clarinet. The work is not scored and Dr. Lamneck creates unique musical structures that perfectly interact with the fixed media. To compose the work I also used recordings of clarinet sounds and free improvisation of Dr. Lamneck that I manipulated and merged with electronic and environmental sounds. The sonority of this piece evokes spaces, silences, depth and an inner world. Acoustic sounds are combined with electronic sounds and call to go deep in a balance between music and silence, between sorrow and serenity. It is a composition inspired by a poem of Emily Dickinson:

There is a solitude of space
A solitude of sea
A solitude of death, but these
Society shall be
Compared with that profounder site

That polar privacy
A soul admitted to itself
Finite infinity

Eric Lyon, *Confessions of a Virtue Addict*

Confessions of a Virtue Addict, composed in Japan in 1997, was commissioned by David Manson to whom it is dedicated. Mr. Manson invited me to address the lighter side of the trombone and its performance practice. In doing so, I have tried to embed the dramatic element within a more serious technical discourse. My compositional strategies favor divergence over unity in response to late 20th century information overload. This attitude bears a debt to both the Japanese noise music movement prominent in the mid-1990s and to Johann Mattheson's 18th century musical doctrine of the affections (Affekt), in which abstract ideas are rendered concretely and concrete ideas are rendered abstractly, and in which the single idea must be expressed in a variety of forms.

Concert 17

June 6, 12-1 PM
Playhouse

The Evergreen
Experimental Music
Ensemble
Arun Chandra, Director

Program

Herbert Brün <i>Infraudibles</i>	10'30"
Allen Otte, percussion Bonnie Whiting, percussion	
Mark Sullivan <i>"Talking to myself too"</i>	8'17"
Rick Burkhardt <i>Audition</i>	14'19"
Rhonda Taylor, saxophone	
Arun Chandra <i>Lament</i>	5'57"
Kenneth Gaburo <i>Maledetto</i> (excerpts)	15'
played by Ben Kapp, Willy Smart, Ben Michaelis, Abby Ingram, Hannah Ziff, Heather Hall, and Arun Chandra	

Program Notes

Herbert Brün, *Infraudibles*

In the Sixties I taught a computer at the University of Illinois to assist me in composing a piece of music and then to actually perform it. I called it *Infraudibles*, and you'll hear the computer play it from a recording through the loudspeakers. Later, I added, by hand and without computer, parts for live instrumentalists. In "Infraudibles with percussion", the instrumentalists play a musical

analogy to the music on the tape. Whereas in "Infraudibles with quintet", the five instrumentalists play a musical response to the music on the tape. In the analogy, the tape plays one music and the percussion another music. The two musics speak two languages about one content.

Mark Sullivan *"Talking to myself too"* (2005)

There must be some way to get through to myself. These messages are not just addressed to others. I need to know what's up with me, just as much as anybody else. What's my number? Someone is trying to reach me, perhaps me. The allure is real, even in the fake, and the fake, is real, alluring or not. Playing a broken but touching song on a toy plastic saxophone. Not really. But call me when you get a chance. Listen to your debts. Sing along with your payments. Listen to the phone ringing, calling your number, with an offer of a one way ticket to no way out of this system! Just ask Alice!!! Call her. She's stuck in her story. --- Mark Sullivan.

Rick Burkhardt *Audition*

Audition (2000) for sax and two-channel playback I composed *Audition* in the years 1999-2000 at the invitation of Rhonda Taylor. The piece attempts to explore a gentle area where some radical potential for discovery may reside - however, that exploration must occur under various situations of duress, ridiculous and fearsome. While the piece was being composed, the WTO protests in Seattle revealed (among other things) long lists of weaponry with which US police are armed. The channels through which such information came to us at that time persisted also under duress. Our belief that we now live in an "information age" deserves some scrutiny, no?

Arun Chandra *Lament* (1992)

The technique: three experiments. 1. Wavefold: Having stipulated a waveform, extract portions of it, let each portion be the period of a new waveform, let these new waveforms be added together, up to twenty at a time: the resulting sound is the tatters of the old. 2. Wavethread: let each extracted portion of a waveform be linearly transformed into another portion, let these transformations occur up to twenty at a time: the resulting sound is the weave of the old. 3. Swallow your tongue: preserve the sequence of peaks and valleys in the voice part, but reverse the sequence of amplitudes that occur between peaks and between valleys: Though your understanding of the text moves forward in time, it is the result of thousands of reversals. The aesthetic: Against the encroaching decay, the desire that would resist it.

Kenneth Gaburo *Maledetto*

extracts from *Maledetto* (1968) for seven virtuoso voices.

Concert 18

June 6, 1:30-2:30 PM and

10:30-11:30 PM

Experimental Theater

Program

Claudio Gabriele

Parole Impressioni Suoni Riflessi 10'14"

Clemens von Reusner

Rooms without Walls 16'16"

Clarence Barlow

Approximating Pi 7'37"

Bruce Ruviano

Mesmo Que Depois 15'30"

Hubert Howe

Inharmonic Fantasy No. 3 9'44"

Program Notes

Claudio Gabriele, *Parole Impressioni Suoni Riflessi*

Parole Impressioni Suoni Riflessi (Words Impressions Reflected Sound) is an 8-channel electroacoustic composition. The musical material is divided into three sections closely linked, where a strip of synthetic sounds gradually changes from noise to sound in tune. A transition occurs in parallel starting from the bass to get to the upper register, and at the same time, starting from continuous sounds the music comes in granular sounds. Amalgamated to this material is heard a spoken voice, a singing voice, a violin with a bow and a violin pizzicato, in a counterpoint of sounds twisted and full of references and harmonies.

Clemens von Reusner, *Rooms without Walls*

"rooms without walls" has been composed 2012 for an array 4 x 4 loudspeakers build at the "Platz der Weltausstellung" (Expo 2000) in Hanover, Germany. The arrangement of the 16 speakers in her sculptural appearance is strictly geometric. In an abstract way it reminds to geometric spatial divisions in baroque

gardens as today still can be found in the Royal Gardens in Hanover. Each four corners of a square define 14 square and overlapping areas of different size and position („rooms“), implemented in a special acoustic method (3rd-order ambisonic). Different sounds are placed in each room and moved on individual orbits simultaneously. The purely electronically generated sound material (Csound) has been designed in terms of its spectro-morphological development. The relationship of sound events with each other is as well contrasting and similar by varying development. Due to the very unique setting of 4 x 4 loudspeakers at the city of Hanover, an 8-channel concert-version of the piece is played. www.cvr-net.de

Clarence Barlow, *Approximating Pi*

Construction Method: Point of departure: the converging series $\pi = 4 - 4/3 + 4/5 - 4/7 + \dots$ Each convergence gets a time window of 5040 samples, in which ten square waves at frequency multiples of $8\frac{3}{4}n$ Hz and at amplitudes 2^n are set up; e.g. for '3.141592654', the ten partials' amplitudes are 2^3 , 2^1 , 2^4 , 2^1 , 2^5 , 2^9 etc., thereafter rescaled by the arbitrary sawtooth spectral factor $2\pi/n$, where 'n' is still the partial number. The convergences make the digits stabilize from left to right to a value approaching pi, the resultant timbre moving from turbulence to constancy over $\sim 14\frac{1}{2}$ years. Here 16 sound channels are transposed from $8\frac{3}{4}$ Hz to frequencies 9 to 402 times higher; the duration is truncated to a millionth of the total, i.e. 7'37", the highest transposition thereby reaching the 700,000th approximation of pi, where the first six digits are already stable.

Bruce Ruviano, *Mesmo Que Depois*

Mesmo Que Depois (2013) - "When a sample that is tired of suffering meets another sample that is also tired of suffering, it is time to consider that intermodulation may suddenly happen. When there is a sample that sorely misses another sample, and this other sample does not understand it, just let that new intermodulation happen, even if clipping becomes unavoidable. How silly I was, in vain trying to rationally understand things about sampling that no one can actually explain. Come, let us try now, only a new usage can twist the old one."

Hubert Howe, *Inharmonic Fantasy No. 3*

Inharmonic partials are sounds that are not the overtones that we hear with most instrumental or vocal sounds because they do not combine to create a sense of pitch. Another way of describing them is that they are sounds that have a spectrum but not a "timbre" in the way that we usually think. This work was conceived from a desire to create complex, evolving inharmonic sounds that include many different components that fade in and out over the course of a tone. The sounds were created by combining the pitches that occur in many different

octaves and compressing them into the interval of an octave and a fifth, or a twelfth. The work consists of numerous short passages that include different numbers of notes, densities, and rhythmic distributions. The inharmonic components are presented in ways that both fade in and out over the course of the tone or are attacked and decay separately. At the climax of the work, these two processes are combined. The piece was a commission from Nancy Bogen, written in 2014, and synthesized using csound.

Concert 19

June 6, 1:30-2:30 PM and 10:30-11:30 PM

Underground Theater

Program

Yiyi Cui <i>Beijing Impression</i>	12'45"
James O'Callaghan <i>Objects-Interiors</i>	10'14"
Sylvia Pengilly <i>Maze</i>	7'41"
Andrew Walters <i>Within and Without</i>	4'35"
Patrick Hartono <i>Kecapi II</i>	7'39"
Monty Adkins <i>Clockwork Cities</i>	7'13"

Program Notes

Yiyi Cui, *Beijing Impression*

Inspired by the film *Koyaanisqatsi*, which depicts the interactions among humans, nature, and technology, I have always wanted to shoot my own video and write music for it. I shot the raw video last summer in Beijing, and then composed the music for each section before editing the video. Later my friend Zao Zhou helped me cut and integrate short video sections to fit with the music. The sounds of violin, cello, piano, and extended piano were pre-recorded. The other eastern instruments and percussion were made from digital samples using the Apple Logic Pro Digital Audio Workstation. To convey the different sides of Beijing I used my own musical language, which combines eastern and western musical elements and a unique artistic perception. This piece perfectly captures the contradiction in this city: the gap between the rich and the poor, the large population, children's naivety and the elder's faces scared by the vicissitudes of life. It is a good experience to observe a city closely and truly.

James O'Callaghan *Objects-Interiors*

Objects-Interiors is a work that 'takes place' inside a piano. The historied, polysemous instrument is re-examined as its own kind of interior space. Much of the sound material consists of impulse responses – bursts of noise that capture the reverberant properties of an acoustic space. As the piece moves from capturing the real space of the piano, it imagines other spaces, comparing the piano's resonant chamber to other kinds of interiors, and, finally into a surreal world where space, motion, and sound are blurred.

Sylvia Pengilly *Maze*

As a child I vividly remember my parents taking me to Hampton Court, where the major attraction for me was not the palace, but the maze. We would wander through it, often taking wrong turns and having to retrace our steps, and soon were completely disoriented. Eventually we would hit on right combination of turns and find our way to the exit, having been pleasantly scared. This experience suggested the form for "Maze": after the title sequence, the following segment represents the entire maze, but after this there is a series of "wrong turns," represented by the black and white segments, that lead to dead ends. These finally return to the "main path," represented by the color segments, each of which leads a little further into the heart of the maze. The BW and color segments are then combined and retrograded, representing the return to the entrance of the maze.

Andrew Walters *Within and Without*

With a nod to Cage and Cowell, *Within and Without*, features only sounds from the piano that do not involve actually playing the piano. This piece came to mind as I was giving dictation exercises and found myself alarmed with all the extraneous sounds I was making while I was playing: the creaky bench, the squeaky pedals, etc. I took these sounds that we normally do not notice or try to eliminate and created this piece.

Patrick Hartono *Kecapi II*

Kecapi II (2013) is the continuation of *Kecapi I* (2012), where on this continuation I tried to escape/avoid from common compositional structure and started to think on "ARTISTIC LEVEL" by adopted artistic thought of media artist toward sound which sound projecting/exhibition (not a time based). *Kecapi II* was selected as Finalist for Taiwan International Electroacoustic Music Award 2013.

Monty Adkins *Clockwork Cities*

Clockwork Cities is inspired by the psycho-geographical texts of Iain Sinclair. There is a sense of drift, discovery and giddy momentum about the work that arises from a sense of aimless urban exploration. The video is by Jay Payne.

Concert 20

June 6, 3:30-5:30 PM

Playhouse**Program****Michal Rataj**

Small Imprints

5'

Esther Lamneck, clarinet

Sylvia Lanzalone

eRose

9'54"

Paul Schuette

Improvisation/Vaster than Empires 12'7"

Allen Otte, percussion

Yu-Chung Tseng

Points, Lines, Planes

4'5"

Gerald Eckert

Nen VII

10'29"

Madeleine Shapiro, cello

Beatrix Wagner, Flute

INTERMISSION**Jiang Siting**

Equal-G

7'57"

Jane Rigler, flute

Young-Shin Choi

Slow Walk

4'58"

Paul Butler

Acousmatism 4

3'53"

Shu-Ya Jiang

The Texture of Memories

4'20"

Andrew Babcock

Pianolanche

5'32"

Program Notes

Michal Rataj, *small imprints*

Dedicated to Esther Lamneck.

After couple of years I was encouraged to write a piece for solo instrument and live electronics. And after many years I took back a form of miniature series into my music world. Writing a piece for Esther Lamneck was a challenge particularly facing her incredible performance virtuosity. Surprisingly it was more a feeling of calmness and lightness, which has been emphasized while working on this set of four very short electro-acoustic parts. For me this was like engraving pure clarinet sound with a bit of its electro-acoustic shadow – this is relationship I've tried to establish between the solo instrument and its live electronic extension.

Sylvia Lanzalone, *eRose*

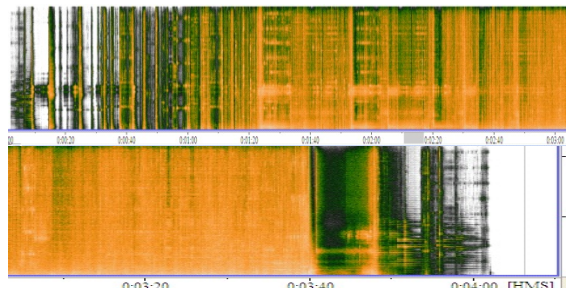
eRose, electroacoustic music for woman's bodies (2013)
The word 'eRose' was composed by the words 'electronic' and 'rose' and was created for this piece to indicate the contrast between natural and virtual. The 'rose' colour, the 'roses' as flowers and the meaning of 'eros', the anagram of 'rose', recall a lot of different images, such as chastity, purity, love, passion, sensuality, eroticism, but also pain, suffering and decline. These meanings are referred, in the piece *eRose*, to a woman's world. The woman's bodies are modified and transfigured by the digital communication, like eroded roses. Real sounds are totally transformed by computer to express the feeling of this unease, but also the feeling of new discovery. The sounds are repeatedly clipped, eroded, but also, on the contrary, carefully smoothed, refined.

Paul Schuette, *Improvisation/Vaster than Empires*

Vaster than Empires is an improvising live-electronic trio comprised of Erica Dicker (violin), Allen Otte (prepared yang-chin), and Paul Schuette (live electronics). With sound as our guide (as opposed to any kind of a score), we have developed a musical relationship based on a mutual feel for sonic feedback: any one of us can input new information into the system to propel us towards an uncharted sound world. By performing together often, this sonically oriented shorthand continues to deepen in complexity. Using materials from our previous performances as a sonic backdrop for our current performances, we hope to musically guide our practice forward in a natural and continuous way. Our goal is to maintain a balance between past and present. As improvisers we seek the musical freedom required to react spontaneously to the moment, yet we also want that moment to be meaningful and inspired by the past.

Yu-Chung Tseng, *Points, Lines, Planes*

Main source material of the work was drawn from the very short fragment of Taipei MRT door shot sound. Those sounds form the basis for development which utilizes successive granularization on Max/MSP to "washout" their identities and to transform them into many very short sonic grains. Those sonic grains were then assembled through overlapping and juxtaposing to increasingly build up the complexity of the texture from points, lines, and finally to planes. *Points, Lines, Planes*, characterized mostly by noisy sounds, is inspired by Greek composer I. Xenakis's *Concrete PH*, a work used real noisy burning charcoal sounds. This piece also serves to be a homage to Xenakis.



Spectrogram of Points, Lines, Planes (Thanks Acousmographie)

Gerald Eckert, *Nen VII*

In *Nen VII*, "Nen" – timeless moment – the sound material of flute and violoncello will be enlarged – in relationship to "Nachtbogen" – with an electro acoustic sphere or level. The developed granularity - among other things with granular-synthesis - of the electro acoustic material creates a coherence between the time disposition of the tape and the texture of timbres of the instrumental sphere of flute and violoncello. The phases of timbres – the moments of timbre – possesses an aura of extinction already in the moment of their appearance and the overtone spectra are transformed continuously and procedural. In contrast to this transformation of timbres is the energetic potential of the sound spectra – timbre spectra -, which refers, related to the formal structure of the tape, beyond to the specific moments of being.

Jiang Siting, *Equal-G*

One peculiarity of Palestrina counterpoint is that 2 and above melodies should mind the harmonic interval of each other while singing freely (Matuda kozo/ Renaissance Counter point). In the piece *Equal-G*, I designed 2 lines for G. The first is G note in the first of the music notation, the second is from the English word "Grain". The musical tone of flute and the grain of the sound samples form counterpoint and sing freely. This is the start point of my piece.

Young-Shin Choi, *Slow Walk*

The piece is about a place in Japan where luminous mushrooms grow. "In an enchanting woodland area of Shikoku, known to locals as the "glowing forest," mushrooms and fallen leaves emit a magical light for just a short period of time each year (NHK World)." The composition is directly inspired by these mysteriously glowing green mushrooms in a deep forest.

Paul Butler *Acousmatism 4*

An acousmatic study constructed of abstract sounds focused on pulse and a-rhythmic sound objects that have been transformed in the spectral and time domain and coalesced into 3 discrete movements. There is also a parallel journey from noise based, to pitched based sounds objects. Each movement is based on a gestural movement contained within the primary sound object of the respective movement.

Shu-Ya Jiang, *The Texture of Memories*

The story is talking about someone's memories fading into history. The intertexture, transformation and combination of sound could be lived in somebody's heart. Using the materials of concrete / electronic computer music describe the different of gestures moving in the space. The technique of acousmatic music Included the materials of concrete music (wind, crash, glass, clock, voice, instruments – bass drum); electronic and computer music (looping, reversal, speed change, bending Amplitude, Delay /Echo Effect, Reverb, delay, Doppler Shifter, Pan, Envelope, DLGranulator, filtering, EQ (Comb filter, LP, BP), Dynamic EQ , Granular Synthesis) and silence.

Andrew Babcock, *Pianolanche*

Beware of the landsliding piano; it will consume and spit out everything in its path.

Concert 21

June 6, 8:00-10:00 PM

Playhouse**Program****Andrew Selle**

Rise Up!

9'30"

Francesco Prode, piano

Michael Gogins

csound-2005-03-06-03.38.18b.py 9'10"

Caterina Calderoni

Pebbles 1 for cello and digital track

8'30"

Madeleine Shapiro, cello

Jane Rigler

SJ2: Wind/Unwind/Rewind

15'

Jane Rigler, flute

Janet Feder, guitar

Shoko Nagai, piano

Satoshi Takeishi, percussion

Chin Ting Chan

time, forward

6'

Francesco Prode, piano

INTERMISSION**Gayle Young**

Avalon Shorelines

8'30"

Madeleine Shapiro, cello

Mike McFerron

X Marks the Sirens

5'

Christina Hourihan, soprano

Ryan Laney

Caves

6'30"

Francesco Prode, piano

George Brunner

The Call

7'

Mara Helmuth and Esther Lamneck

Irresistable Flux

13'52"

Esther Lamneck, tárogató

Program Notes

Andrew Selle, *Rise Up!*

Rise Up! seeks to evoke images through real-time processing of the piano. Though one voice speaks, many resonate.

Michael Gogins, *csound-2005-03-*

06-03.38.18b.py

This piece, written in Python for Csound, is based on the 1787 musical dice game attributed to Mozart. However, instead of choosing the measures of a minuet at random from tables, each of the instruments in the Csound orchestra repeats each of the measures in turn, but a random number of times, using the strategy of *In C* by Terry Riley. The generated notes are conformed to the scale of D flat major. Thanks to John Chuang for his permission to use the MIDI files for the measures from his version of the minuet.

Caterina Calderoni, *Pebbles 1 for cello and digital track*

The word "pebbles" stands for the sonic qualities of the material adopted and its virtual analogies to visual structures. The substance of sound is here quite disrupted if not unhomogeneous and made of single and independent units, which generates simultaneous and distinguished movements. Textural patterns of this kind can be the expanses of pebbles or sand as well as the sound of water drops during the dripping phase or during intense rain, the reflection of light on the water surface. Such patterns are not musically imitated but provide models of sonic arrangement and organization. Acoustic and digitally edited sounds are two different sound sources that a) interplay as different but joint parts of the same ensemble; b) provide mutual background, echo, resonance according to sonic media extended to electronics.

Jane Rigler, *SJ2: Wind/Unwind/Rewind*

Four musical pioneers who explore the hybridization between their respective acoustic instruments with real-time sound processing and electronics, Feder (guitar), Nagai (piano), Rigler (flute) and Takeishi (percussion) move between multiple genres to extract, magnify,

modify and stretch their sounds in space and time. Their thoughtful and receptive interactions allow their work to gently unwind and swirl, opening new windows to musical impossibilities. Through a set of "designated environmental sonic structures", this work allows the performers to respond to each other with their own specific methods, yet still freely within the form. Each ambient piece is designed to create a sonic union so complete that their individual musical language forms a united intangible musical "whole".

Chin Ting Chan, *time, forward*

time, forward explores time and the stretching of time through augmenting the sounds of a piano with live electronic processing. The performer often has the liberty to control the duration of the resonance of each sonority (resulting from the aleatoric notation), both reacting to and controlling the electronics. The title "time, forward" describes such interaction and the resulting momentum in the music. The fixed sample playbacks used are mostly pre-recorded sounds from inside the piano and live-recorded sounds. Live processing techniques such as feedback delay, chorusing, flanging, harmonizer and granular synthesis are used to enhance the harmonic spectrum as well as to stimulate conversations between the performer and the computer.

Gayle Young, *Avalon Shorelines*

Avalon Shorelines was commissioned by cellist Madeleine Shapiro. The cello accompanies two simultaneous stereo tracks—the sounds of waves and the rhythms of rolling rocks along the stony beaches of Newfoundland's Avalon Peninsula. The combination creates slow cross-rhythms combined with rising and falling bands of noise as the waves interact with the varying sizes of stones, different angles of descent and the different intensities of waves recorded at several locations. The wave sounds are organized according to additive number sequences, in a structure parallel with that used in *Sonatas & Interludes* by John Cage. The cello part integrates timbre, noise and string overtones, reflecting the water sounds and referencing the cross-rhythms that emerge from the ocean sounds. The creation of *Avalon Shorelines* was funded through a project grant from the Canada Council for the Arts.

Mike McFerron, *X Marks the Sirens*

The text, "X Marks the Sirens", is from *Beast Charmers Riddle* by Jackie White.

X Marks the Sirens by Jackie White

She was what she was
and she knew it.
Fate is often like that.
People don't change.

At the end of her DNA,
an added twist, vixen
gene, where it was
written: men will love

you but you can't
keep them; she took
blue & yellow to green
her colors, but they

saw only red. Her heart
became a shack
for bits of the dead
because the myths repeat

your body will sing
them toward you; their
bodies will break
against rock. A trickle

separates desire, love, or
so it is said. She goes on

crooning: I do not wear
the scent of flowers but flesh,
its musk draws in your animal,
into my hum-howled breath:

Sometimes you have to shut up;
unbelieve what you've read.

"X Marks the Sirens" from *Beast Charmers Riddle* is
used with the permission of Jackie White. ©2013 by
Jackie White

Ryan Laney, *Caves*

Caves present an incredibly interesting space –
acoustically, visually, and psychologically. The
underground environment is much more affecting than
the outdoors, from the smell of the air to the faintest of
sounds and even the slightest of sights. They are a rare
place in which one can experience a complete lack of
certain stimuli while others are amplified. While it's a
strange and beautiful sensation, it's also a bit unnerving;
hearing the endless reflections of sound within the
caverns and the inability to see anything with open eyes
and are unlike anything encountered in day-to-day life. In

Caves, as the performer gets "deeper and deeper" into
the piece, he or she becomes more and more aware of
and amazed by the surroundings, but not without
moments of fear and uncertainty.

George Brunner, *The Call*

This work is a collage that is an abstraction of multiple
telephone calls that tell different versions of a story at
one time, jumping from call to call and somehow making
sense (hopefully) of the composite information. The
samples were all taken from existing recordings except
for two sounds that I created. There were a few
thousand samples. The work was compiled by
subtracting samples to a few hundred and then making
the final mix based upon a planned narrative. There was
a conscious choice to take most samples from Rock and
Opera because of specific similarities that exist in these
two types of music. *The Call* was composed at the
Electronic Music Studios of Stockholm (Sweden) in 2001
and remixed in New York in 2011.

Mara Helmuth and Esther Lamneck,

Irresistable Flux

An old folk melody played on a rare instrument interacts
with digital processing in an 8-channel context. The
digital transformations caress, entice, persuade, vex and
oppose the source melody to create an expanded
environment.

Concert 22

June 7, 12-1 PM

Playhouse

Keith Kirchoff, piano

Program

Scott Miller

Every Problem is a Nail 8'

Joshua Clausen

Neither Here nor There 8'

Robert Seaback

seed.signal 5'30"

Steven Ricks

Medusa in Fragments 22'

Program Notes

Scott Miller, *Every Problem is a Nail*

Every Problem is a Nail was commissioned by and written for Keith Kirchoff. When I was a student, more than a few professors attempted to teach me about the overtone series -- and by extension, timbre -- by holding a key down on a piano, and thwacking another key one or two octaves lower, saying "Hear that? Do you hear that?" I never heard it. But I do now, and so much more, with the aid of microphones and amplification. Frequencies between the keys and timbres often masked or ignored are revealed with these tools, further illuminated with the addition of digital signal processing.

Robert Seaback, *seed.signal*

seed.signal is a mixed work for piano and precomposed electronic sound. The piece utilizes a relatively limited set of sound materials, yet attempts to project a sense of limitless variation in their presentation. Among the work's qualities are a constant juxtaposition of pitch and noise, and jagged rhythmic/gestural tension followed by stasis, repetition, or pulse.

Steven Ricks, *Medusa in Fragments*

Medusa in Fragments is scored for amplified solo piano, surround sound electronic music, and video, and also requires some speaking/acting by the pianist during section V. It was commissioned by pianist Keith Kirchoff and supported in part by a grant from the Laycock Center for Creative Collaboration at Brigham Young University. After some initial discussion with Keith about writing him a new work, we settled on a sort of duo in which a female character/singer would be represented on video. Ultimately I chose Medusa as the focus for the video character, and began working with author Stephen Tuttle on the libretto. The six original texts he created for this piece attempt to present Medusa in a sympathetic light and reveal the individuals that victimized and used her through her own fragmented ramblings and recollections. Texts one, three, and five are more prose-like and find Medusa obsessing about the primary individuals whose actions led to her downfall: Athena, the Graeae, and ultimately Perseus. Texts two and four are lyrical and reveal Medusa's inner thoughts about Andromeda, the beloved of Perseus, and then Perseus himself. In the sixth and final text, (disembodied) Medusa takes some comfort in reflecting on her offspring, Pegasus.

Joshua Clausen, *Neither Here nor There*

This is the second movement of *Pidgin Cycles* (titled *Here Nor There*). The title of this work refers to a musical "pidgin" language, a metaphor I use to describe my aesthetic choices. In linguistic studies, "pidgin" refers to improvised systems that evolve in border communities when two cultures with different language systems attempt to communicate; they discover and use those overlapping zones of expression that allow for some kind of meaningful exchange. I pursue similar expressive resonances in musical language. By resonances, I mean similar treatments of particular musical parameters by disparate genres. For example, the complex rhythms and phrasing of modernist composition and post-bop jazz have a resonance. The unusual textures of experimental music and electroacoustic music have a resonance. The aggression, repetition, drive and noise of beat-based electronic music, punk and minimal musics have a resonance. Investigating and giving creative voice to these divergent but ultimately consonant expressive energies is the most rewarding part of my output, and my most meaningful and mature work. *Pidgin Cycles* is my first sustained creative articulation of this outlook.

Concert 23

June 7, 1:30-2:30 PM and
10:30-11:30 PM

Experimental Theater

Program

Ana Dell'Ara-Majek

Akheta's Blues 9'13"

Michael Rhoades

Immersion 12'

Jason Matthew Malli

consubstantial 10'

Tae Hong Park

48 13N, 16 20 O 14'

Iddo Aharony

lost between 10'

Paul Koonce

Parallax 9'12"

Program Notes

Ana Dell'Ara-Majek, *Akheta's Blues*

This work explores the world of particles. It's revisiting the concept of micro-editing throw a tribute to microorganisms. The title refers to the minimalist and repetitive song of Acheta Domestica better known as the house cricket upon which the work's structure is based. The musical gestures in this piece are inspired by the swarming behavior of springtails. This work is part of a musical cycle called: The Nano-Cosmos.

Michael Rhoades, *Immersion*

Completed in January of 2013, *Immersion* is one result of a sonification project based upon data streams collected from the Atlas detector, which is part of the Large Hadron Collider in CERN. Physicist Dr. Lily Asquith provided these data streams in June of 2011. Parameter Mapping Sonification and Csound were used to generate the work. The data consisted of eight columns and 3,000 rows of numbers collected from proton collisions. For the experiment the protons were accelerated by powerful electro-magnets to 99.9997% the speed of light. When such streams are crossed inside

the detector collisions occur producing heat far in excess of that of the core of the sun. As the protons come apart thousands of constituent particles are produced. Quarks, gluons, bosons, muons, and many others are expelled from the protons by the collision and the many varied aspects of their expulsions are measured. Immersion was derived from this data.

Jason Matthew Malli, *consubstantial*

consubstantial unites many fixed and processed samples collected over the past five years exonerating each sound structure from its narrative origin. Each sound, whether captured from traditional instruments, analog synthesizers, digital processing, or the human environment, has been reconstituted as a contributing part of an imagined single organism of sound envelopment.

Tae Hong Park, *48 13N, 16 20 O*

48 13 N, 16 20 O is the first of a series of pieces that deals with sonic attributes of a particular place, specific geographical location, and regional auditory entities. The sonic objects that were recorded during the period of approximately 1 month in one city in the summer of 2002 comprise the basis of the piece. This composition is the outcome of walking the path of the reporter and the composer.

Iddo Aharony, *lost between*

Listening to a narration of Rainer Maria Rilke's "Lösch mir die Augen aus" ("Extinguish Thou My Eyes"), read in both German and Hebrew, I noticed my thoughts drifting to other places. The sound of the German narration somehow brought with it unwanted and disturbing associations, perhaps familiar to many Israelis; while the Hebrew narration now felt like a confrontational response. At first I was disturbed by my inability to listen to such striking poetry "as it is," without such loud echoes. But then questions emerged out of the dynamic dialogue I felt present between the two readings. How does the "music" of speaking a text relate to its content? And how can two different languages coexist within one text, loaded with all our various associations? What kind of relationship might lie between two narrators, languages, cultures, historical perspectives and genders - circling around one field of supposed literal "meaning"?

Paul Koonce, *Parallax*

Parallax explores the violin as an object of both sound and performance. Using my PVCplus audio processing software and a collection of individual bowed, hammered, and plucked tone samples, the work presents series of constructed sounds designed to carry the listener along trajectories of timbre, tuning, and space. As each advances, it reframes and shifts the listening experience, suggesting, at times, a kind of auditory parallax that pits our memory of the instrument against its virtualization.

Concert 24

June 7, 1:30-2:30 PM and
10:30-11:30 PM
Underground Theater

Program

Butch Rován

of the survival of images 12'

Claudia Robles

Blossoms 5'50"

Diego Garro

Dammtor 14'59"

Marie Hélène Bernard

*A Swallow in the Nostril of the
Great Buddha* 9'50"

Joseph Tagg

Chromatic Hues 4'16"

Maxime Corbeil Perron

ANTI 13'

Program Notes

Butch Rován, *of the survival of images*

of the survival of images (2013) for custom GLOBE controller, video and sound instrument design, video and sound by Butch Rován, movement by Ami Shulman. *of the survival of images* belongs to a larger ongoing work for music, video, and the moving body, called *Studies in Movement*. It draws inspiration from Henri Bergson, whose meditations on time, matter, and memory offer a philosophical framework for the multimedia experience. The piece features the GLOBE, my custom wireless music controller, an instrument I designed to capture performance gestures in order to control real-time synthesis and video. The video footage presents the image of my longtime collaborator, the South African dancer Ami Shulman. Together, my performance onstage and her performance onscreen form a visual

counterpoint that draws out, in sensory form, the ideas contained in Bergson's text.

Claudia Robles, *Blossoms*

Blossoms (2013) is an acousmatic piece. The start point of this composition was the creation of a smooth space becoming rugged; as a consequence of this search, the space 'sprouts up' in thousands of small particles. As this natural burgeoning was impossible to stop, it became alive and continued growing, occupying more and more of the sonic space.

Diego Garro, *Dammtor*

Dammtor is a visual music work based on the poem of the same title by James Sheard, which tells a vivid tale of memories, longing and desolation in the old travel hub in the Rotherbaum quarter of the city of Hamburg. The film features audio and video materials linked to the words and metaphors in the text. The reciting voices, reading and whispering passages of the poem, trigger visual and sonic reflections on the otherwise unadorned snapshots evoked by the poem. Hence the verses, the sonic anecdotes and the imagery all become entangled in a web of reciprocal allusions, encouraging our senses to linger over the rifts that the poem opens amidst the strands of an unspoken tale: not a story... but a story about a story.

Marie Hélène Bernard, *A Swallow in the Nostril of the Great Buddha*

Creation on 25th september 2011, MPAA Auditorium St - Germain, Paris, Commission from INA GRM.

At the beginning, there was a very simple picture, both visual and poetic, collected during a trip to China: a tiny swallow, going in circles around a giant Buddha carved in the cliff, entering sporadically one of both nostrils... Afterwards arrived a daydream around the sound matter divided in two axis:

- huge, deep, minéral, rigid
- tiny, délicate, animal, agile

and the idea to transpose it at the musical level.

In order to do this, I used very simple objects like marbles (like at the beginning of *musique concrète*), but I engraved there motions by using multichannel recording.

Joseph Tagg, *Chromatic Hues*

In 1704 in his essay *Opticks*, Isaac Newton developed what might be referred to as a 'colour scale', assigning pitch to hue. Since then, many individuals have proposed what they consider to be an accurate depiction of what colours the 12 tone scale would be. *Chromatic Hues* was realised in these colour scales, using the most common colour/pitch representations put forward by various composers and academics, as its starting point.

Paying homage to Adrian Moore's style of animating in his piece 'Resonant Image', *Chromatic Hues* explores the different relationships not only the audio and visual elements can have with one another, but how the sonic material transforms as an entity, and how the various visual textures are structured and combined.

Maxime Corbeil Perron, *ANTI*

A set of electroacoustic miniatures divided in five sections, this piece is an exploration of composition based on cyclical phenomena. It comprises three articulated movements divided by two static sections. Like the painter who updates the matter of his daily work, the sound materials used in the creation of this piece are those of countless transformations of compositional sketches.

Concert 25

June 7, 3:30-5:30 PM
Playhouse

Program

Bruce Hamilton

Attractors 8'47"

Denise Fillion, piano
Christopher Graham, vibraphone

Seth Shafer

Dark Star 6'

Ignatius Sokol

The Lost Word 12'01"

Michelle Stockman, flute

José Jesus Broseta Monzo

Sonorous Impressions 3'34"

Kuei-Fan Lin

Invisible Jungle 9'

INTERMISSION

Mirjana Nardelli

e-cor 3.1 10'49"

Marcin A. Steczkowski

MMIIXX 4'59"

Liz Helman

Cloudwalker 16'46"

Maurizio Gabrieli

Ballade Elastique 9'36"

Program Notes

Bruce Hamilton, *Attractors*

Attractors is a meditative journey through a series of near-unison arpeggiated gestures. Processed and sustained resonances of these gestures in the recording, rendered in slightly different tunings, expand the harmony and timbre of the ensemble. As this central idea spins out (over a quiet pulse), different harmonic regions and moods are discovered, creating intensity curves within the basic framework.

Seth Shafer, *Dark Star*

A dark star is a theoretic star-type from the early universe composed of dark-matter particles. These stars would be invisible to the naked eye due to the incredible gravitational forces that prevent light from leaving the star's surface. Somewhat similar in nature to a black hole, these silent, shadowy bodies lurk alone in the great void.

Ignatius Sokol, *The Lost Word*

Aleister Crowley (1875–1947) appears to have discovered the Lost Word shortly after getting his III degree in Mexico (*Confessions* Ch. 72 & 85), at exactly the same time as he changed Abracadabra to Abrahadabra (Sutin, *Do What Thou Wilt*, p.85). So - 1900, 4 years before writing the *Book of the Law*, Crowley wrote of the discovery: "As I lay one night sleepless, in meditation, bitter and eager, upon this mystery I was suddenly stabbed to the soul by a suggestion so simple, yet so stupendous, that I was struck into shuddering silence for I know not how long before I could bring myself to switch on the electric light and snatch my notebook. At the first trial the solution sprang like sunlight in my spirit. I remained all that night in an ecstasy of awe and adoration. I had discovered the Lost Word!" (*Confessions*, Ch. 85).

José Jesus Broseta Monzo, *Sonorous Impressions*

Sonorous Impressions is a piece of *musique concrète* based on the idea of giving homage to an electronic object which we are unaware in everyday life but that, since the advent of computers, has accompanied our lives, the printer, and in particular that one that has accompanied and service the composer of this work from childhood to college, a printer that has continued ever faithful, fighting obsolescence which is presupposed, after many years without stop printing.

Kuei-Fan Lin, *Invisible Jungle*

The image of jungle in my mind is varied, impenetrable, and full of unpredictable phenomena. The inspiration of this piece is derived from the imagination of jungle from the composer. *Invisible Jungle*, for electroacoustic music, explores a variety of soundscapes in the jungle. Percussion sounds, which are full of diverse timbres and gestures, form the sound sources in this piece. The characters of these variable percussion sounds make the audiences imagine the diverse secrets in the "invisible" jungle.

Mirjana Nardelli *e-cor 3.1*

During each performance the group will compose a piece starting from zero, taking advantage both of the freedom and the power given by the electroacoustic mean. The goal is to create an acoustic space in which the listener can sink into, free to explore an alternate reality for the duration of the piece.

Marcin A. Steczkowski *MMIIXX*

It may be the rustle of leaves under your feet or the swirl of birds in your garden. The smile on the face of the girl or the dazzle of that sunny day. Or the crisp of the morning dew or the energy of the fighting bugs. Or just the very intention to do whatever it is you think you're supposed to do to make others feel the energy you have always been looking for and have just discovered.

Liz Helman *Cloudwalker*

This sound piece is an imaginary walk around an imaginary city, inspired by Italo calvino's *Invisible Cities*. The artist envisaged that the walk would be conducted with eyes closed to explore the psychological and emotional attachment to place and dwelling; fragmenting and layering sound to consider the experience of dislocation, memory and displacement.

Maurizio Gabrieli *Ballade Elastique*

Ballade élastique uses materials captured by some performance of the Piano *Ballad n.1 in g minor*, Op.23 by F. Chopin (dedicated to Monsieur le Baron de Stockhausen). The sound fragments, stretched and nebulized using algorithms of pitch-shifting, time stretching and granular synthesis are often explored and reinterpreted. The relationship with the Chopin's work is not limited to structural elaborations of the original materials but it's also on the overall form with its segmentation and its formal organization.

Concert 26

June 7, 8:00-10:00 PM

Playhouse

Program

Keith Kirchoff

White Canvas 10'
Keith Kirchoff, piano

James Dashow

Soundings in Pure Duration n. 6 14'17"

Kirsten Volness

Nocturne 12'
Mary Prescott, piano

Stephen David Beck

inChuck 10'
Laptop Orchestra of Louisiana
(the LOLs)

INTERMISSION

David Taddie

A Rift in Time 9'30"
Andrea Schultz, violin
Michael Finkel, cello

Mark Phillips

Viola Power 6'40"
Benjamin Wu, viola

Miguel Chuaqui

Arioso 8'
Lisa Chaufy, alto recorder

Douglas Geers

Stolen Blues 5'

Russell Pinkston

TaleSpin 8'45"
Keith Kirchoff, piano

Program Notes

Keith Kirchoff, *White Canvas*

White Canvas was intended to open my Electro-Acoustic Piano recitals by inviting the listener into a more intentional state of listening through barely perceptible quiet chords. With the work, I sought to explore a method counter to all of my traditional compositional habits. Thus, the piece is nontraditionally notated guided improvisation with little virtuosity.

James Dashow, *Soundings in Pure Duration n. 6*

This 6th (actually 7th) in my series of *Soundings in Pure Duration* is all about timbre, time and space. Timbral developments are closely synchronized with the movement of sonic events, structured as variously paced dynamic phrases, in space. Sequences of events are realized in a sort of spatial counterpoint where multiple trajectories of sounds are played simultaneously. The spatial choreography of the several timbral lines attempts to place the listener inside the counterpoint as it swirls around the hall. Composing with space generates a uniquely expressive kind of musical experience that can fully involve the listener in the musical work in genuinely new ways.

Kirsten Volness, *Nocturne*

Nocturne is a setting of a 1905 poem by Madison Cawein of the same name. It takes the form of a fantasy, exploring various meanings of "night music"—at times evoking vibrant nightlife, at others the oscillation of long, slow breathing, coming in and out of consciousness and dreaming. Some aspects of the piece like prominent glissandi, percussive elements, and exploring the resonance of the instrument were inspired by conversations with my young piano students. Many of the sound sources in the electronic part were recorded sitting at the Baldwin Acrosonic that my parents bought from a bar in 1969. I also use various objects that happened to be lying nearby like the game Bananagrams® (made in Rhode Island). Special thanks to Josh Lantzy for letting me sample his homemade glass marimba.

Stephen David Beck, *InChuck*

InChuck is an homage to (and recomposition of) the great minimalist work *In C* by Terry Riley. But instead of performing small micro-gestures over a persistent pulse, performers in *InChuck* launch small scripts that generate musical gestures across multiple laptops. Performers must listen to one another, launching new phrases according to the current context, and building a crescendo of sound and density over the course of the work. The title *InChuck* comes from the computer sound language used for this piece, Chuck.

David Taddie, *A Rift in Time*

The title refers to the fact that the performers are allowed to drift apart from the electronics in several places during the course of the piece. It is also a play on words in that a “riff” in the prevailing tempo is used to bring the performers back into sync with the electronics. As I was completing the piece, the tragic events of September 11th took place - an event which a New York Times editorial described as “one of those moments in which history splits, and we define the world as ‘before’ and ‘after.’”

Mark Phillips, *Viola Power*

Viola Power is composed for solo viola and interactive media. The accompaniment consists of three main components: 1) many layers of granular synthesis of the opening few measures of the violin solo; 2) nearly continuous doublings, distortions, and filtering of the solo line that mimic those used by many rock guitarists; 3) percussive outbursts and bass tones created from processing noise-based samples (tapping on the instrument, bow scratching, etc.).

Miguel Chuaqui, *Arioso*

Arioso is a style of singing between the recitative and aria that arose in the 16th century. The form is usually free, and it tends to include frequent tempo changes. The piece is inspired by a print from a picture of a captive unicorn from *The Hunt of the Unicorn*, a tapestry from the early 16th century. The soloist represents the unicorn, and its captivity is represented by the harmonies that surround it, especially in the recurring slow sections of the piece. These alternate with more lyrical yearning types of gestures and with fast music in which the unicorn attempts to escape from the harmonies, sometimes more successfully than others. At the end the only possible release is a disembodied sort of dream-like escape. The work uses live electronics created by a Max patch that receives the audio from the soloist and tracks the pitches played by the soloist. It transposes these pitches to create successions of harmonies and other transformations of the soloist's musical material. These transformations are intended to blur the distinction between harmony and timbre, further emphasizing the

imprisonment in which the recorder finds itself.

Douglas Geers, *Stolen Blues*

The tension between authenticity and illegitimacy has stood as a shadow by much of music of the last century, especially in popular styles. Are today's musicians standing on the shoulders of giants, or merely on wigs, tight leather, and platform shoes? Who has the right to copy, and what is fair to use? We are extremely fortunate that the legal profession and music industry have cooperated so well with artists to avoid any confusion or unfair practices related to these issues.

Russell Pinkston, *TaleSpin*

TaleSpin is a short musical fantasy, written in a quasi-romantic style. It has something of a program, too, whose subject may be evident from some of the section titles: Telltale, Hot Topic, Blissful Ignorance, Morning After Songs, Still Spinning, and Picking up the Pieces. It can be performed either with a conventional piano (plus pre-recorded electronic sounds), or with Yamaha Disklavier and computer. Many of the electronic sounds are processed sounds recorded inside the piano, included stopped and bowed notes, plucked and struck notes, prepared notes, etc. In the outer fast sections, it is similar to a piano 4 hands piece, with the computer responsible for the middle two “hands.” The computer part is relatively simple and accompanimental, however, while that played by the performer – the outer two hands - is soloistic and quite virtuosic.

Concert 27

June 8, 12-1 PM
Underground Theater

Nomades: an international cycle of audio-visual and electroacoustic works.
Claudia Robles, Curator

Program

Hiromi Ishii <i>Refraction</i>	7'04"
Johannes Sistermanns (music) Helga Griffiths (video) <i>Brainscape</i>	15'
Ellen Fellmann <i>Desert</i>	10'
Paulo Ferreira-Lopes <i>naT 2</i>	12'
Claudia Robles Angel <i>Zhong</i>	6'

Program Notes

Hiromi Ishii, *Refraction*

Refraction is a creation of various forms and movements of light and shadow. The source image is a photo of fishes. It was deformed and its blue tone and silver light were extracted. The basic sound of music is an extracted harmonic movement of shakuhachi single tone. Reducing, extracting and refining are typical ways of creation seen in Japanese traditional art. Music and visual were composed in parallel by the author.

<http://vimeo.com/31997509>

Johannes Sistermanns/Helga Griffiths, *Brainscape*

Brainscape is conceived as an animated journey over the landscape of the artist's brain. The video is a dreamlike, unreal flight simulation over the surface and into the deep canyons of the brain which has been given a glacial, icy texture. The brain is not only a thinking organ; it is also a repository of information: pictures, sounds and smells as well as personal and maybe even collective memories.

http://www.helgagriffiths.de/projects/2011_brainscape.html

Ellen Fellmann, *Desert*

This work is inspired by an experience in the Sahara. Moved sand and sound-movements of viola and violoncello build the material. The irritation of the perception is the central question of this work. The form is structured wavy. The interactions between space/ image-movements and space/ sound-movements occur through the combination of linear and cyclic movements.

<http://vimeo.com/53783089>

Paulo Ferreira-Lopes, *naT 2*

This work consist in a dramatic structure based on images and sound collages. At the center of this structure, the character of Ines de Castro emerges from a very distanced time, attempting to develop a global narrative an intrinsically timeless idea about the mystery of the birth, love and death.

<http://ima.zkm.de/~pfl/works/nat/nat1wien.mov>

Claudia Robles Angel, *Zhong*

Zhong is a search towards the *center*, discovering a universe of constant and eternal modification, a world driven by the dynamic created through opposite fighting forces. The expression and symbol of this eternal transformation is fire, from which the multiplicity of the world is formed.

http://icemserv.folkwang-hochschule.de/~robles/downloads/zhong_Vstereo.mov

Concert 28

June 8, 1:30-2:30 PM and
10:30-11:30 PM

Experimental Theater

Program

Ron Parks

Click... 8'32"

Javier Garavaglia

Meditations (tiny gongs) 11'36"

Hugh Lynch

Mirror in February 5'30"

John Nichols III

Gates 8'46"

Mark Zaki

canzona quello non é là 8'45"

Karin Senff

Ascension 8'49"

Program Notes

Ron Parks, *Click...*

Click... is an exploration of the perceptual borders between pulse, timbre, rhythm, and motion. It was realized at the Winthrop University Computer Music Studios.

Javier Garavaglia, *Meditations (tiny gongs)*

Meditations (tiny gongs) is an acousmatic piece based on the recording of several sounds from a small gong. The sounds were recorded in 2003 with very low quality equipment, so that the first treatment of sound was the usage of rather extreme noise reduction techniques, in order to make the sounds viable for production usage. The repetitive and quiet ambience created by these sounds and their different combinations and transformations, resembles and relates to an atmosphere of reflection and concentration, thus the title of the composition. Among the DSP functions used

hereby were: time-stretching, pitch-shift, comb filters, delays, reverberation. The mix of the original stereo version was produced using ProTools 10 and Waves V8.0. The octophonic version was mixed using Steinberg's Nuendo.

Hugh Lynch, *Mirror in February*

Mirror in February is a composition inspired by the Thomas Kinsella poem of the same name. The piece is an attempt to communicate my interpretation of this poem through sound. The poem deals with themes such as mortality, realisation, despair, reflection and hope. The piece follows a linear narrative throughout and has a specific focus on how sound space evolves and develops over time. The intent of the work is to explore how aspects of space can be used to communicate sonic ideas and concepts. Many spatial techniques formulated by composers and/or researchers are used in the work. As well as implementing these techniques, a spectral spatialization technique formulated from sound perception experiments is also used throughout.

John Nichols III, *Gates*

The composition opens with a complimentary relationship between periodic timbres and non-periodic timbres; the sustained sonorities are "engraved" with a variety of successive fleeting noises. The idea to overlay, or "etch" sustained sonorities with a variety of successive ephemeral noises was partly inspired by Luigi Russolo's use of the term "sound" to describe an audio signal with periodicity and "noise" as the lack thereof. Although some of the "noises" in this composition may not be entirely in accordance with his definition, the contrast between the two ideas is apparent. In addition to this relationship, the composition generally balances active and static components between the first and second half. The composer is grateful for the many performers who participated in recording sessions.

Mark Zaki, *canzona quello non é là*

canzona quello non é là (the song is not there) is a fixed media piece that derives all of its sounds from a single human voice. Dancing across the boundary between transformed sound and corporeal utterance, gestures that are amplified through manipulation are slowly reduced to reveal their unadorned sources. Sounds that are understood initially as purely sonic events, can gain reference and meaning when eventually seen through the lens of recognizable human expression. Vocal inflections become the focal point of activity, which are heightened in the absence of any text. Initial processing and construction of *canzona quello non é là* was done primarily in Csound, and realized in my own studio in New Jersey. Final work was completed in the fall of 2012 at the University of Sheffield Sound Studios in the United Kingdom.

Karin Senff, *Ascension*

Inspired by the fields of soundscape ecology and bioacoustics, Karin incorporates spatial audio practices and experimental microphone techniques and to create immersive multichannel electroacoustic compositions. A core member of Sydney media-arts collective Triangulate, who have recently performed together as part of the New Music Network concert series, her work has also featured in the 2013 NYC Electroacoustic Music Festival and the 12th annual Deep Wireless Festival of Radio & Transmission Art in Toronto presented by New Adventures in Sound Art. Karin graduated from the University of Technology, Sydney with a Bachelor of Sound and Music Design in 2013.

Concert 29

June 8, 1:30-2:30 PM and

10:30-11:30 PM

Underground Theater**Program****Jon Forshee**

Playing Possum

9'54"

Ethan Hayden

Bats with Baby Faces in the Violet Light

7'12"

Jing Wang

Wiretap

4'16"

Huw McGregor

Llan Pass

12'24"

Roberto Zanata

Spectrum

2'15"

Chester Udell

Nearby Far

8'35"

Aaron May

Study in Rubber and Air

14'02"

Program Notes**Ethan Hayden, *Bats with Baby Faces in the Violet Light***

Bats with Baby Faces in the Violet Light was created using the sounds of various objects the composer found around his home. The sounds are arranged into various gestural contexts, often with very little signal processing. The primary aesthetic aim of the piece is to exploit the unplanned and frequently unpredictable pitched sounds which often burst forth from, or which are components of, noisier, percussive gestures.

Jing Wang, *Wiretap*

Wiretap is a collaborative project conceived and produced by multidisciplinary artist Harvey Goldman (animation) and Jing Wang (music). *Wiretap* symbolizes and illuminates upon an abstracted interpretation of an electronic surveillance. The reverberation of image and sound create a diametric sense of both order and chaos. The struggle and tension between these vacillating degrees of complexity and the viewers' ability to assimilate them are at the essence of the work. The work is inspired by the writings of novelist William Gibson and Phillip K. Dick. The primary sound source in *Wiretap* includes the sound from the nature and that from the musical instruments. The nature sound is intentionally treated as special musical instruments and endowed with distinctive timbral, rhythmic, and textural characteristics. The two sound worlds diverging and converging over the piece explores the dialectical relationship between the acoustic and electronic, tradition and modernism, and Eastern and Western synthesis.

Huw McGregor, *Llan Pass*

Llan Pass is both a descriptive explanation of the processes involved, as well as a point of geographical reference. The work is a conscious reflection of the mountain trails of Snowdonia. Leading from the lower hills and waters of Llanberis, and over the pass. Should one have the joy of meeting the sun, with the morning dew, enveloping the mountains in an array of light. The elements meet their climax, radiated by warmth, and there is a lift to one's well being. The outward spectacle also gives way to inward reflection, as we begin to shed the strain of unnatural belonging, we focus on the greater picture and are consumed by the ideal of a sense of place. In this case, the moment of our situation is our inspiring, and it consumes us in our gaze before we are released to continue on our path changed, inspired and reinvigorated.

Roberto Zanata, *Spectrum* (2013)

One of the main premises of contemporary "sound studies" is the possibility to distinguish music from sound: while music is defined as an assembly of chosen, culturally codified and formed sounds, intended to achieve a certain objective, the sound is not necessarily a part of music. A sound can be dismissed or rejected, as something external, which doesn't belong to music. In this respect the sound is always ambivalent, necessary for the constitution of music, on one side, and the possible danger for this very constitution, on the other. The composition was realized entirely with the soft synth open source Supercollider. The idea is that a micro-composition would let a macro-level, gestural properties emerge at larger time scales.

Chester Udell *Nearby Far*

Filmed on the dunes of Oregon, *Nearby Far* explores memory, the passage of time, interplay of space, and the nuance of gesture in this unique environment. Processing the continuous film into stop-frame images brings the viewer from the realm of "gesture" to that of "posture"; to freeze expended energy in time while preserving the illusion of movement. The choreography seems to evoke two simultaneous and diametrically opposed sensations: a celebration of finding one another and moving together versus a lament and sense of urgency that time together is short. The relationships between the two characters are developed through space and proximity, foreground and background, stability and instability. The sand is also an important point of development; sometimes dancing on, using, playing with, becoming part of, struggling against, growing over, and being consumed by it.

Aaron May, *Study in Rubber and Air*

Study in Rubber and Air takes its material from source recordings of party balloons. I found that the balloons and their sounds were particularly evocative. From the tension and excitement evoked as one anticipates a blown-up balloon's inevitable bursting, to the feeling of calm nostalgia as one recalls celebrations past, these evocations play an important role in the narrative of the piece. Although continuous, the piece can be split into two sections. The first explores the sonic qualities of the source. It is based upon the inherent gestural content of the balloon recordings with sounds often appearing in their raw form. In the second section, we are brought slowly towards an ever-expanding balloon. Instead of bursting the balloon continues to fill with air, engulfing the space until we are finally pulled inside. From here we are enveloped in calmness, and witness the surrounding sound world in a new light.

Concert 30

June 8, 3:30-5:30 PM

Playhouse

Program

Ying-Jung Chen

Fluctuation

6'47"

Jeremy Van Buskirk

The Noise he Used to Paint

3'

Ting Yun Wang

Scenery

6'30"

Manoli Moriaty

Dancing on the Fence

10'29"

Jerod Sommerfeldt

A Wondrous Number

5'35"

Dimitris Savva

Stous Theous

4'50"

Ylva Lund Bergner

Myosotis

4'51"

INTERMISSION

Paul Botelho and Jon Appleton

N'air sur le lit

7'35"

Paul Botelho, voice

Jon Appleton, piano

Luigi Morleo

ReComposed 2.3

4'48"

Scott Barton

Figure-Ground

2'39"

Monique Jean

T.A.G.

25'

Chang Cheng Ya

Baby

3'21"

Taylor Brook

Coil

5'56"

Program Notes

Ying-Jung Chen, *Fluctuation*

The work is completed in January 2013. Materials are drawn from western percussion instruments, and those samples are transformed into timbre with oriental percussion instrument tone quality. The main idea of the work is to create a fusion of sounds from different cultures. The structure is composited by multi-sections. Each of the different sections that use of similar material to link together and enhance unity the convergence. The work titled *Fluctuation*, which meant to represent the work composed of many small particles. Material is sculptured into a short and particles gesture. The main feature of the work: very dynamic sections contrast with quiet paragraphs running through the whole piece.

Jeremy Van Buskirk, *The Noise he Used to Paint*

The Noise He Used In Order To Paint is an acousmatic re-envisioning of John Cage's ...But what about the noise. . . for 3-10 percussionists. Performers choose two percussion instruments each and Cage asks for water, paper, and other sounds to be used as well. This sound world was my inspiration. I relied heavily on parameter randomization to honor the indeterminate nature of Cage's work. I also could not resist a tip of my cap to another of my favorite pieces. The title of my piece is derived from Cage's much longer full title - But what about the noise of crumpling paper which he used to do in order to paint the series of "Papiers froisses" or tearing up paper to make "Papiers déchirés?" Arp was stimulated by water (sea, lake, and flowing waters like rivers), forests.

Ting Yun Wang, *Scenery*

Sources are from the sound of life. It will become unacquainted at any moments. All have passed

Manoli Moriaty, *Dancing on the Fence*

Electronic Dance Music is a dominant and ever-changing genre, sharing equal amounts of brilliance and banality among the opinions of composers, musicologists, and listeners. *Dancing on the Fence* coalesces sounds, techniques, and ethical values commonly employed by EDM producers, and presents an interpretation attempt within an electroacoustic context. Some of dance music's most famous sounds (Amen break, Mentasm, Reece, etc.) constitute the raw material of this fixed-media composition, whilst production approaches such as multi-band processing/summing, rhythmic gating, and frequency limiting are utilised. Nods to particular clichés of various popular EDM styles are scattered throughout the piece – monotonous arpeggiated synthesisers, explosive bass, clicks and pops off erroneous editing, and crude panning, make for a listening experience that may alienate academic listeners, sincerely unintended.

Jerod Sommerfeldt, *A Wondrous Number*

The wondrous number algorithm has a simple set of rules: A number is chosen at random and "if it is odd, we triple it and add 1. If it is even, we take half of it." The process produces a series of numbers that increase and decrease until the number 1 is reached, thus ending the procedure. I produced strings of numbers from this idea to determine various musical parameters in this fixed-media work: Lengths (in seconds) of sections, formal layout, frequencies, amplitudes, and other intrinsic elements of signal processing were all derived from the wondrous number set to create a sound world that is both glitchy, biting, and intensely delicate.

Dimitris Savva, *Stous Theous*

'I was always enjoying squeezing balloons, pressing them with my fingers until they pop... It has not been up until now that I realized why...'

Ylva Lund Bergner, *Myosotis*

I have used old recordings in many pieces. In *Myosotis*, I used my own voice from when I was two years old, singing a famous Swedish children's song about a sheep. It was recorded on an old cassette tape I found in the attic. At the end of the piece my father and brother talk. They say:

Brother: What time is it?

Father: Twenty minutes past ten, in the evening.

Brother: At that time, Mouse-Olle doesn't catch children. Not in the evening. Only during the night.

Father: ...yes...

Myosotis is old English and Latin for Forget-me-not.

Paul Botelho & Jon Appleton, *N'air sur le lit*

N'air sur le lit is the second collaboration between Appleton and Botelho. In this piece Appleton composed

the vocal part and Botelho the piano part independently. They subsequently collaborated on the electro-acoustic part. The work is dedicated to Tatiana Komarova, Director of the Electronic Music Studio at the Ural Conservatory of Music in Ekaterineburg, Russia.

Luigi Morleo, *ReComposed*

ReComposed 2.3 by Luigi Morleo is a new composition created from an old Morleo's composition. The old Morleo's composition, of the title *10 Minuti per non solo ("un") suonatore d'istrumento*, have been performed and recorded in 2000 in Roma (Italy) from the Myth Quartet: trombone (Giancarlo Schiaffini), piano (Dinu Ghezzo), Percussion (Luigi Morleo), live electronics (Riccardo Santoboni). This recording has been *ReComposed* from Luigi Morleo have made a new version, a new sound, a new concept

Scott Barton, *Figure-Ground*

Figure <-> Ground interprets the idea of negative space in the context of rhythm and time. In one formulation, the subjects are percussive sound points and the negative spaces are the durations that connect those sound points. As the piece progresses, the elements that constitute a sound point are increasingly displaced in time, filling adjacent negative spaces. The original metric positions and rhythmic identities become more ambiguous as a result, inviting us to both find boundaries between a subject and its negative spaces and to superimpose remembered structure on an increasingly diffuse texture. The idea of negative space is also explored in rhythm by sonifying sound points and silencing intermediary durations, and then sonifying intermediary durations and silencing sound points. Negative space is further interpreted in the context of rhythmic stylistic conventions. The rhythmic configurations in the latter half of the piece are beat-based but also convey quickly-changing meters, syncopations, cross-rhythms and an avoidance of repetition on smaller time scales. This sort of rhythmic expression inhabits a space between subject-points defined by contemporary Western art music and popular music.

Monique Jean, T.A.G.

(Trottoir [Sidewalk], Asphalte [Asphalt], Goudron [Tar]) is a work inspired by crowds of demonstrators. And more particularly those energized shapes that become flood, drift and multitude. The mass drifts and undulates, subject to sudden bifurcations, breakthroughs, and tensions charged with colliding multitudinous, heterogeneous beings. The sounds, mainly synthesized, are simultaneously organic and urban in their subterranean movements, breakaways, accelerations, walls of resistance and dispersals. Premiered in October 2013, at Akousma X in Montreal. "In the second part of the program, Monique Jean presented what I consider to be the most important work in new sounds I heard during the festival. Drawing on real and synthesized sounds, she composes long aural poems. Extraordinary episodes remains in my head, extraordinary - understood here literally - with cracking, creaking and gentle bursts. One must stay attentive, remain engaged throughout her performance." (English translation of critique by Normand Babin.)

Chang Cheng Ya, Baby

The whole piece is made up by the recording of baby.

Taylor Brook, Coil

Coil is an electroacoustic composition that was creating using a program that improvises music in just intonation. The program was written by the composer and uses a sample library created from the composer's guitar. In this work, rhythm and structure was composed, but pitch is improvised according to probabilities.

Concert 31

June 8, 8:00-10:00 PM

Playhouse**Program****Carl Bettendorf**

Souvenir 9'
Miranda Cuckson, viola
Nina C. Young, live electronics

Linda Antas

Iridescence 6'50"

Matthew Sullivan

Armodafinil 7'20"
Haim Avitsur, trombone

Marie-Hélène Breault and Martin Bédard

Replica 14'40"

Ling-Hsuan Feng

No Ease 4'59"

David Mendoza

Ghosts of Fukushima 5'40"
David Mendoza, erhu

INTERMISSION**Timothy Polashek**

Echoes of Steel 6'
Brad Meyer, percussion

Oren Boneh

Eclipse 11'46"
Daniel D'Addio, trumpet

Miriam Montañana Barea

Fear the Piano 3'32"

Nicolai Worsaae*Du hast gesagt*

7'

Catherine Hancock, soprano

Se-Lien Chuang and Andreas Weixler*Momentum NYCEMF*

12'

Adrianna Mateo, violin

Se-Lien Chuang, bass recorder,
interactive visualsAndreas Weixler, multi-channel
audio processing

Program Notes

Carl Bettendorf, *Souvenir*

The first version of this work, for solo viola, was my contribution to a tribute concert honoring Tristan Murail on the occasion of his retirement from Columbia University, where I studied with him for seven years. I couldn't help but allude to the obvious reference that is implied by the title I originally chose, "Souvenir de Tristan" (you will know what I mean after hearing just the first two notes of the piece), and thus the entire pitch material of the work is based on that reference. Beyond my general preoccupation with "found objects" such as quotations and references, I was especially interested in the various degrees to which a "borrowed" musical material remains recognizable before it is completely absorbed in a new and "original" language. The addition of electronics in the new version of my piece helps to explore further notions of musical memory as suggested by the title.

Linda Antas, *Iridescence*

Iridescent (from Latin iris 'rainbow'). Displaying a spectrum of luminous colors that shimmer and change due to interference and scattering as the observer's viewing angle changes. Pearls, beetles, butterflies, cuttlefish and other cephalopods, hummingbirds, bornite, bismuth, soap bubbles, opals, DVDs and oil on wet pavement all exhibit iridescence caused by redirected light. Coloration caused by micro- or nano-structures is referred to as "structural color" and is a common cause of iridescence in the natural world. I was fascinated by the diverse manifestations of iridescence in nature and by the physics of iridescence, which links color and structure. I was also struck by the poetry of it: it is only by looking at something from different angles that we fully appreciate its beauty and complexity. Iridescence contains textures that shimmer, or that were created with processes that parallel the diverse directions, angles, and fluctuations that produce iridescence.

Matthew Sullivan, *Armodafinil*

"Armodafinil" (also known as Nuvigil) refers to the vigilance-promoting drug used to treat excessive daytime sleepiness associated with obstructive sleep apnea, narcolepsy, and shift work disorder. It is also used off-label to treat attention deficit hyperactivity disorder, chronic fatigue syndrome, and major depressive disorder. Withdrawal from the drug can cause a number of symptoms, including extreme fatigue, dizziness, consistent pain, feverish symptoms, and a lack of control over one's mental state. This piece is an attempt to articulate and portray the experience of this withdrawal.

Marie-Hélène Breault and Martin Bédard, *Replica*

Replica is a co-composition project between Marie-Hélène Breault (flutist and composer) and Martin Bédard (composer). The *Replica* project involves by existential opposition between continuity and transformation contained in the maxim "eadem mutata resurgo" or "I rise again changed but the same". The piece is realized using only flute, mostly from the instrumentalist's old records and new materials generated during a first instrumental writing. *Replica* in the dichotomous relationship between continuity and transformation is divided into four compositional methods: the contrast between the pure instrumental sound and its reconstructed sound, the design of new materials from old recordings, the gradual transformation of motivic cells and sonic objects based on repetition and the duplication of the instrumental field to the electroacoustic media. On the way to instrumental utopia, the project took the form of an acousmatic piece.

Ling-Hsuan Feng, *No Ease*

The sound source of this piece drawn from baby's voice, and then transformed into numerous different sonic timbres and pitches to depict many personalities in baby's mind, such as a neurotic woman, a sluggish man, or even in other species. It was a tragedy for a baby to develop multiple minds from its age.

David Mendoza, *Ghosts of Fukushima*

On March 11th 2011, the Tohoku earthquake and tsunami devastated eastern Japan killing 27 thousand people. It also disabled the Fukushima Dai-ichi nuclear power plant. The loss of power to the cooling system caused radiation leaks, which lead to the creation of a 12-mile evacuation zone. This zone is the inspiration of this work. A bizarre, dreamlike world described by Thai photographer, Athit Perawongmetha, one of the few who documented the destruction, said, "When I went into the zone, it's like uh, time stop. It's like a Hollywood movie. You wake up and then you walk into the middle of nowhere. Everything should be fine. Everything Ok, but no people. It's very scary." "Everything in that town is stopped." "Everything I saw is like a dream."

Timothy Polashek, *Echoes of Steel*

Percussionist Dr. Brad Meyer commissioned me to write this electro-acoustic music for drum set. The music draws upon marketing films produced in the United States during the first half of the 20th century by steel and automotive industries. The optimistic and confident spirit of these films, in addition to the musicality of the narrations, are fascinating and irresistible to me. It has been a real privilege to write for such a talented and virtuosic performer.

Oren Boneh, *Eclipse*

Eclipse, composed in 2013, is a piece for trumpet and fixed media electronics. Through the combination of processed recordings of trumpet sounds and live trumpet, the piece explores various techniques possible on the trumpet. In correspondence to the rest of my recent work involving experimentation with new and distinctive narratives, the piece employs a textural approach to building its shape. Moving from cloudy shapes with very few "points" to rougher sounds and eventually very pointillistic textures, the piece endures a gradual transformation created by exploring the taxonomy of extended trumpet techniques.

Miriam Montañana Barea, *Fear the Piano*

Fear the Piano is a two-track piece of *musique concrète* and the first electroacoustic composition of Miriam Montañana Barea. It is a work that is meant to represent fear, fear of the unknown, fear of a new understanding of composition and aesthetic. A growing fear that is faced from the comfort zone of the composer, the piano, using its sound to enter a new world of possibilities to discover, in this world of electroacoustic sounds.

Nicolai Worsaae *Du hast gesagt* (2010)

The piece is a short monodrama for voice and electronics based on an extract of the *Manifest der Kommunistischen Partei* by Carl Marx and Friedrich Engels. The idea is to use a given situation and its characteristics to create a type of music I would call "active music" that integrates movement and performance with sound. In this case the scene is a political meeting where a speaker or agitator stands in front of a crowd. I imagine this person could be nervous but still with a strong will to convince the crowd about his or her point of view. The performer alternates between the feeling of doubt and believe in his capabilities. It's the intention to explore the different emotional conditions this person experiences during the scene. These emotions also determine the musical characters without any connection to the expression of the text. Blocking the normal relation between words and musical expression enables me to focus on the performer and the psychological aspects of the situation. However, the text is still present by virtue of its strong message although it's only a tool that helps to reinforce the seriousness of the drama. Text: Die Bourgeoisie reißt durch die rasche Verbesserung aller Produktionsinstrumente, durch die

unendlich erleichterten Kommunikationen alle, auch die barbarischsten Nationen in die Zivilisation. Die wohlfeilen Preise ihrer Waren sind die schwere Artillerie, mit der sie alle chinesischen Mauern in den Grund schießt, mit der sie den hartnäckigsten Fremdenhaß der Barbaren zur Kapitulation zwingt. Sie zwingt alle Nationen, die Produktionsweise der Bourgeoisie sich anzueignen, wenn sie nicht zugrunde gehen wollen; sie zwingt sie, die sogenannte Zivilisation bei sich selbst einzuführen, d.h. Bourgeois zu werden. Mit einem Worte, sie schafft sich eine Welt nach ihrem eigenen Bilde.

Se-Lien Chuang and Andreas Weixler, Momentum NYCEMF

Fragments of memories (produced both by human beings and by computer) generate a synthesis of sounds and visuals. The sounds of live instruments serve as interface in an audiovisually interactive concert that merges a sophisticated instrumental sound and realtime computing in an amazing improvisation. While visual images and processes are being generated during the concert, a multi channel granular synthesis, spectral delays and virtuoso chances fit together minute tonal particles that make up the instrumental sounds into a constantly changing acoustic stream made up of different pitches, durations and positions in the electro-acoustic space. The musical and visual components interact and reciprocally influence each other in order to blend into a unique, synaesthetic, improvisational work of art.

Installations

Peter Beyls, *WindChime*

WindChime is a web-driven audio-visual mixed/augmented reality work gathering weather data from thousands of world locations. The whole earth is sampled as a source of dynamic data; changes in the intensity and the direction of wind are captured, analyzed and visualized on an animated world map. Besides the connection to realworld data, *WindChime* features a parallel particle universe. Particles exist as a mass of interacting entities whose behavior is influenced by wind data. *WindChime* interfaces a real-world natural system with an engineered, cultural system. Particles coalesce into temporary clusters producing sounds – in analogy with a wind chime.

Gary DiBenedetto, *Tools of Exploited Women*

In *Fifteen Words a Minute* the typewriter represents increased productivity of the underpaid "Gal Friday".

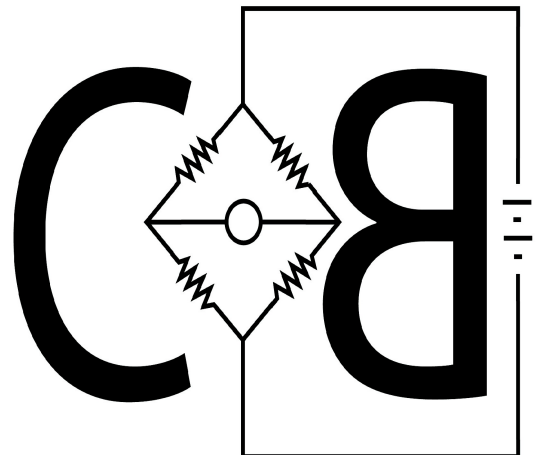
Fifteen Words a Minute

1. Put on headphones
2. Type on typewriter keys.

In *The Little Woman* a feminine leather black boot stands tall, adjacent to a foot-powered sewing machine. The mechanization of the textile industry, particularly with the addition of the foot pedal, radically increased production in garment industry sweatshops.

Little Woman

1. Put on headphones
2. Gently rock the foot pedal with your foot to activate sounds.



CIRCUIT BRIDGES

Circuit Bridges is a monthly electroacoustic concert series, held in New York City. Our mission is to connect with organizations from around the globe to promote innovative electroacoustic music and sound.

Circuit Bridges is dedicated to creating a community for creators of electroacoustic music to explore all that is currently being innovated, under the electroacoustic umbrella, such as sonic art, radio art, glitch, circuit bending, electronica, real-time improvisation, network performance, audiovisual composition, mash-up, and data sonification.

www.CircuitBridges.com

Composers

Monty Adkins is Professor of Experimental Electronic Music at the University of Huddersfield. His recent works are released on Audiobulb and Cronica. He is just published the first academic study of the composer Roberto Gerhard having made an extensive study of his electronic music. The text is published by Ashgate Ltd.

Iddo Aharony is an Israeli-born composer and sound-artist, whose diverse body of work includes pieces for a variety of ensembles and solo instruments, along with compositions for contemporary dance, opera and various theater and multimedia projects. His stage work, *Oedipus: Opera-Theatre*, was premiered in summer 2011 at the Israel Festival of Culture in Jerusalem. Aharony's acoustic and electronic music has been performed by many ensembles and musicians in the United States, France, Britain and Israel, and presented at festivals such as SEAMUS and the NYCEMF. Other notable recent projects: *Ayin Shel Ayin* for chamber ensemble and electronic media premiered by new music ensemble eighth blackbird; *falling out of time* for cello and live electronics performed by ensemble *dal niente*; and *memory boxes 1-8* composed for Pacifica Quartet. A native of Tel Aviv, Israel (born 1978), he is currently pursuing a Ph.D. degree in Music Composition at the University of Chicago.

Marc Ainger is a sound artist who works in the area of computer and electronic music, often in combination with other media such as film, dance, and theater. His works have been performed throughout the world, including at the American Film Institute, the KlangArts festival, Gageego New Music Ensemble, Guangdong Modern Dance, the Royal Danish Ballet, Streb, the New Circus, and *Late Night* with David Letterman. As a sound designer he has worked with IRCAM, the Los Angeles Philharmonic, the Olympic Arts Festival, and Waveframe, among others.

Clay Allen is a composer and pianist currently residing in Denton, TX. Originally from Ruidoso, NM, Clay received a Bachelor of Music in composition and piano from West Texas A&M University and is currently pursuing a Master's at the University of North Texas in Denton.

Dr. **Linda Antas** is a composer, arts technologist, flutist, and educator. Her compositions have been broadcast around the world and are published on the the TauKay, Centaur, EMS, Ablaze, and Media Café labels. A Fulbright Fellowship recipient, Antas has also been recognized by the Musica Nova International Electro-acoustic Music Competition, the International Music Contest Città di Udine (Taukay Edizioni Musicali), and has received commissions from the International Computer Music Association, and various internationally-renowned performers. She regularly collaborates with

visual and sound artists and scientists for artistic and educational projects. Her current research involves audiovisual works, real-time interactive signal processing, and physical computing. She serves on the faculty of Montana State University, teaching music technology, interdisciplinary multimedia courses, and composition, and is currently Vice President for Membership of SEAMUS. In addition to (and sometimes in combination with) musical activities, she spends time in the wilderness and practices Buddhism.

Jon Appleton is a composer and author born in Hollywood, California in 1939. His works include instrumental, choral and electro-acoustic music. Appleton is best known for latter, much of it composed for the Synclavier, a digital performance instrument he helped develop. Appleton has been awarded Guggenheim, Fulbright, National Endowment for the Arts and American-Scandinavian Foundation fellowships. He has taught at Dartmouth College, Stanford University, Keio University (Japan), University of California, Santa Cruz, Loyola University (New Orleans) and each year at the Moscow Conservatory of Music.
<http://appletonjon.com>.

Ricardo Arias is an experimental musician, composer, improviser, sound artist, curator, teacher and researcher based in Bogotá. For many years he has been active as an improvising musician performing with unconventional instruments of his own design, both acoustic and Electronic. He has collaborated with a large pool of musicians from around the world, including Mazen Kerbaj, Jane Rigler, Chris Mann, Andrew Drury, David Watson, Sean Meehan, Tatsuya Nakatani, Michel Doneda, Joan LaBarbara, Wade Matthews, Nate Wooley, Pauline Oliveros, Hans Tammen, Alex Waterman, Miguel Frascóni, Peter Evans, Dror Failer, and Jim Denley, among many others. He has curated exhibitions of Colombian sound art at Diapason Gallery in New York City and in Bogotá at Teatro Odeón and Universidad de Los Andes. His writings have been published by Experimental Musical Instruments and Leonardo Music Journal. He is Associate Professor in the Art Department at Universidad de los Andes in Bogotá, Colombia.

Andrew Babcock is a Ph.D. composition student at the University of Florida in Gainesville, Florida. Prior to earning his Masters in composition at the University at Buffalo, Andrew worked in New York City as a composer, sound designer, and recording engineer for television and film. He was awarded first prize in the 2011 Sound in Space competition co-sponsored by Harvard University, Northeastern University, and the Goethe-Institut and received a special mention in the Metamorphoses 2012 composition competition in Belgium. Andrew's works have been featured internationally at festivals such as Sonorities, ICMC, NYCEMF, L'Espace du Son, and SEAMUS.

Yoomee Baek (b.1987) is an emerging composer based in New York City. She has received her Bachelor's degree in Music from the College-Conservatory of Music, University of Cincinnati, and her Master's degree in Music Composition from New York University Steinhardt. Having studied with Youngmi Ha and Julia Wolfe, she has been actively producing musical outputs, many of which have been premiered by renowned ensembles. Baek's musical palette has been widely expanded to meet the demands of the rich and varied music scene – her works vary in size (from piano solo to chamber orchestra) and genre (from New Music to Electronic Dance Music). However, across her extensive spectrum of musical creation, she expresses her own distinctive and unique melodies, conceiving expressions and messages that go beyond instrumentations and genres. She is currently working on several big collaborative projects, which include her experimental band activities such as Cio-Cio San and Butterflies.

Gry Bagoien born in Denmark 1975. In the beginning of the 90 she founded the sound art group Aeter (Ether) with the sound artist Jacob Kirkegaard. They made the LP *Luftantennen*. In 1996 Gry met the legendary drummer FM Einheit (Einstürzende Neubauten) touring Europe and USA. They released two albums *Touch of E* and *Public Recordings*. Featuring artists such as Funkstörung, Pan-sonic and Casper Brötzman. In 2001 Gry started a master study at the academy of Media Arts Cologne and graduated in 2007 she moved to Berlin started her own label Present Records. Released her solo Ep *Anima*. She is now releasing her next album. *Spring 2014*, on the New Yorker label Scissor and Thread.

Born outside of Philadelphia, PA, **Christopher Bailey** turned to music composition in his late 'teens, and to electroacoustic composition during his studies at the Eastman School of Music, and later at Columbia University. He is currently based in Boston. His music explores a variety of threads, including microtonality, acousmatic and concrete sounds, serialist junk sculpture, music in flat forms and its consequences, and constrained improvisation. For more information, mp3's, software, and fun, informative and interactive paraphernalia, see <http://music.columbia.edu/~chris>.

Christian Banasik (*1963) studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann Academy of Music in Düsseldorf and with Hans Zender at the University of Music and Performing Arts 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 audio visual design at the University for Applied Sciences and the artistic director of the Computer Music Studio of the Clara Schumann Music School in Düsseldorf, Germany. Beside live electronics and computer music,

he has produced works for tape, radio plays and film soundtracks.

Miriam Montañana Barea was born in Llíria (Spain) in 1992. Student at the Conservatory of Music "Joaquín Rodrigo" of Valencia since 2010 in the Bachelor of Piano and Bachelor of Composition. As a pianist she has been student of Professors Miguel Ángel Herranz, Carlos Apellániz, Carles Marín or Belén Sánchez among others. And she has performed at venues such as Auditorio Nacional de España or Palau de la Música de Valencia. She has also received advises from Jesús María Gómez and continues her further professional training with Rafael Salinas. In its compositional aspect, she has been taught by Professors Francisco Zacarés, César Cano or Gregorio Jiménez. And she has received advice from composers like Francisco Coll, Theodoros Lotis or Jorge Villavicencio. In her approach to music, she always emphasizes its interest in combining performance and composition in different forms that the ones conceived today.

Clarence Barlow was born in 1945 into Calcutta's English-speaking minority. In 1951-65 he studied piano and music theory, writing his first compositions in 1957. In 1962-65 he studied science in Calcutta. In 1966-68 he was active as pianist, conductor, and music theory teacher. In 1968-73 he studied composition and electronic music in Cologne, first using a computer for composition in 1971. In 1982-1994 he taught computer music at the Darmstadt Summer Courses, and in 1984-2005 computer music lecturer at Cologne Music University. In 1990-94 he was artistic director of the Institute of Sonology, The Hague. In 1994-2006 he was professor of composition and sonology, The Hague. Since 2006 he is Corwin professor and head of the Composition Program at the Music Department, University of California, Santa Barbara.

Shaun Barlow is a sonic explorer who splits his time between New York City and his native Sydney, Australia. He plays the flute, the laptop and beatboxes with New York musicians Lisa Dowling, Christian Coleman, Molly Joyce, Colin Stokes and Jane Sheldon. He has recently performed at the Firehouse Space, Spectrum and the Juilliard School.

Scott Barton is an Assistant Professor of Music at Worcester Polytechnic Institute who composes, performs, and produces (electro)(acoustic) music. His interests include: rhythmic complexity in beat-based contexts, machine rhythms, auditory and temporal perception, musical robotic instrument design, human-robot interaction in composition and performance, and audio production. His dissertation explores the cognitive and contextual inputs to musical discontinuity perception. He co-founded Expressive Machines Musical Instruments (EMMI, expressivemachines.com), a collective that designs and builds robotic musical instruments. He studied music and philosophy at Colgate

University, received his Master of Music in Composition from the Brooklyn College Conservatory of Music, and completed his Ph.D. in the composition and computer technologies program at the University of Virginia. His music has been performed throughout the United States and Europe and has been featured at SMC; ICMC; CMMR; NIME; 12 Nights of Electroacoustic music series; the Sound, Sight and Play Conference; and the Leeds IFIMPac. www.scottbarton.info.

Stephen David Beck is the director of the LSU School of Music, Associate Dean of the College of Music & Dramatic Arts, and the Haymon Professor of Composition and Computer Music. He holds a joint appointment at the Center for Computation & Technology, where he previously served as the Area Head for the Cultural Computing focus area and Director of the AVATAR Initiative in Digital Media. He was also Interim Director of the center from 2008-2010.

Following a course of five years with the composer Yves Daoust and André Fecteau, **Martin Bédard** graduated with the high distinction from the Conservatory of Music of Montreal in electroacoustic composition. He recently completed a Ph.D. in electroacoustic composition at the University of Montreal. His works have been presented in more than 50 national and international events and festivals. He is the winner or finalist of eleven international competitions. Including an "Award of distinctions" at the 2010 Ars Electronica competition and first prize for his play "Champs de fouilles (Excavations)". Besides his activities as a composer, he teaches aural perception, composition and analysis of electroacoustic music at the Music Conservatory of Montreal and electroacoustic composition at the University of Montreal as a lecturer.

Angelo Bello is a composer and sound artist of 25 years primarily focused on algorithmic composition and electroacoustic music. Studied at Les Ateliers UPIC (now CIX, Centre Iannis Xenakis), with Gerard Pape and Curtis Roads and with composer Horacio Vaggione at Université Paris VIII. Often engaged in techniques of Musique Concrète, collage or multi-format organized sound. Professionally employed at the United Nations in New York as a broadcast systems engineer and information analyst. Formal training in digital signal processing, electromagnetics and information theory. Personal web site: <https://sites.google.com/site/abello110/home>.

Ylva Lund Bergner was born 1981 in Sweden and began to study composition 2001 on Gotland School of Music Composition. She has been studying composition 2003-2006 at the Royal College of Music in Stockholm. 2005/06 she took lessons with Fabio Cifariello Ciardi at Conservatorio di Musica in Perugia, Italy. She has been living in Copenhagen studying both the Master education and Soloist class at the Royal Danish Academy of Music. During 2010-11 she did an exchange at Conservatoire

National Supérieur de Musique et Danse de Lyon (France). In April 2012, she had her exam concert in Copenhagen. She has cooperated with many renowned ensembles and has been played in Europe, USA and Australia. She was the chairwoman of the organisation UNM (Young Nordic Music), 2006-2010, and festival director for their festival "I SPEAK MUSIC" in Gothenburg 2009. Recently she got a 3-year-scholarship from the Danish Art Council. www.ylvalundbergner.com

Andreas Bergsland is a researcher and composer in the field of electroacoustic and interactive electronic music. He has been involved in composition for exhibitions, installations, large scale multi-media events, in addition to doing live-electronics performances and working with computer instrument design for motion capture tracking systems (MotionComposer).

Marie Helene Bernard's compositions are for electroacoustic music and acoustic instruments ; her music has been played in Europe, USA, Canada, Chile, China, South Korea, Taiwan and Japan See <http://www.cdmc.asso.fr/en/ressources/compositeurs/biographies/bernard-marie-helene-1953>. Last pieces: *Les ailes du phenix*, for mouthorgan (sheng) and live-electronic (2009), commissioned from INA GRM ; creation by Wu Wei. *Une seconde est un monde*, project multimedia including painting, poetry, electronic sounds, voices and instruments (2009), for the Festival Extension. *Sul pontile*, for string quartet and live electronic (2010). *À cordes croisées*, for harpsichord and lute shamisen (2012). She is a prize-winning of *La Villa Médicis hors les murs* (French Foreign Minister-AFAA) for 2003 (stay in China in 2003-2004) and 2013 (stay in South Korea). She's also a sound artist (sound travel-notebooks and sound environments for exhibitions) and creates experimental radio documentaries.

Kari Besharse is a composer of acoustic and electroacoustic music, a guitarist, an educator, a sci-fi nut, and an outdoors enthusiast. Her works, which incorporate sounds from acoustic instruments, found objects, the natural world, and synthesis, are often generated from a group of sonic objects or material archetypes that undergo processes of rupture, degradation, alternation, expansion, and distortion. Currently a lecturer at Southeastern Louisiana University, Dr. Besharse has also taught music theory, music history, and electronic music courses at Illinois Wesleyan and University of Illinois at Urbana-Champaign. Kari's education includes undergraduate studies at the University of Missouri at Kansas City (B.M. '98), and graduate work at the University of Texas at Austin (M.M. '02) and University of Illinois at Urbana-Champaign (D.M.A. '09). Recent projects include *Rails*, a large chamber ensemble work written for Alarm Will Sound and *Embers*, a work for saxophone and piano commissioned by Richard Schwartz.

Charles Bestor received his musical training under Paul

Hindemith, Vincent Persichetti and Peter Mennin.. He also studied privately with the electronic composer Vladimir Ussachevsky. Dr. Bestor has been a recipient of a National Endowment for the Arts Composer's Award and was winner of the Main Prize in the Musica Nova International Competition of the Czech Republic, the Bourges International ElectroAcoustic Competition and the Omaha Symphony International Competition. His works have also received awards in the Quinto Maganini National Orchestral Competition, the New England Composers Orchestra Competition and the Delius Prize. In association with the sculptors Barbara Cornett and Sherry Healy and the stage designer John Wade he has created four light, sound and video installations which have been shown widely in the United States and Europe. He is currently Professor of Music Composition and Theory and Director of the Electronic and Computer Music Studios at the University of Massachusetts, USA.

Carl Christian Bettendorf is a New York-based composer and conductor. Born in Hamburg, Germany, he studied composition with Hans-Jürgen von Bose and Wolfgang Rihm in Munich and Karlsruhe before moving to New York, where he received his doctorate from Columbia University under Tristan Murail. His compositions have been played at many prestigious venues and festivals on four continents. He has received numerous awards, among them a six-month residency at the Cité des Arts in Paris and a Fromm Foundation commission. As a conductor, Mr. Bettendorf regularly works with ensembles in Munich (piano possibile) and New York (Wet Ink, counter)induction, Talea Ensemble) and has appeared at the Opéra national de Montpellier in France. He is currently director of the Manhattanville College Community Orchestra in Purchase, NY and has served as assistant conductor of the Columbia University and American Composers orchestras. He has recorded for the Albany, Carrier, Hat Hut, ArtVoice, Cybele, and Tzadik labels.

Thomas Rex Beverly, born 1988, is a graduate of Trinity University in San Antonio, Texas where he received a bachelor's degree in music composition. At Trinity, he studied with Timothy Kramer, David Heuser, Jack W. Stamps, and Brian Nelson. Beverly studied abroad in fall 2008 in Prague, Czech Republic. There he studied composition with the Czech composer Michal Rataj. He has had pieces performed at the SCI Region VI Conference, the Electroacoustic Barn Dance Festival, the CFAMC National Conference, National Student Electronic Music Event at Temple University, Biennial Symposium for Arts and Technology at Connecticut College and his piece Ringing Rocks for wind ensemble and electronics was just selected as a winner of The Score Project Competition for new wind ensemble music. He is currently attending graduate school at Bowling Green State University in their Master of Music Composition degree program where he is a Music Technology Teaching Assistant.

José Beviá graduated from the Valencia Conservatory

of Music where he studied classical piano with José Luis de Prado; Berklee College of Music, and Florida State University where he earned a Doctor of Music Degree in Music Theory and Composition. Mr. Beviá has studied composition with Ladislav Kubík and Mark Wingate, and jazz piano with Marcus Roberts and Bill Peterson. He has also participated in composition seminars with Pulitzer Prize winning composer Ellen Zwilich, jazz composer Bill Holman, and has been a member of the BMI Jazz Composers Workshop, where he studied with jazz composers Michael Abene, Jim McNeely, and Mike Holober. He has also attended the 2012 Jazz Composers Orchestra Institute Readings at UCLA, directed by George Lewis. A Professor of Music at County College of Morris in Randolph, New Jersey, Mr. Beviá has seen his classical, jazz compositions, and arrangements performed by the Moravian Philharmonic Orchestra, the American Composers Orchestra, Robert Spano and the Atlanta Symphony Orchestra, The BMI/ New York Jazz Orchestra, The Millennium Jazz Orchestra, Wynton Marsalis and the Jazz at Lincoln Center Orchestra, the Marcus Roberts trio, and the Count Basie Orchestra. Mr. Beviá is the winner of the 2011 Lee Ettelson Composer's Award in San Francisco, California, the 2010 International Music Prize for Excellence in Composition in Neapolis, Greece, the 2007 BMI Foundation Charlie Parker Composition Prize in New York, and the 2006 University of West Florida Phillips Jazz Piano Competition.

Peter Beyls is a Belgian born interdisciplinary artist developing generative systems in music, the visual arts and hybrid formats. He studied at the Royal Music Conservatory Brussels, EMS Stockholm, University College London and the University of Plymouth, UK. His fields of interest include evolutionary computing, autonomy in machines, machine learning and the study of cognitive issues in digital art. Beyls is a researcher at CITAR, Universidade Católica Portuguesa, Porto and visiting professor of Media Art at the School of Arts, University College Ghent.

Daniel Blinkhorn is an Australian composer and new media artist currently residing in Sydney. His creative works have received over 25 international and national composition prizes, with recent activities (2012/2013) including winner of a 'Giga-Hertz-Preis für elektronische Musik | Giga-Hertz-Award' – Germany, winner of the 'International Computer Music Association' – Asia Oceania Award' – 2013, and winner of the '9th International Composition Competition - Città di Udine', Italy. He is an ardent location field recordist, where he has embarked upon a growing number of recording expeditions throughout Alaska, Amazon, West Indies, Northern Europe, Middle East, Australia and the high Arctic/ North Pole region of Svalbard. He has formally studied at a number of Australian universities including the 'Faculty of Creative Arts', UOW where his doctoral degree in composition was recommended for special commendation. Other degrees include a BMus (hons), MMus, and a MA(r). www.bookofsand.com.au and

Andrew Bluff is an emerging interaction artist, Ph.D. student and software designer. Blending software engineering, sound and visual design with interactive technology, Andrew is dedicated to exploring the new frontiers of technology based music and digital media. After completing a Bachelor of Computer Science, a Bachelor of Sound and Music Design and way too many years in the commercial software industry, Andrew is now undertaking doctorate studies to research interactive systems for the augmentation of live performance at the University of Technology, Sydney (UTS).

John Bock was born in New York state in 1984. As young as 3 or 4, he already knew how to work MS-DOS and used it to play computer games. His growing up with computers for his entire life has played a profound influence on him as an electroacoustic music composer. He studied music at Nassau Community College and Queens College which he later dropped out of. In 2007, he moved to The Netherlands to study Sonology at the Royal Conservatory in The Hague. He later moved to Chicago in 2010, where he studied composition with Chris Mercer. He moved to Santa Cruz, California to study with algorithmic computer music with Peter Elsea and David Cope. He is currently unemployed and living in New York.

Jason Bolte is a composer of acoustic and electroacoustic music. He currently resides in Bozeman, Montana with his wonderful wife Barbara and their two daughters, Lila and Megan. Jason teaches music technology and composition at Montana State University where he also directs the MONTana State Transmedia and Electroacoustic Realization (MONSTER) Studios. Jason's music is available on the SEAMUS, Irritable Hedgehog, Vox Novus, Electro-Acoustico, and Miso Records labels.

Alain Bonardi studied composition with Michel Philippot, Hacene Larbi and Emmanuel Nunes in Paris. His works - mainly chamber music or mixed music with solo instrument, have been played in various concert halls and festivals. He teaches electroacoustic and mixed music composition at University Paris 8, and collaborates with Ircam.

Oren Boneh is a composer and trumpeter based in Montreal, Canada. Upcoming and recent engagements include Contemporary Encounters 2 with Ensemble Meitar (Israel), Ensemble Transmission (Montreal), the 2013 Sonorities Festival of Contemporary Music (Belfast, UK), Kansas City Electronic Music Alliance, the 2013 Electroacoustic Barn Dance, International Summer Academy of Music (Germany), the 2012 PULSAR Festival, California Summer Music Festival, and the 2013 Society of Composers Inc. (SCI) National Conference. He has also been Composer-In-Residence at the Visby

International Centre for Composers (Gotland, Sweden) and the Kimmel Harding Nelson Center for the Arts (Nebraska City, Nebraska). He was chosen as the recipient of the 2012 Playground Student Commission and the Playground Ensemble premiered his work, *Triologue* in Spring 2013. He was also recently chosen as national finalist/Region VII winner of the 2012 SCI/ASCAP Student Commission Competition. Oren is currently pursuing a Masters in Composition at McGill University studying with Brian Cherney.

Paul J. Botelho is a composer, performer, developer, and artist whose work includes acoustic and electro-acoustic music, multimedia installation pieces, visual art works, vocal improvisation, a series of one-act operas. He performs as a vocalist primarily with extended technique and incorporates the voice into much of his music. His work has been performed, presented, and exhibited in concerts, festivals, galleries, and museums across the Americas, Europe, and Asia. Botelho received a Ph.D. and M.F.A. in Music Composition from Princeton University, an M.A. in Electro-Acoustic Music from Dartmouth College, and a B.F.A. in Contemporary Music Performance and Composition from the College of Santa Fe. Currently he is Assistant Professor of Music Composition at Bucknell University.
<http://pauljbotelho.com>.

Danny Bright is a sound designer, composer, recordist and sonic manipulator working within the fields of theatre, performance, installation, music and media. He has variously lived, studied and worked in Sheffield, England; Burlington, Vermont, USA; and Brighton and Hove, England where he is now based. His work has appeared nationally and internationally including at the World Soundscape Conference, Victoria & Albert Museum, Prague Quadrennial, British Science Festival and tours of the UK, Europe, Australia and the USA. Commissions include ACE funded projects for MAGNA Trust and Octopus Collective and he is currently undertaking an AHRC funded Ph.D. at the University of Sussex.

Taylor Brook studied composition with Luc Brewaeys, Richard Carrick, Brian Cherney, Georg Haas, and George Lewis. Taylor has also studied Hindustani musical performance in Kolkata, India, with Pandit Debashish Bhattacharya. Taylor writes concert music, music for video, and music for theater and dance. His music is often concerned with finely-tuned microtonal sonorities. Taylor is currently serving as the assistant conductor for the Columbia University Orchestra where is a doctoral candidate.

Growing up north of Atlanta, Georgia, it was in rock bands during his high school years where **Cody Brookshire** first experimented with the creation of original music, discovering that it is his passion. After earning his bachelors degree from NGCSU, he enrolled at the University of Georgia for graduate studies in music

composition, earning his masters and now pursuing a doctorate. Alongside his studies, he is also a teaching assistant and a technician in the electronic music facilities. "What inspires me ranges all the way from philosophical musings, historical events, art, and literature, down to things as basic as an interesting timbre or an infectious rhythm. With my music, I seek to inspire others to greatness, to explore and experiment, to leave listeners in a state of wonderment and awe, to help them see the beauty in life and creation as well as chaos and destruction, or sometimes simply to entertain."

Herbert Brün was born in Berlin in 1918, left Germany in 1936 for Palestine, where he studied with Stefan Wolpe, and worked as a jazz pianist. In 1948, he received a scholarship to further his studies at Tanglewood and Columbia University. From 1955-61, in addition to composing, he worked at the electronic studios in Paris, Cologne and Munich. In 1963, Lejaren Hiller invited him to join the University of Illinois Center for Advanced Computation, and he continued teaching at the University until his retirement in 1988. His awards and honors include an honorary doctorate from the Goethe University, Frankfurt, the SEAMUS award for Lifelong Achievement (2000), the Norbert Wiener medal from the American Society for Cybernetics (1993), and numerous guest residencies at Universities and Conservatories. Many of his essays are published in "When Music Resists Meaning" (Wesleyan University Press), and CDs of his music can be ordered from "The Herbert Brün Society".

George Brunner is an American composer recognized for electroacoustic and acoustic music. Significant residencies include Institut International de Musique Electroacoustique de Bourges (2003 & 2009), Electronic Music Studios of Stockholm (1996, 1998 & 2001), and Istanbul Bilgi University, Turkey (2002 & 2004). Significant commissions include the Royal Irish Academy, Dublin Ireland (2003 & 2004), Morris Lang, percussionist-The New York Philharmonic (1997, 2007, 2012), Relache Ensemble (2001), and various individual performers and chamber groups. He composed 2 Short Operas produced by Remarkable Theatre Brigade for their Opera Shorts Program (2009, 2010). Brunner is the Director of the Music Technology Program and Composition Faculty for the Conservatory of Music at Brooklyn College. His music has been released on Chrysopée Electronique 25 (2003), MSR Classics (2009), and MSR Classics (Autumn 2010).

Jason Thorpe Buchanan's work has been described as "an unearthly collage of sounds," "sharply-edged," and "shimmering," receiving artistic recognition through a Fulbright Fellowship (2010) at the Hochschule für Musik und Theater in Hamburg (Germany) as a visiting scholar, the newEar Composer's Competition, the American Prize, June in Buffalo, and performances by Alarm Will Sound, Ossia, Iktus Percussion, Ensemble Linea, nonensemble6, the [Switch~ Ensemble], and the Eastman

Musica Nova Ensemble. He has studied with Ricardo Zohn-Muldoon, Carlos Sánchez-Gutiérrez, Robert Morris, Allan Schindler, Peter Michael Hamel, Virko Baley, Jorge Grossmann, Manfred Stahnke, Brad Lubman, Georges Aperghis, Brian Ferneyhough, Raphaël Cendo, Augusta Read Thomas, Hans Abrahamsen, and Philippe Leroux. Jason has served as founder/director of Melos Music, assistant conductor for Eastman's Musica Nova Ensemble, and co-founder/conductor of the electroacoustic [Switch~ Ensemble], holding Graduate Teaching Assistantships in the Computer Music Center and Conducting/Ensembles department as a Ph.D. candidate at the Eastman School of Music.

Rick Burkhardt is an Obie-award winning composer, playwright, songwriter, and performer whose original music/text compositions have been performed on four continents and in over 40 US cities. He holds degrees from UC San Diego, where he studied with Chaya Czernowin, and the University of Illinois, where he studied with Herbert Brun. He directs the experimental music/theater trio The Nonsense Company, and occupies various streets with the political cabaret-folk act The Prince Myshkins. He is currently a visiting professor of Music Composition at Harvard University, and a student of playwriting at Brown University.

Paul Butler is a sporadic composer originally trained at Keele University in the UK.

Caterina Calderoni was born in 1963 in Ravenna (Italy). She received the diploma in piano and composition and won the first prize of the 1st Composition Contest for Film Music announced by Ennio Morricone at the Accademia Chigiana in Siena, first prize at Sincronie composition competition in Milan and was finalist in international Composition Contests such as ALEA III Composition Contest in Boston and Women Composers Composition Contest in Venice. She has composed soundtracks for TV programs commissioned by the national broadcast (RAI) and often works at multimedia and visual art projects, providing sound productions for performances, art works and exhibitions. She has edited vocal score transcriptions (both for the Classical and the contemporary operatic repertoire), orchestral arrangements and composition textbooks released by Ricordi Publisher in Milan. Since 1999 she has been Professor in Composition at State Conservatories; at present she teaches Composition at the Conservatory of Castelfranco Veneto, Italy. In October 2010 she was at UMBC (University of Maryland Baltimore County) as professor in residence and in April 2011 she was invited at Rutgers University – Mason Gross School of the Arts (State University of New Jersey) as guest composer. Her music is performed in Italy as well as abroad and published by Bèrben, Rugginenti, Ut Orpheus, Sconfinate. She lives in Milan.

Alejandro Casales's most recent work has developed a

multidisciplinary, interdisciplinary and intermediated , exposing sculptures, video and writing for performers such as the Latin American Quartet and the Ensemble New Mexico . He has presented his work at festivals such as: EMU Fest - Inter- national Festival of Electroacoustic of Santa Cecilia in Italy in 2009, 2010 and 2011; NYCEMF 2013 - The New York City Electroacoustic Music Festival, The International Workshop on Computer Music and Audio Technology Taiwan - WOCMAT 2010 and 2012 , the International Forum of New Music Manuel Enriquez of the years 2010, 2011, 2012 and 2013 Spring Electroacoustic Festival of Valencia, Spain. 2010 Electroacoustic Spring Festival Havana, Cuba; 2Bienal of Composition at the University of Cordoba, Argentina 2012, Humanities, Arts and Technology (CHAT) Festival, 2010 University of North Carolina, USA, International Festival of the Image of the University of the University of Caldas, Colombia , among other samples in Mexico.

The music of **Chin Ting Chan** has gained recognitions from the Interdisciplinary Festival for Music and Sound Art, Soli fan tutti Composition Prize, American Prize, Mid-American Center for Contemporary Music, newEar contemporary chamber ensemble, Association for the Promotion of New Music, New-Music Consortium, Portland Chamber Music Festival, MMTA/MTNA, as well as performances throughout the United States, Canada, Austria, Germany and South Korea. He is a Chancellor's Doctoral Fellow at the University of Missouri–Kansas City where he also teaches courses in electronic music. His mentors have included Chen Yi, Zhou Long, James Mobberley, Paul Rudy, Marilyn Shrude, Burton Beerman, Andrea Reinkemeyer, Brian Belet and Pablo Furman. He has been a computer music designer at IRCAM, working with Grégoire Lorieux and Carlo Lorenzi.
www.chintingchan.com.

Christopher Chandler is a composer of acoustic and electroacoustic music currently studying at the Eastman School of Music. His music has been performed by eighth blackbird, the Argento Chamber Ensemble, cellist Madeleine Shapiro, pianist Keith Kirchoff, and Le Nouvel Ensemble Moderne. Recent performances include June in Buffalo, Domaine Forget, the New York City Electroacoustic Music Festival, and several SEAMUS Conferences. His music has been honored with awards including a BMI Student Composer Award, an ASCAP/SEAMUS Student Commission, winner of the American Modern Ensemble's Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau. Christopher is currently a Ph.D. candidate in composition and a teaching assistant for the Eastman Computer Music Center. Additionally he teaches courses in composition, notation, film scoring, and music technology at the Eastman Community Music School. He received his BA in music composition and theory from the University of Richmond and his MM in music composition from Bowling Green State University. His teachers include Benjamin Broening, Mikel Kuehn, Elaine Lillios,

and Ricardo Zohn-Muldoon.

Arun Chandra is a composer, teaching at The Evergreen State College in Olympia Washington since 1998, working with undergraduate students interested in compositional experiments in music and theater, and addressing the social context of contemporary artistic creation. From 2000-04 he was the Music Director of the Olympia Chamber Orchestra, premiering new compositions in addition to performing the classical repertory. He was a 2007--08 recipient of a Fulbright Fellowship to India. Since the 1990s, his compositions have been performed at many national and international festivals, including ICMC, SEAMUS, American Society for Cybernetics, and others. In 2003, the Wesleyan University Press published his edition of "When Music Resists Meaning" the articles and lectures of Herbert Brün, his primary composition teacher.

Jason Charney writes music for electroacoustic and interactive media as well as orchestral instruments and voice, often combining them. His music addresses the intersection of art, science, and experience as well as the connection between observable phenomena and sound. He is currently pursuing a Master's degree in composition at Bowling Green State University, where he studies with Elaine Lillios and Christopher Dietz. Jason is a recipient of the Allen Strange Award from the Society for Electro-Acoustic Music in the United States (SEAMUS), a Hatz Special Recognition Award from the National Federation of Music Clubs, and has twice been a finalist for an ASCAP Morton Gould Young Composer Award. He holds a Bachelor of Music degree in composition and theory from the University of Kansas, where he studied with Forrest Pierce and Kip Haaheim and received the Cius Award for outstanding student composer.

Ying-Jung Chen born in 1990, and come from Taiwan. Now is National Chiao Tung University graduate student. Major in Computer music, and studying with Yu-Chung Tseng. Her works have been selected from 29th Asian Composers League Conference and Festival (Taiwan, 2011), Shanghai Electronic Music week "Sounds From New Generation Concert" (China, 2011), 2012 International Computer Music Conference (Slovenia, 2012), 30th Asian Composers League Conference and Festival (Israel, 2012), 2013 New York City Electroacoustic Music Festival, 2013 International Computer Music Conference (Australia, 2013). And received 1st Prize from 6th Digital Art Festival Taipei "Digital Music and Sound Art" (Taiwan, 2011), 1st Prize for Cross-strait Modern Electronic Technology Music Festival Competition (China, 2012), 3rd Prize for WOCMAT 2012 International Workshop on Computer Music and Audio Technology "Young Composers Awards" (Taiwan, 2012).

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and

grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. Ravello records published her multimedia opera, THE ETERNAL TAO, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, SORI, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

Young-Shin Choi, D.M.A. is a composer for both instrumental and electro-acoustic music with a strong interest in interdisciplinary digital media. Dr. 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 throughout the US, Europe, Japan, and Korea. Dr. Choi received his Doctorate degree in music composition (D.M.A.) at the University of California Santa Cruz. He taught Music Theory, Electronic Music and Recording Technology courses at San Diego State University, UC Santa Cruz, Rochester Community and Technical College.

Hsinyu Chou is an Electro-acoustic music major and now is studying for the master degree in Taiwan National Chiao-Tung University.

Se-Lien Chuang is a composer, pianist and media artist, 1965 born in Taiwan, since 1991 residence in Austria. The artistic emphasis ranges from contemporary instrumental composition/improvisation, computer music, electronic sound processing up to audiovisual interactivity. Numerous international representation of compositions in Europe, Asia, North- and South America: Salzburger Festspiele, ICMC Perth/Ljubljana/Huddersfield/NYC/Belfast/Copenhagen, NYCEMF NYC, SICMF Seoul, NIME New York, ISEA Singapore/Nagoya, IAMAS Japan, Ars Electronica Linz, SONORITIES Festival Belfast, among others.

The Chilean-American composer **Miguel Chuaqui** was born in Berkeley, California, and grew up in Santiago, Chile. He completed his Ph.D. in Composition with composer Andrew Imbrie at U.C. Berkeley. 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 U.S. and international performers and ensembles. 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, an award from the Society for Universal Sacred Music, and induction into the National Association of Composers of Chile. His works are released on Centaur Records, New World Records, and Albany Records. He is the Chair of the Composition Area at the University of Utah School of Music, where he hosted the 2008 SEAMUS National Conference.

Nicolas Chuaqui is a composer, teacher, and musician in Salt Lake City. He graduated with a BA in Music from Dartmouth College in 2012, where he was awarded the Eugene Roitman 1946 Award for music, and received High Honors for his composition thesis, a large orchestral work. Nicolas is currently focused on gaining experience writing for different ensembles and media. Recent works have included chamber and electronic pieces that explore unifying aspects in music, and stretch or subvert these aspects in different ways. Nicolas is also an active teacher and performer. He performs frequently as a pianist in composition events at the University of Utah, as well as an accompanist, and as a cantor and section leader at the Cathedral of the Madeleine in downtown Salt Lake City.

Joshua Clausen is a Minneapolis-based composer that creates work at the stylistic interstices between modern concert music, minimalism, jazz and electronic music. Neither pastiche or collage, Clausen's works amalgamate musical materials by illuminating resonances between their formal characteristics. Clausen has composed works for the Renegade Ensemble, the Antithesis Project, AVIDduo, Keith Kirchoff and Kyle Hutchins and has recently been awarded commissioning grants from the Jerome Foundation and MacPhail Center for Music. Clausen's work has been presented at numerous festivals and conferences of new music including the International Computer Music Conference, Society for Electroacoustic Music in the United States, New York City Electroacoustic Music Festival, Electronic Music Midwest and the Spark festival. Clausen holds a Master of Arts in Composition from the University of Minnesota where his primary instructor was Douglas Geers.

As an active improviser, **Taylan Cihan** has performed in collaboration with musicians including Ellen Fullman, Theresa Wong, Jessica Kenney, Peni Candrarini, Tim Feeney, and Annie Lewandowski. He has attended improvisation workshops by Pauline Oliveros, Fred Frith, Chris Corsano, and Ken Ueno. His music has been performed by ensembles including Argento Chamber Ensemble, Momenta Quartet, Israeli Chamber Project, and Ensemble Adapter. He currently continues his education as a doctoral candidate at Cornell University, where he studies composition with Steven Stucky and Kevin Ernste with a focus on improvisation, electronics,

and sound installation art.

Pasquale Citera is a composer, pianist, sound and light designer. He studied Piano, Experimental Composition and Electronic Musica at the Conservatory of Santa Cecilia in Rome. He writes incidental music and soundtracks for RaiTV. His compositions are performed in many important festivals of electroacoustic music.

Giulio Colangelo obtained a MA degree cum laude in "Electronic Music Composition" at the Conservatory of Frosinone (Italy) under the supervision composer A. Cipriani. His compositions and installations have been exhibited in several national and international competitions and festivals: [...] Beam festival 2011 (UK), TES 2011 (Toronto Electroacoustic Symposium), ICMC 2012 (IRZU - Ljubljana), EMUfest 2012 (Italy), ZKM (Germany), IMATRONIC 2012 (giga-hertz preis), honorary mention at WOCMAT 2012 (Taiwan), ISCM 2013 (Miami), Athens Slingshot 2013, NYCEMF 2013 (NYC), N_SEME 2013 (Philadelphia), 13th NIME (Seoul), di_stanze 2013 (Italy), SMC 2013 (KTH - Stockholm), Destellos Prize 2013, ICMC2013 (idea - Perth) [...]

Andrew Seager Cole (b.1980) is a composer and media artist. His works have been performed at numerous festivals, including June in Buffalo, Music X, SEAMUS, Brooklyn College's IEAMF, ICMC, NACUSA, The National Flute Association, The North American Saxophone Alliance, Connecticut College's Symposium on Art and Technology, the Mehr!klang Festival Freiberg, and EMM. He is a founding member of the After Now Collective and a former vice-president of the Kansas City Electronic Music and Arts Alliance. Awards include a Lilburn Trust Student Award, a residency at the Kimmel Harding Nelson Center for the Arts, the 2008 NACUSA Young Composer's Competition, the 2006 Prix d'Ete, and the Robert Hall Lewis and Otto Ortmann Awards. He holds degrees from Goucher College, Peabody Conservatory, and the University of Missouri-Kansas City where he was Doctoral Chancellor's Fellow. He has just returned from a year in Wellington, New Zealand where he was a Fulbright Fellow.

Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, ASCAP, MTNA, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana) and for the city of Somerset, Pennsylvania. He is Director of Music Theory and Composition at Christopher Newport University. His works have been presented at conferences and festivals including the International

Computer Music Conference, the Society for Electro-acoustic Music in the United States, the New York City Electroacoustic Music Festival, the Florida Electro-acoustic Music Festival, and Electronic Music Midwest.

A child of rock and electronic music, **Maxime Corbeil-Perron** draws inspiration from the instrumental tradition and nature to create a personal, abstract, and lively sound world. The Montreal-based composer divides his time between the new music scene, video art and the local underground scene. His music has been awarded first prize in the Jeu de temps / Times Play (JTTP) competition (Canada, 2011), a special mention and medal of the Senato della Repubblica Italiana at the Città di Udine competition (Italy, 2012), second prize from the Destellos Foundation competition (Argentina, 2012) as well as a special mention from Musicworks¹ International Electronic Music Contest (Canada, 2012). His music has been distributed by Taukay Edizione Musicali and Vox Novus. Maxime recently graduated with high honours from the Conservatoire de Musique de Montréal, with a Master's degree in electroacoustic composition. His work has been supported by the Canada Council for the Arts and the Conseil des Arts et Lettres du Québec.

James Croson was born in El Paso, Texas, and raised in Columbus, Ohio. His compositions include works for orchestra, wind ensemble, and chamber groups as well as electroacoustic works and music for film and animations. Recent electro-acoustic works and collaborations with computer animators have been presented at international festivals, and include "Prince of Gosplan", "True Nature", and "Memory of Hope", which was selected for the 31st Bourges International Competition Of Electroacoustic Music And Sonic Art. James Croson earned degrees from the Eastman School of Music and the Ohio State University. He has taught composition, music theory, computer music, and music technology at Wittenberg University, Rollins College, and Georgia College. Jim lives in Mount Dora, Florida.

Yiyi Cui was born in 1988 in Dalian, China. Her musical studies began on the piano at age five. In the year 2007, she was admitted to the program in Electronic Music Production of the Communication University of China. She is currently pursuing her Masters degree in computer music at The Peabody Institute of The Johns Hopkins University, studying composition with Dr. McGregor Boyle.

Composer and harpist, **Ana Dall'Ara-Majek** is exploring musical composition strategies combining both instrumental & electroacoustic genres. She worked as a computer musician & composer on several multidisciplinary shows such as: François Raffinot's *Laborintus*, Ensemble La Machine's *Bad Trip!*, Ida Toninato's *Inside_Dream*. She also collaborated with movie directors as a Foley artist (*Le Cosmos sauvera le peuple* of P. Lapiere, selection of Festival de Cannes Short Films Competition). She's pursuing a Doctoral

degree at the University of Montreal under the supervision of R. Normandeau and P. Michaud. Her main research currently focuses on computer's bug behaviors correlated with musical intentions. Her creative project also develops the idea of unusual voice practices in the contemporary music combining tape & live electronics. She received many commissions, notably from Densité 93 (France), Musiques et Recherches (Belgium) and SeaM (Germany).

James Dashow has been making music with computers for over 45 years. He composed and realized the first computer music works in Italy and was one of the founders of the Centro di Sonologia Computazionale at the University of Padova. He regularly conducts master classes, concerts and lectures in Europe and North America. Dashow served as the first vice-president of the International Computer Music Association, and was for many years the producer of the radio program "Il Forum Internazionale di Musica Contemporanea" for Italian National Radio. He has written theoretical and analytical articles for a variety of musical publications, and is the author of the MUSIC30 language for digital sound synthesis, and of the Dyad System, a compositional method and technique for developing pitch structures and integrating them into electronic sounds. Dashow has received commissions, awards and grants from the Guggenheim, Fromm, Koussevitzky and Rockefeller Foundations, from Linz Ars Electronica, the Biennale di Venezia, National Endowment for the Arts (USA), RAI (Italian National Radio), Prague Musica Nova, the Harvard Musical Association of Boston and others. In 2000 Dashow was awarded the Prix Magistère at the 30th Festival International in Bourges, and in 2011 he received the CEMAT per la Musica award (Federazione CEMAT, Roma), a career recognition for his outstanding contributions to electroacoustic music. Dashow makes his home in the Sabine Hills north of Rome.

D. Edward Davis is a composer of electronic and acoustic music. His work engages with the sounds of the environment, exploring processes, patterns, and systems inspired by nature. Recent performers of his work include violinist Erik Carlson, pianist Ingrid Lee, Rootstock Percussion Trio, and the Wet Ink Ensemble. Davis is currently in the Ph.D. program at Duke University, where he studies composition with Scott Lindroth and John Supko. He also has degrees from Brooklyn College and Northwestern University, and his former teachers include David Grubbs, Amnon Wolman, and Jay Alan Yim.

Brad Decker's music focuses on the concept of interaction, and each work does so in a unique way (i.e. performer/composer interactivity; combining eras of technology; exploring disparate gestures and timbres; juxtaposing spaces and architectural ratios; etc.). His music has been performed in Australia, Italy, France, Brazil, and Canada, as well as at numerous festivals in the United States. As a teacher, he stresses positive, creative exploration, and refined clarity of expression. His

classes usually center on the discovery of new ideas through critical thinking and focused observation. Dr. Decker received his DMA in music composition from the University of Illinois at Urbana-Champaign. He received his MM in music theory and composition at the University of Tennessee, Knoxville. Currently he teaches music composition, electronic music, and theory at Eastern Illinois University.

Michele Del Prete studied Philosophy in Turin, Utrecht and Leiden earning his Ph.D in Philosophy from the Freie Universität Berlin (2005). As a philosopher he presented papers in Harvard, Cambridge, Paris, Jerusalem, Toronto, Mannheim, Rome, Helsinki, Darmstadt, Palermo. He received his diploma in Composition and New Technologies and in Electronic Music from the Conservatory of Venice studying with A. Vidolin. He attended a graduate course in composition with Giacomo Manzoni (Fiesole) and pursued his studies with Beat Furrer at the Kunstuniversität Graz. Master classes with Pierluigi Billone, SWR Experimentalstudio Freiburg. Performances in Berlin (BKA), Venice (Biennale Musica, Odhecaton 2013), Graz (Open Cube IEM, Impuls 2011-Signale Graz), Rome (EMUFest), Fiesole (Estate Fiesolana), Helsinki (Theater Academy), Barcelona, Milan, Boston (2nd Csound Conference), Kansas City, University of Kent, etc. He is founding member of Pas-e, an association for contemporary and electronic music in Venice, Italy.

Marco Dibeltulu (Alghero, Italy, 1971) studied at the Conservatory of Cagliari Composition, Choral Music and Electronic Music (with Francesco Giomi and Elio Martusciello). His compositions have been selected in many competitions as 6th International Computer Music Competition "Pierre Schaeffer" 2007 (1st Prize) – Pescara; 360 degrees of 60x60 – Vox Novus, New York City; ICMC 2012 – Ljubljana (Slovenia); EMUFest 2012 - International Electroacoustic Music Festival of the Conservatorio S. Cecilia, Rome. He performed at Festivals: Synthèse – Bourges; Biennale di Venezia on-line; Moscow Biennale of Contemporary Art; Contemporary Art Fair – Shanghai; Rifiuti preziosi – Palazzo Strozzi, Florence; ArteScienza 2006 – Rome; Zeppelin 2008 – Barcelona; Primavera en La Habana 2008; ICEM Concert for IDKA – Gävle (Sweden); Raum-Musik – University of Cologne; 60x60 Dance (2010 International Mix) – Theatre Square, London; 360 degrees of 60x60 Video (ICMC Crimson Mix) – International Electro-Acoustic Music Festival, Chicago, Illinois; Urban soundscapes - intervening in/composing with – Alte Schmiede, Vienna; Silence 2013 – Lecce/Bari.

Gary DiBenedetto's work over the past 15 years has resulted in 11 electroacoustic compositions, 3 videos, 29 sound generating kinetic sculptures and 2 interdisciplinary performance works. His has three solo CD releases: Twin Towers 2010 Electroshock Records, Moscow and A Drop in the Bucket 2000 and Season of

Adjustment Diversity Music. A 2002 Composition Fellowship was received from the New Jersey State Council on the Arts. In 2006 he won the overall prize in KAO International Kinetic Art Competition. His performance work "Sweat Equity" premiered at the AC Gallery, New York in 2011. "The Little Woman", toured in The Perfect Fit, 2008 - 2011. Other exhibitions include: Grounds For Sculpture, NJ 2009 - 2012; ICMC, New York 2010; NYCEMF, 2010; Some video viewings: "Key Piece" Collective: Unconscious, New York 2008; "Key Piece" TNA-TV Freebox channel 168, Paris 2007. He received his MA in performance and composition from New York University.

Greg Dixon is an adjunct professor of music at Grayson College in Denison, TX, where he teaches audio engineering, composition, music business, and strings. His compositional research focuses on electronic music and interactive music systems for acoustic instruments, sensor technologies, and human interface devices. He has worked for more than a dozen years as a professional sound engineer, which has greatly influenced his strategies for composing electronic music in the studio. Greg's electroacoustic compositions often make use of his own personal field recordings exploring a wide variety of source material, acoustic spaces, social and cultural artifacts, and transduction methodologies. He holds a Ph.D. in composition with a specialization in computer music from the University of North Texas, where he worked as a composition teaching fellow, recording engineer, and technical assistant for CEMI. His composition instructors include Jon Christopher Nelson, Cindy McTee, Andrew May, David Bithell, Michael Pounds, Jody Nagel, Keith Kothman, and Cleve Scott.

Michael Drews is a composer, sound artist and computer musician. His work explores unconventional narrative structure and the expressive power of contextual identity. Present throughout Drews' work is an interest in improvisation and the use of computer technology to expand traditional ideas of musical performance and creativity. Drews is a member of the computer-acoustic ensemble, Big Robot and Mana2, a performance duo dedicated to experimental music and film. Performances of Drews' compositions have been featured at SEAMUS, Cinesonika, Electronic Music Midwest, NYC Electronic Music Festival, Studio 300, PASIC, Super Computing Global, IASPM-Canada and throughout 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.). He resides with his family in Indianapolis and is Assistant Professor of Music at Indiana University-Indianapolis (IUPUI). For more information: michaeldrews.org.

Alexander Dupuis is a composer, animator, media artist, and performer. His work encompasses the application of graphics in musical contexts: as interactive scores, as audiovisual instruments, and as musical

elements in their own right. Through the use of real-time animations, visualizations, and projections, he develops visual methods for structuring and informing musical composition, experience, and performance. He performs as a guitarist, as well as with instruments of his own design, and has performed with his custom audiovisual systems in Europe, Canada, and the United States. He received his MA in Digital Musics from Dartmouth College in 2012.

David Z. Durant (b. 1957, Birmingham, Alabama, USA) is an Associate Professor of Music at the University of South Alabama in Mobile, Alabama where he directs the music theory, composition and technology programs. He 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. Durant is also active as a pianist and has premiered a number of his own works for the piano.

Gerhard Eckel is a composer and sound artist mostly creating installations encouraging an intense and extended process of full-body listening. Since recently, the social aspect of listening forms an important part of the environments he creates. When staged as a collective way of engaging and paying attention, listening processes inspire the audience to share their experiences. This ideally happens in situ, thus making the communication about the work an integral part of it, as a way to coalesce experience and reflection. Since 2005 Gerhard is professor of Computer Music and Multimedia at the University of Music and Performing Arts in Graz/Austria. He also serves as affiliated professor at the KTH Royal Institute of Technology and as a visiting professor at the Royal College of Music in Stockholm. He is the president of the international Society for Artistic Research.

Gerald Eckert, born 1960 in Nuremberg, studied violoncello and mathematics at the universities of Nuremberg and Erlangen. He studied composition with Nicolaus A. Huber and Walter Zimmermann at the Folkwang-Hochschule Essen. Composition courses with Brian Ferneyhough und Jonathan Harvey. 1996/97 he worked as visiting scholar at the CCRMA of the Stanford University/ USA. 1998 he was guest professor at Darmstadt and at Akiyoshidai/ Japan. 2006 he was composer in residence at the festival for contemporary music at Zurich/ Switzerland. Gerald Eckert received various prizes and awards, e.g.: Gulbenkian-Prize/ Portugal '93, NDR-Prize '94, Kranichstein-Prize '96, 1st prize Bourges 2003, 1st prize of Stuttgart 2005. He received scholarships of the Fondation Royaumont/ France 1995, Venice 2006, Villa Aurora / Los Angeles and for Villa Serpentara/ Olevano Romano (Rome) 2010.

My name is **Thomas Elsen** and I am a 19 year old resident of Missoula, Montana in the United States. I am

currently attending the University of Montana and am in the beginning stages of a Sonic Arts bachelors degree. Musically, I sing and play synthesizer for an indie rock band, and am a DJ for our campus radio station. I enjoy living in the unpopulated state of Montana for its great outdoor opportunities. For me, the experiences I have had in the beautiful mountains of Montana continue to be the primary source of my musical inspiration. I am forever grateful that in the digital age we live in, I am able to partake in such outdoor activities and then be able to come home and create music.

Ellen Fellmann works in the intersection of musical and visual composition. Born in Germany (BRD) in 1968. Study of music, classical vocal art and piano in Munich, scientific study of musicology and philosophy in Munich and Berlin, Humboldt-Universität (Magister with distinction), guest auditor at Deutsche Film- und Fernsehakademie Berlin (dffb). Composition for film and theatre 1994-2000. Endeavouring to search for equal forms of communication in the intersection of music and film/ video since 1999 (audiovisual compositions). In 2003 study of electroacoustic music at Elektronisches Studio der Technischen Universität Berlin (with Folkmar Hein). <http://www.ellenfellmann.de>

Ling-Hsuan Feng was born in Taiwan. Right now she is studying at NCTU.

John Robert Ferguson is a post-digital/electronic musician and visiting assistant professor at Multimedia and Electronic Music Experiments (MEME), Brown University. Prior to this he was a lecturer at Kingston University near London (2010-2013). Inspired by instability and focusing on tactile interaction, John's pseudo-anthropomorphic practice raises issues of causality, agency and legibility. John has performed nationally/internationally, notable events include: Club Transmediale (DE), Borealis festival for Contemporary Music (NO), AV Festival (GB), International Computer Music Conference (GB), DNK Amsterdam (NL). His work has been published through Leonardo Music Journal, Leonardo Electronic Almanac, Contemporary Music Review, Creative Sources Recordings, Soundmuseum.fm, and Clinical Archives.

Paulo Ferreira-Lopes (Portugal/Germany) studied composition in Lisbon between 1988 and 1991 with Constança Capdeville. Between 1995 and 1997 studied in Paris composition with Emmanuel Nunes, Antoine Bonnet and Computer Music with Curtis Roads. Master in Composition at the University of Paris VIII (1996). Further studies in composition with Karlheinz Stockhausen at the "Internationale Ferienkurse für Neue Musik" Darmstadt. Founder and Director (2000) of the Summer Workshops - olhAres de Outono at Univesity Catholic Porto. Doctor degree in Computer Music at the University of Paris VIII. <http://ima.zkm.de/~pfl/>

Jon Forshee composes music for acoustic instruments,

computer-generated sound, and ensembles consisting of both. Avoiding any stylistic commitment, play and invention feature prominently in his music, while Jon also remains a student of early Western music techniques and Far Eastern melodic ornamentation practices, with many of his works requiring unique performance spaces. Jon enjoys collaborating with exciting video artists, choreographers, and writers, and his works, in all media, are performed throughout the United States and in Europe. Currently, Jon studies composition at the University of California, San Diego. More information about Jon and his work may be found at <http://www.forshee.org>.

Pauric Freeman is an electronic music producer, sound designer and technologist from Ireland. His works stretch cross-platform from live cinema performance to installation-based interactive sound and visual generation. Pauric's interest with sound has developed in recent years to specialize in the relationships between audio and visual content, spending the last two years researching the cognitive response system to inform his projects. Pauric completed his M.Phil. in Music and Media in Trinity College Dublin, studying under contemporary Irish composers Linda Buckley and Donnacha Dennehy.

Xiao Fu was born in Zhengzhou, China. After obtaining her bachelor's degree in electronic composition from the Wuhan conservatory with Prof. Liu Jian and working at the Henan State Radio for 7 years as a music editor, she studied from 2010 to 2013 in the master program in multimedia composition at the Hamburg University of Music and Theater. There, she studied with Prof. Peter Michael Hamel and Prof. Georg Hajdu. Currently, Xiao is continuing her studies in Hamburg in a joint doctoral program in musicology and composition focussing on gesture-controlled instruments.

Takuto Fukuda (b.1984/Japan) is a composer and a sound artist working in the field of electroacoustic and mixed music. His current focus is to realize an organic relationship between instruments and electronics in mixed music composition. He received his BA (Sonology/2008) from Kunitachi College of Music in Japan and his MA (Sonology/2011) from The Royal Conservatory in The Hague in The Netherlands. His pieces have been awarded the FUTURA prize at "CCMC 2011" (Japan), a third prize at "International Taiwan Electroacoustic Music award" (Taiwan), an honorary mention at "Musica Nova 2010" (Czech) and selected at numerous music festivals in Europe, Asia, North and South America such as "ICMC 2012" (Slovenia), "EMUFest 2011" (Italy) "Concert Banc d'essai by Ina-GRM" (France), "SICMF 2011" (Korea), "Sonic Rain Concert Series" (USA) and "Ai-maako 2007" (Chile).

Claudio Gabriele, composer, pianist, and organist, studied at St. Cecilia Conservatory, National Academy of St. Cecilia (Rome), IRCAM (Paris). He won first prize at

International Electroacoustic Music Contest "Musica Nova" (Prague, 2003), and awarded at the International Composition Contest Music in the Garden (Krakow, 2006). He collaborates with the New York University and Vanderbilt University, and is Professor of Composition and Computer Music at the Conservatory of Benevento (Italy). Gabriele is often invited for masterclasses at major Universities and Conservatories (Paris, Strasbourg, Montpellier, Aix-en-Provence, Nîmes, Cambridge, Boston, Hartford, New York). His chamber, symphonic, theatre and electroacoustic music is performed published, broadcasted and recorded throughout the world

Maurizio Gabrieli graduated in Music Composition, Bassoon and Electroacoustic music at the Conservatoire di Musica 'Santa Cecilia', Rome, and has also followed courses with K. Stockhausen and S. Sciarrino. Since 1981 he has been active as a composer of music for theatre, dance, documentaries, multimedia installations, films and concerts events performed in Italy and abroad. His music is published by RAI Trade and BMG. He taught in "Media and Communication degree" in Mathematic Faculty of "Tor Vergata" University in Rome and Multimedia composition laboratory in RomaTre University of Rome. He is full professor of Composition, Harmony, Counterpoint and Fugue at the 'S. Cecilia' Conservatoire in Rome.

Kenneth Gaburo (1926-1993) was a composer of radical experiments in sound, movement, language and theatre. In 1962, he received his DMA from the University of Illinois, and taught there until 1967. Growing from a concern for "music-as-language" and "language-as-music", Gaburo formulated the term "Compositional Linguistics". In 1965 he founded the New Music Choral Ensemble (NMCE) one of the first choirs in the U.S. to perform avant-garde music for voice. For his work up to this time Gaburo received awards from the Guggenheim, UNESCO, Thorne, Fromm, and Koussevitsky Foundations. In 1967 he joined the faculty at the new San Diego campus of the University of California where in 1972 a Rockefeller Foundation grant enabled him to start NMCE IV. In 1974 Gaburo founded Lingua Press Publishers, dedicated to putting forth unique artist-produced works in all media having to do with language and music. In 1980 he was artistic director for the first "authentic" production of Harry Partch's "The Bewitched" for the Berlin Festival (recorded on Enclosure Five: Harry Partch, innova 405) He became Director of the Experimental Music Studio at the University of Iowa in 1983.

Composer and performer (viola/electronics) **Dr. Javier Alejandro Garavaglia** was born in Buenos Aires, Argentina; shares also the Italian and German citizenships. He lives between London (UK) and Köln (Germany). Course Leader of the BSc Music Technology (Sound for Media) at the Sir John Cass Faculty of Art, Architecture & Design, London Metropolitan University

(UK), teaching music technology and composition at UG and PG levels. Lectures 1997-2003 at ICEM (Folkwang Hochschule Essen - Germany). Between 1999-2008: Associate Director of the Florida Electroacoustic Music Festival (University of Florida – USA). Since 1997: permanent subscriber of EMF. Several publications about topics of his research in journals, books and online (Spanish, German and English). Compositions performed in Europe, the Americas and Asia including works for solo instruments, chamber music, audio-visual, ensembles and big orchestra with or without the inclusion of electronic media. Some of his electroacoustic works can be found on CD releases.

Diego Garro is a senior lecturer in Music Technology, Electroacoustic Music and Video Art at Keele University (UK). His research output includes fixed-media, audio and audio-visual works, which are regularly selected and performed in UK and abroad and have often received international recognition in various festivals, conferences and competitions, including prizes in two consecutive years at the Bourges International Competition of Electroacoustic Music and Sound Art in 2004 and 2005 and the 'Visionen' Prize at the 2012 Gemart Festival in Hannover. His activity as researcher and educator focuses on working practices and compositional languages that bridge the Electroacoustic idiom with other aspects of popular culture and experimental art (Electronica, glitch, video).

David Gedosh is a composer and sound artist, on the faculty at Rose State College where he directs the Music Engineering and Industry program. His compositions include acousmatic music, electroacoustic music with live performance, interactive computer music, video, and dance. His music has been performed throughout North and Central America, and in Europe, at festivals and conferences including Bourges Festival Synthèse (IMEB), Ecuencos de Esquina Musica Electroacoustica, Florida Electroacoustic Music Festival, Fresh Minds Festival, Holophon.ca., ICMC, IMMArts, LaTeX Festival, Morely Gallery, Oklahoma Composers Association, SEAMUS, RTVE.es, and Zeppelin Festival. He has received awards from ASCAP, the Greater Denton Arts Council, and was a finalist in the Bourges International Competition (2009) and the Fresh Minds Festival (2013).

Douglas Geers is a composer who works extensively with technology in composition, performance, and multimedia collaborations. Reviewers have described his music as "...glitchy... keening... scrabbling... contemplative" (New York Times), "kaleidoscopic" (Washington Post), "...Powerful..." (Neue Zürcher Zeitung), and have praised its "shimmering electronic textures" (Village Voice.) Geers studied composition and computer music at Columbia University with Tristan Murail, Fred Lerdahl, Brad Garton, and Jonathan D. Kramer. His works include Inanna, a 90-minute multimedia theater piece (2009, Zürich); an opera, Calling (2008, New York); Sweep, written for the

Princeton University Laptop Orchestra (2008, Chicago); and a violin concerto, *Laugh Perfumes* (2006, Ljubljana). He is an Associate Professor of Music Composition at the City University of New York Graduate Center and the Brooklyn College Conservatory, where he is Director of the Center for Computer Music. www.dgeers.com.

Michael Gogins was born in 1950 in Salt Lake City, Utah. His father was an inventor, his mother an artist. He has a B.A. in comparative religion from the University of Washington, 1984. While studying religion he also studied computer music with John Rahn. It became his passion. It has also enabled him to make a living as a programmer. In the 1980s, he benefited from Brad Garton's openness to non-student participation in the wof user group and concerts at the Columbia-Princeton Electronic Music Center. He contributes code to Csound, is the author of its algorithmic composition system, maintains its Windows version, and hosts the New York Csound Users Group. He is working to bring new developments in mathematical music theory into algorithmic composition. He is married to Heidi Rogers, who owns a classical sheet music store in New York. They live on the Upper West Side and the Catskills.

Louis Goldford (b. 1983) is a composer of acoustic and electroacoustic music, and is the saxophonist and leader of the Taipei-based *Flâneur* Daguerre postmodern jazz ensemble. His music emphasizes spaces of cultural and music-historical ruin and has been heard in Taiwan, Poland, and the United States. In 2013 Louis completed the Computer Music Workshop (*Atelier d'informatique musicale*) at IRCAM and was a finalist in the 2013 ASCAP Morton Gould Young Composer Awards. Louis will present at the 2014 SEAMUS National Conference and has formerly presented at Electronic Music Midwest and the Midwest Composers Symposium. Louis has been commissioned by Indiana Youth Musicians and by the International Summer Jazz Academy in Krakow. He is currently pursuing his graduate degrees in music composition at Indiana University, studying composition with Sven-David Sandström and Claude Baker, and electronics with John Gibson and Jeffrey Hass.

Lars Graugaard is a Danish-born composer, performer, and lecturer with a degree in flute-playing from the Royal Academy of Music in Copenhagen, Denmark and a Ph.D. in the artistic and technological challenges of gesture and emotion in interactive music from Oxford Brookes University, England. Lars is Visiting Faculty Artist at New York University Steinhardt's Music and Technology Research Center since 2010. January 2013 he began as Resident Composer with Grup Instrumental de Valencia, Spain, developing concert- and multimedia works, on a grant from the Danish Arts Foundation.

Ethan Greene creates music and sound art for concert hall, gallery, stage and screen. His work explores new sonic possibilities and interactive electronic systems, with a steady focus on more traditional, often pop-influenced

rhythm and harmony. He has received commissions from ensembles around the world, including the Houston Grand Opera, East Coast Contemporary Ensemble, the Fountain City Ensemble, and line upon line percussion, and is an avid collaborator with visual artists, choreographers, filmmakers and video game developers. Ethan currently resides in Nashville, TN, where he serves as Visiting Assistant Professor of Music at Tennessee State University. For more, please visit www.ethangreene.org.

Joel Gressel (b. Cleveland, 1943) received a B.A. from Brandeis University and a Ph.D. in music composition from Princeton University. He studied composition with Martin Boykan and Milton Babbitt, and computer music with Godfrey Winham and J.K. Randall. He has received grants from the National Endowment for the Arts and the New York State CAPS program. His computer music has been recorded on the Odyssey and CRI labels. He currently lives in New York, working as a computer programmer, maintaining and extending software that models tax-exempt housing-bond cash flows.

Ragnar Grippe born in Stockholm, Sweden studied in Stockholm at the Royal Conservatory and Stockholm University, Paris at Groupe de Recherches Musicales with Pierre Schaeffer, François Bayle. Private studies with Luc Ferrari and at McGill University Montreal Canada. Grippe has been commissioned among others by La Scala Bicentennial Milan, Royal Opera in Stockholm, Swedish Radio, Radio France, numerous choreographers. Instrumental music as piano concerto, chamber music and symphonic as well as 15 feature movies. Music include Symphonic, Chamber Music, jingles, feature film scoring, modern dance pieces and vocal music. Big production of electronic music, released on BIS, CRI and Shandar records and on digital platforms. Grippe has lectured at Swedish universities as well as in the US since many years. Work list include among others *Musique Douze* (1976), *Orchestra* (1980), *Conversation* (1985), *So Be It* (2000) and *Vox Altra* (2008). Many works exist in 5.1 versions. www.ragnargrippe.com. <http://www.youtube.com/user/ragnargrippe>

Bruce Hamilton composes and performs in a variety of genres. His music is published by Non Sequitur and can be heard on the Albany, Amaranth, and/OAR, black circle, blank space, Capstone, Ilse, Inner Cinema, Memex, SEAMUS, Spectropol, split-notes, Three Legs Duck and Mark labels. He has received honors, awards and commissions from ALEA III, AMC, ASCAP, PAS, Barlow, Carbondale Community Arts, Indiana University, Jerome Foundation, National Society of Arts and Letters, Pittsburgh NME, Whatcom Symphony, Russolo-Pratella Foundation, and SEAMUS. A graduate of Indiana University, Hamilton is Associate Professor at Western Washington University, where he is an organizer of the Bellingham Electronic Arts Festival. brucehamilton.info

Patrick Gunawan Hartono is a young Indonesian Electroacoustic Composer, New Media Artist, Creative Programmer Member of Awahita Nusantara and, Underwater Photographer whose art/musical interest is to use technology, and scientific approachment as creativity tools. His musical tend used original sound characteristic of Indonesian Traditional Instruments to be manipulated as sound material for creative activity as well as musical structure that strongly influenced by Gamelan, Traditional Percussions, and traditional concept/philosophy of open/free structure. His music has been performed in several venues such YCMF (Indonesia), Wocmat(Taiwan), Andong Dance Festival(South Korea) SoundBridge Festival (KL), Linux Audio Conference ZKM (DE). He is currently lives in Den Haag, Netherlands and study at Codarts Rotterdam Conservatorium for New Media Composition also actively involved in local/international music, and new media events.

Jeffrey Hass directs the Indiana University Center for Electronic and Computer Music. Recent work involves design of interactive wireless sensor systems for performers and dancers. His music, dance and video works have been premiered at ICMC, SEAMUS, APMC, Pixilerations, Spark Festival, American College Dance Festival, the World Dance Alliance and many more. He has also delivered papers at the New Interfaces in Musical Expression Conference, Toronto Electroacoustic Conference and several dance festivals.

Ethan Hayden was born in Poughkeepsie, NY, but raised primarily in the North Texas area. In 2008, he graduated from the University of North Texas magna cum laude with B.M.s in Composition and Theory, and recently received his M.A. in composition from the University at Buffalo. His principal composition teachers include David Bithell, Andrew May, Joseph Klein, Jeffrey Stadelman, and Cort Lippe. Still at UB, Ethan is currently a Ph.D. Candidate, in the process of completing his dissertation. Also active as an experimental vocalist, Ethan regularly performs with Babel Vocal Ensemble and with Wooden Cities, a Buffalo-based contemporary music ensemble. His book on Sigur Rós's () for the 33? series will be published by Bloomsbury in August 2014.

Liz Helman is a London-based artist and independent curator working across different media, including sound, video, photography and painting. In her time-based media works she explores the psychological and emotional attachment to place and dwelling. Journeying between recollection and reality, she challenges format driven orthodoxies, fragmenting and layering image and sound to consider the experience of dislocation and displacement. Her works can be seen and heard at <http://lizhelmanworks.com>.

Mara Helmuth (Margaret Mathilda Helmuth) composes music often involving the computer, and creates multimedia and software for composition and

improvisation. Her recordings include Sounding Out! (Everglade), Sound Collaborations, (CDCM v.36, Centaur CRC 2903), Implements of Actuation (Electronic Music Foundation EMF 023), and works included on Open Space CD 16 and the 50th Anniversary University of Illinois Experimental Music Studios commemorative collection. Her music has been performed internationally at conferences, festivals and arts spaces. She is Professor in composition at the College-Conservatory of Music, University of Cincinnati and Director of the CCM Center for Computer Music. She previously taught at Texas A&M University (1993-1995) and New York University. She holds a D.M.A. from Columbia University, and earlier degrees (M.M., B.A.) from the University of Illinois, Urbana-Champaign. Her software for composition and improvisation has involved granular synthesis, user interfaces, Internet2, and contributions to the RTcmix music programming language.

Mitchell Herrmann is an undergraduate student attending Oberlin College and Conservatory, majoring in TIMARA and Cinema Studies. His work has explored the intersections between experimental film and electroacoustic music, with a focus on combining influences from digital animation and acousmatic sound. He currently studies composition with Peter Swendsen, and film with Geoff Pingree.

Haruka Hirayama studied composition and computer music with Cort Lippe and Takayuki Rai, and received a BA and MA from Kunitachi College of Music in Tokyo. Currently she has been a Ph.D. student in Electroacoustic composition at the NOVARS Research Centre under the supervision of Dr Ricardo Climent. *Swallow* for soprano saxophone and live electronics was awarded the Residence Prize at the 32nd International Competition of Electroacoustic Music and Sonic Art (Bourges, 2005) and Tints of July for flute, guitar and live electronics was awarded the Pauline Oliverous Prize at the International Alliance for Women in Music (IAWM) competition (US, 2012). Her works also have been performed at many international festivals and conferences such as International Computer Music Conference, INTER/actions: Symposium on Interactive Electronic Music, The International Festival for Innovations in Music Production & Composition, Australasian Computer Music Conference, Seoul International Computer Music Festival, MANTIS festival and Black on White Festival.

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. One of the first researchers in computer music, he was Professor of Music at Queens College of the City University of New York, where he served as Director of the Aaron Copland School of Music for over ten years. He also taught at the Juilliard School from 1974 to 1994. He is currently Director of the New York City Electroacoustic Music

Festival and Executive Director of the New York Composers Circle. Recordings of his music have been released by Capstone Records (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS-8771), Ravello Records (*Clusters*, RR 7817) and Ablaze Records (*Electronic Masters*, Vol. 2, AR00013).

Hiromi Ishii Studied composition in Tokyo. After having taught at Shobi University and the Instituto Sound Technique, since 1998 she studied electroacoustic music at HfM Dresden and further studied with the theme 'composing electroacoustic music relating to Japanese traditional music at the City University London, where she was awarded her Ph.D. Her pieces have been presented Worldwide: CYNETart Dresden, EMF Florida, Music&Reserches Brussels, MusicAcoustica Beijing, Musica Viva Lisbon, Argentina, Venezuela, Japan, and broadcast by WDR, MDR, DLR. In 2006 she had a residency at ZKM. She has a portrait CD by Wergo

As an electroacoustic composer and sound artist, **Monique Jean** is interested in the tensions, ruptures and clashes of sonic matter that produce a transmutation of the real into the poetic. This search for an organic substance takes various forms according to each project and technology at play: electroacoustic pieces, mixed music with live treatments, sound installations (Point d'attaches ou les infidélités rotatives), and live performance as part of the improvisers' collective Theresa Transistor. Finalist in many competition, her works have been played and broadcasted on several occasions during numerous national and international concerts and festivals :Akousma X(Montréal), Sonorities (Ireland), NYCEMF (USA), San Francisco Tape Music (USA), Undae! (Spain), Festival Ai-Maïao (Chili), Elektra (Montréal). In 2012, she was invited as artist in residency at Civitella Ranieri in Italy. Her music appears on empreintes DIGITales label.

Shu-Ya Jiang has lots of passion for cooperating with other artists, like the field of drama, animation and movie. Her compositions have been presented in music festival of Nong Project in Korea (2012), The winners of Guandu-TNUA concert (2013), and WOCMAT 2013 Sound Gallery. She holds degree from the Music Department of Taipei National University of the Arts (BM in composition), studying with professor Tsung-Hsien Yang. And she is currently studying in Master Program, studying with Professor Chung-Kun Hung.

Molly Joyce is a composer originally from Pittsburgh, Pennsylvania. Her work has recently been described as written in an "emotionally appealing twenty-first century style" (Fanfare Magazine), and "vibrant, inventive music that communicates straight from the heart" (Prufrock's Dilemma). Her music has been performed by notable ensembles including the Pittsburgh Symphony Orchestra conducted by Leonard Slatkin, Decoda and

Contemporaneous. Currently, Molly is pursuing a Bachelor of Music degree at The Juilliard School studying with Samuel Adler.

Liburn Jupolli was born in 11.12.1989 in Prishtina, Kosova. Educated in music primary/high school in Prishtina. Started being interested in composition since the age of 12 working privately with prof.Valton Beqiri and Mendi Mengjiqi. In studies of Composition still with prof. Zeqirja Ballata in the Faculty of arts-Music Department in Prishtina. Since 2009 started working with designing,building new instruments.In 2010 as finished the first instrument in collaboration with the Luthier from North Carolina Ari Lehtela. The instrument is called the Octo alongside 4 other made after 2010. Worked in three different books which await publishing concerning different musical aspects. In 2011 has made a Balkan record for long term playing 13 hours and 32 minutes playing Erik Satie's *Vexations*. www.liburnjupolli.com.

Konstantinos Karathanasis is an electroacoustic composer who draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous conferences and festivals, and have received awards in international competitions, including Bourges, Musica Nova, and SEAMUS/ASCAP. Recordings of his music are released by SEAMUS, ICMA, and Musica Nova. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo, and is currently an Associate Professor of Composition & Music Technology at the University of Oklahoma. For more info log in at: <http://music.ou.edu/oukon>.

Maria Cristina Kasem was born 1980 in Buenos Aires. She is composer, violinist and poet. As composer she received numerous distinctions: The prize Destellos - Acousma for the electroacoustic piece LO INEFABLE (2007), honourable mention from the Argentine ISCM section for the piece NIEBLA Y LUZ (2008) selection of the same piece for the ISCM World Music Days Sweden (2009), First prize of the Bourges International Electroacoustic Music Competition for the piece *Las Aguas Abismales* (2009), etc.

Steven Kemper creates music for acoustic instruments, instruments and computers, musical robots, dance, video, and networked systems. His compositions have been performed by the Boston Modern Orchestra Project, NOW ensemble, and the Grupo Sax-Ensemble, and presented at SMC, ICMC, SEAMUS, SIGCHI, 12 Nights, Third Practice Festival, Pixilations, American Composers Alliance Festival of American Music, and the Seoul International Computer Music Festival. In 2010, he won the International Computer Music Association 2010 Student Award for Best Submission for *Shadows no. 5*, part of a collaborative series of pieces for belly dance, electroacoustic music, and RAKS System. Steven received a Ph.D. in composition and computer

technologies from the University of Virginia, an M.M. in composition from Bowling Green State University and a B.A. in music from Bowdoin College. Steven is currently Assistant Professor of Music Technology in the Music Department at the Mason Gross School of the Arts at Rutgers University.

Kwangrae Kim, who majored in music composition in the Chugye University for the Arts, is studying for a master's degree in musical technology at the Music School of the Korea National University of Arts. He played his music at the Fest-M, held by Korea Electro-Acoustic Music Society (KEAMS) in 2011. In 2012, as a member of Tacit group (Media Arts group), toured US (Legion Arts Center, IOWA & MCA (Museum of contemporary art Chicago) & Lincoln Center, New York). He also took the first place at the 2012 Hyundai Motors Sound Design Contest and has been participated in the designing project of the sound and sonic branding for the company.

Pianist and composer **Keith Kirchoff** has performed throughout all of North America and much of Europe. A strong advocate for modern music, Kirchoff has premiered over 100 new works and commissioned over two dozen compositions. As part of his commitment to fostering new audiences for contemporary music, Kirchoff has appeared at colleges and universities across the United States as a lecture-recitalist. He has won awards from the Steinway Society, MetLife Meet the Composer, the Foundation for Contemporary Arts, and was named the 2011 Distinguished Scholar by the SMSA. Specializing on works which combine interactive electro-acoustics with solo piano, Kirchoff's Electro-Acoustic Piano Tour has been presented in six countries, and the first album in the Electro-Acoustic Piano series was released in 2011 on Thinking outLOUD Records. He has also recorded on the New World, Zerx, Bridge, and SEAMUS labels.

Panayiotis Kokoras is an internationally award-winning composer and computer music innovator. Since fall 2012 he has been appointed Assistant Professor at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki (among others). Kokoras's sound compositions use timbre as the main element of form. His concept of "homophony" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," emphasizing the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Augmented reality, Robotics, Spatial Sound,

Synesthesia.

Paul Koonce (b.1956) studied composition at the University of Illinois and the University of California, San Diego where he received the Ph.D. in Music. His music focuses on issues of representation and perception in electroacoustic sound. A software developer as well as a composer, he has explored the invention of computer technologies for the manipulation of sound and timbre, focusing on tools for exploring the parallels between musical and environmental sound phenomena. He is the recipient of fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, the International Computer Music Association, and the Hopkins Center at Dartmouth College. His music is available on CD from SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, Computer Music Journal, and Mode records. He holds the position of Professor of Music at the University of Florida.

Ryan Laney is a composer and pianist with a degree in music and physics from the College of William & Mary. His composition teachers have included Yevgeniy Sharlat, Dan Welcher, Russell Pinkston, Greg Bowers, and Sophia Serghi. Ryan is currently pursuing his Master's degree at the University of Texas at Austin, where he studies with Donald Grantham.

Silvia Lanzalone: Degree in Flute, Composition and Electronic Music at Conservatory of Salerno, L'Aquila and Rome. In 2000 won the International Prize of Composition "Quarant'anni nel 2000" (CEMAT, 2000); International Prize of Composition "Franco Evangelisti" (Nuova Consonanza, 2006); Grant at KTH of Stoccolma, Department of Speech, Music and Hearing (Fondazione Lerici, 2009); CD Call "Punti di Ascolto n° 6" (CEMAT, 2013). She did write some articles (Organized Sound-International Journal of Music and Technology, Syrinx, Music@, Equipeco, Le arti del suono); did lectures and masterclasses, as well as talks during international conventions (CIM-Colloquium on Musical Informatics, UCM-Understanding and Creating Music, NIME-New Interfaces for Musical Expression). Her compositions are published by Ars Publica and Suvini Zerboni and have been performed both in national and international festivals. She works at CRM - Centro Ricerche Musicali in Rome, as musical assistant, researcher, and composer. Currently teaches Electronic Music at the Conservatory "G.Martucci" of Salerno.

Won Lee is a sound designer, composer and computer music instructor from South Korea. He studied physics and received BS and MS in Physics at Hanyang University, South Korea. He received MM degree in

music technology at NYU in Dec. 2002. Later, he taught computer music classes at Seoul Art College and Global Education Institute, Sejong University in South Korea. His electronic music piece, "Broken Link", was used for 25th anniversary exhibition at Hartford University Museum, Oct. 2001. His other works had been selected to be played at ICMC 2012 (Slovenia) and ICMC 2013 (Australia). He is currently living in Seoul and working on his compositions.

Orlando Legname is a composer, conductor, theorist and Avid Certified Pro Tools Expert. He received his degree of Doctor of Music Arts in Composition from University of Maryland and has taught in the Music Technology program at New York University. Currently, he holds a position of Professor and Chair of the Music Department at SUNY Oneonta where he started the Audio Production program and the Chamber Orchestra. Legname received several research grants and awards for his excellence teaching and creative activities. Legname's numerous compositions are frequently performed in the United States and Europe. He has published articles, book chapters, textbooks, and one instructional video.

A native of Kalamazoo, Michigan, **Adam Lenz** is currently pursuing a MM in Composition from the Hartt School of Music in Hartford, Connecticut. Adam also holds a BM in Composition (2012) and a MA in Music Research (2013) from Western Michigan University. He has studied composition with Ken Steen, Lisa Coons, Christopher Biggs, Richard Adams, and C. Curtis-Smith. His work explores the intersections of concert music, installation art, performance art, and visual mediums, drawing on an arts background that spans painting, ceramics, film, sculpture, and theater. Adam's works have been presented at the Watermill Center (NY), Electronic Music Midwest Festival (KS), Park Trades Center (MI), International Streaming Festival for Audio Visual Art (The Hague), ARD Hörspieltage (Germany), Zentrum für Kunst und Medientechnologie (Germany), and the Badisches Staatstheater (Germany) in projects with Robert Wilson, Manu Washaus, Christopher Knowles, Anna Graenzer, Dom Bouffard, and Trina Merry, among others.

John Liberatore is a composer and pianist currently living Southern New York State. His works have been performed at venues around the world, including the International Viola Congress, the Hindemith Centre, the American Cultural Institute of Peru, and the Four Seasons Centre of Toronto. In 2012, he was the recipient of a Presser Music Award, funding a two-month residency in Tokyo where he studied with Jo Kondo. Other recognitions include a fellowship from the Tanglewood Music Center in 2011, a 2013 ASCAP Morton Gould Award, and invitations from the I-Park Foundation, Brush Creek Arts Foundation, the MusicX Festival, and the Bowdoin Music Festival. He holds degrees from the Eastman School of Music and

Syracuse University. In the fall of 2013, he joined the faculty at the University of Pittsburgh in Bradford.

Kuei-Fan Lin is presently working toward her DMA in composition at the University of Arizona with Craig Walsh. She has received numerous prizes, among them: Second Prize for the 8th MUSICACOUSTICA (2011), Third Prize for the 6th Taiwan Computer Music Competition (2010), Third Prize and Mention Award for the 4th MUSICACOUSTICA (2007), and Mention Award for National On-line Arts Creativity Composition (2007). Her pieces have also been selected from the SEAMUS National Conference (2014, 2012), the 6th International Competition of Electroacoustic Composition and Visual-music of Foundation Destellos (2013), International Computer Music Conference (2013, 2012, and 2011), the New York City Electroacoustic Music Festival (2013), Electronic Music Midwest (2012), the 3rd Shanghai Conservatory of Music International Electronic Music Week (2011), and the finalist for the "electro-acoustic" section of the 8th International Competition for Composers "Città di Udine Italy" (2010). Her piece was also selected for inclusion on the "Città di Udine" CD series (8th Edition).

Paola Lopreiato is a Ph.D. student in New Media Art at the University of Plymouth (Planetary Collegium). She received an MPhil in Multimedia composition from University of Sheffield and a master in electroacoustic composition from conservatory of Florence. Her recent works have been exhibited in: Italy, Marino Marini Museum Piazza della Signoria Festival della Creativita in Florence. Also exhibited in UK University of Chester, University of Bournemouth, Sheffield Drama Studio, Belfast SARC, in USA SEAMUS 2011 2012, New York City Electro acoustic Music Festival 2010, 2011, 2013, 2014, NYU, Stedman Art Gallery NJ, Rutgers University, MONTANA State University, in Canada Winnipeg University, in Greece Corfu Academia Yonica, in Mexico Fonoteca National, in Ljubljana ICMC 2012, in Australia Perth ICMC 2013. Her research interests include the multisensoriality, electronic and computer technology, interactions between gesture, image, sound and word. (www.paolalopreiato.com)

Filipino-American, **Levy Lorenzo**, is an electronics engineer and percussionist. He performs and composes live-electronic music using new, custom electronic musical instruments that he invents. His electronics work has been featured at STEIM, the Guthman Competition, ICMC, ISIM, the G4TV network, Pitchfork.com, Slashdot.org, the 2007 Geneva Auto Show, the New York Times and BBC Ecuador. Also an active performer of modern classical music for percussion, Levy has performed at the Yellowbarn, Darmstadt and Ensemble Moderne Academy festivals. He is the co-founder of theater/percussion/electronics duo - Radical 2. Levy is also a sound engineer specializing the design and performance of complete electro-acoustic concerts - he is the sound & electronics

engineer for the International Contemporary Ensemble, where he also plays percussion. Levy has worked as an engineer at Bose and currently works at Leo Villareal Studio and Ligorano-Reese Studio building custom large-scale electronic LED installations. He holds Bachelor and Master degrees in Electrical & Computer Engineering from Cornell University. He also holds a Master of Music degree from Stony Brook University in Percussion Performance, where he is currently a Doctor of Musical Arts candidate. [www.levylorenzo.com]

Eric Lyday is a Senior undergraduate in Music Studies at the Butler School of Music at The University of Texas @ Austin. Pursuing a teaching degree, Eric has been interested in learning about music from many different areas and cultural backgrounds. Being a drummer, singer, and guitar player among others things, he has composed and performed classically as well as for contemporary rock groups and sees no boundary between the two styles of music and performance. He has studied with Russell Pinkston and Bruce Pennycook for the past two years and enjoys making strange music for those interested.

Hugh Lynch is a Ph.D. candidate at the Digital Media & Arts Research Centre (DMARC) located at the University of Limerick, Ireland. His research focus is concerned with formulating 3D sound spatialization approaches derived from sound perception research. Thus far, Hugh has presented research findings and multi-channel electroacoustic music at a number of conferences; EMS (2011) & ICMC (2011, 2013).

Eric Lyon is a composer and computer music researcher. His recent work focuses on articulated noise, spatial orchestration, and computer chamber music. His software includes FFTease and LyonPotpourri, collections of audio objects written for Max/MSP and Pd. His book "Designing Audio Objects for Max/MSP and Pd" is published by A-R Editions. In 2011, Lyon was awarded a Giga-Hertz prize from ZKM, resulting in the composition of the 43-channel computer music composition *Spirits*. Lyon has taught at Keio University, IAMAS, Dartmouth, Manchester University, Queen's University Belfast, and currently teaches at Virginia Tech.

Jason Matthew Malli, M.F.A., M.A.L.S., a long time resident of Connecticut, has composed music for over 30 years. Jason recently completed his MFA in Music Composition at Vermont College of Fine Arts concentrating on contemporary concert and electroacoustic composition studying with John Mallia and Michael Early. During these recent formal studies, Jason has delved even further into the realms of microtones and poly-temporality resulting in the exploration of sound masses through spectralism and granular synthesis while still cultivating his life long passion and interest in folkloric melodies and how human narratives serve as the basis and purpose for artistic expression.

Ricardo Mandolini was born in Buenos Aires, Argentine, in 1950. 1983 he obtains the title *kunstlerische Reifeprüfung* of the. Musikhochschule Köln. 1987 PH.D. from the University Paris VIII, under Daniel Charles. 1993 he obtains the *Habilitation à diriger des recherches* from the University Paris I Sorbonne. Since 1988 he lectures musical composition at the University Lille III, Lille, France. He was awarded the Magisterium Prize from Bourges, 2002 for the piece *La noche en que los peces flotaron* Prize Trinac, International Music Tribune, 2002, for the instrumental piece *Presentimientos*. 2013 The city of Lille awarded him with the Grand Prix des Arts. As investigator, he creates a new musicological discipline named Musical heuristics.

David Mantecon: born 21/04/1965. Nationality: Argentinian & Spanish. Country of residence: Madrid, Spain. Studies: music and clarinet in National School of Music Carlos López Buchardo and in Local School of Music Manuel de Falla, Buenos Aires, Argentina. Employ: sound engineer, direct sound and post-production of sound for cinema, tv and advertisement

Joshua Marquez (b. 1990) is a Filipino-American composer currently pursuing a Ph.D. in composition at the University of Iowa. Joshua holds degrees from the University of North Carolina-Greensboro (MM in composition '13), and Campbell University (BA in composition/classical guitar '11). He has studied with David Gompper, Mark Engebretson, Alejandro Rutty, and Milen Parashkevov in addition to private studies with Derek Bermel, Samuel Adler, Michael Harrison, Laura Kaminsky, Marilyn Shrude, and Anthony Cheung. His music has been performed by ensembles such as the JACK Quartet, Contemporary Chamber Players (SUNY Stony Brook), Center for New Music (University of Iowa) Akropolis Reed Quintet, Quintet Sirocco, and the Cape Fear Wind Symphony along with performances at Symphony Space, the National Student Electronic Music Event, and the Vox Novus Concert Series. His music for film has also been featured at the Canada International Film Festival and the Utopia Film Festival. www.joshuamarquez.com

Composer **Devin Maxwell's** chamber music has been described as "amiably strident...clusters hammered insistently" by the New York Times and his orchestral works "a beautiful puzzle, with clusters fitting between plucks and pedals that build pyramid melodies" by the American Record Guide. His 2013 collaboration with choreographer Jessica Gaynor received a Commissioning Music/New Music USA grant and he has recently been commissioned by mmm... (Tokyo), Bent Frequency (Atlanta), Ensemble Dedalus (Montpellier), and the Deer Valley Music Festival Emerging Quartets and Composers Program (Utah). He is currently pursuing a Ph.D. in music composition at the University of Utah and is a graduate of the Cincinnati College-

Conservatory of Music and California Institute of the Arts. His work is published by Good Child Music and E'ditions musique SISYPHE.

Aaron May is a composer based in London. His works explore several themes, including the contrast between the abstract and the mimetic in acousmatic music, and the combination and juxtaposition of contrasting time layers. He writes regularly for both electronic and acoustic forces, as well as combinations of the two. His work has been performed extensively in England, in concert series such as Arpa Production's Contemporary Music Venture, and venues such as The Victoria Rooms in Bristol. He is currently composing music and performing live electronics for the Farnham and Maltings associated theatre company 'Bucket Club'. Their work 'Lorraine and Alan' is to be performed in March as part of the Vaults Festival in London and they are currently devising a new piece entitled 'Beasties', commissioned by the Lyric Theatre in Hammersmith. He recently completed a Masters in Composition at the University of Bristol under Neal Farwell and John Pickard.

Antonio Mazzotti graduated in Electronic Engineering at Polytechnic of Bari and received a degree of specialization in Signal Processing at University of Bari. Later, he continued in academic studies at Conservatory of Bari, where he graduated cum laude in Electronic Music. His interests cover computer-aided composition for electro-acoustic and audio-visual works and his works for fixed media were represented during several events. Since 2004, he participates with Sin[x]Thésis, a group involved in research and production, as both a composer and performer.

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals and conferences including Electronic Music Midwest, the Mid-American Center for Contemporary Music (MACCM) New Music Festival, Espacio Sonoro, and the Society for Electro-Acoustic Music in the United States (SEAMUS). He has earned degrees from Bowling Green State University (B.M.), The University of Arizona (M.M.), and Rice University (D.M.A.) during which his primary mentors have been Daniel Asia, Shih-Hui Chen, Arthur Gottschalk, Richard Lavenda, and Kurt Stallmann. He holds the position of Assistant Professor of Composition at the School of Music at Soochow University in Suzhou, China.

Mike McFerron is professor of music and composer-in-residence at Lewis University, and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). His music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

Huw McGregor (b'76) studied performance and composition at the Welsh Collage of Music and Drama,

and then went on to further his studies with an MA for music for film and recording and editing at Bangor University North Wales. An accomplished competition performer he was presented with the Grace Williams Memorial Award for composition at the Urdd National Eisteddfod ('96). His work was broadcast nationally on S4C and was subsequently commissioned to write for Cecilia Smega in 1998 by the Cilcain Festival. He has had an active musical role in the community playing in-groups, from modern improvisation to popular music, as well as teaching 'cello. He has also gained notoriety as a sound engineer, recording for Alexander Baillie and festivals such as the Llangollen International Music Festival. Huw taught Music Technology at Yale College in Wrexham, North Wales where he specialized in performance and composition, and he is now returning to composing following a break away from Music completely where he was working as an Estate Manager.

David Mendoza (b. 1979) writes various styles of contemporary music. His works juxtapose the traditional with the contemporary, the ancient with the avant-garde, and the accessible with the abstract. Sound sources often include silences, electronic sounds, non-western instruments, and improvisation to produce something that has been described as ethereal and evocative. Since 2007, his works have been performed at festivals and conferences around the country including SEAMUS, NYCEMF, and SCI local, regional and national conferences. Recent achievements include performing his work at the Teatro Colón in Buenos Aires, Argentina, the premiere of his orchestral work *Awakening* by the Cleveland Orchestra, and winning his fourth ASCAP Plus award. He has taught as an adjunct professor at Florida International University, and is currently a Doctoral student at the University of Miami. David is based in downtown Fort Lauderdale, Florida.

Chris Mercer received a Ph.D. in Composition at the University of California, San Diego in 2003. His principal teachers were Chaya Czernowin and Chinari Ung, instrumental music; Peter Otto and Roger Reynolds, electronic music. He has held artist residencies at Experimentalstudio SWR, Künstlerhaus Schloss Wiepersdorf, and Sound Traffic Control in San Francisco; his music has been performed by Ensemble Ascolta, Ensemble SurPlus, SONOR Ensemble, and Schlagquartett Köln. His recent electroacoustic music and research have focused on animal communication, especially nonhuman primate vocalization, including research residencies at the Duke University Lemur Center, the Wisconsin National Primate Research Center, and the Brookfield Zoo. His live music involves modified instruments, found objects, and instruments of the composer's own design, with amplification, live electronics, and spatialization. He has taught electronic music at UC San Diego, UC Irvine, and CalArts; he currently teaches music technology in the Northwestern University composition program.

JP Merz is a composer from Janesville, Wisconsin. He is currently a Senior at Lawrence University, where he is pursuing a degree in composition under Joanne Metcalf and Asha Srinivasan. In addition to composing, he is particularly interested in music technology and free improvisation, and performs on guitar, viola and electronics with an eclectic variety of groups. His work, *ten minutes*, was selected as the 2013 Colorfield Festival call-for-scores winner and was premiered by the Colorfield Ensemble in Madison, WI. Other works have been read by the Lawrence Symphony Orchestra, the NOW Ensemble and the Lux Quartet and performed by the Lawrence University Percussion Ensemble. He is the recipient of the 2013 James Ming Scholarship in Composition.

Scott Miller is a composer of electroacoustic, orchestral, chamber, choral and multimedia works frequently performed at venues and in exhibitions throughout North America and Europe, including the 10th International Music Festival New Music Plus in Brno, The Contemporary Music Festival at the Ostrava Creative Center and Janáček Conservatory, Mladé Pódium International Festival of Young Artists, the 12th International Festival of Electroacoustic Music in Brno, the Leipzig Neue Gewandhaus, at Dvorak Hall, Prague, and at Galerie EXPRMNTL, in Toulouse, France. Miller's music has been described as 'not for the faint-hearted listener' (Juliet Patterson, mnartists.org) and 'inspir[ing] real hope & optimism for the future of electroacoustic music.' (Simon Cummings, 5against4.com). Known for his interactive electroacoustic chamber music and experimental performance pieces, Miller has twice been named a McKnight Composer Fellow, and his work has been recognized by the Jerome Foundation, the Minnesota State Arts Board, the Central Minnesota State Arts Board, and the MUSICA NOVA 98 International Electroacoustic Music Competition. His music has been released on the Innova, Eroica, CRS, rarescale and SEAMUS labels. His music is published by ACA (American Composers Alliance), Tetractys, and Jeanné. Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and theory. He is currently President of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). He has lectured on electroacoustic music and composition in universities and secondary schools across the United States, Europe and Mexico. He holds degrees from The University of Minnesota, The University of North Carolina - Chapel Hill and the State University of New York at Oneonta, and has studied composition at the Czech-American Summer Music Institute and the Centre de Creation Musicale Iannis Xenakis.

Jason H. Mitchell is a classically trained guitarist and a composer of instrumental and electro-acoustic music. Currently based in North Texas, he grew up on the lower Rio Grande, where the rich cultural heritage of the Texas-Mexico border influences much of his

music. Jason earned his DMA in music composition from the University of Illinois at Urbana-Champaign. For more information, please visit jholtmusic.com

Akio Mokuno was born in Japan in 1968. After exploring psychedelic/new wave bands in Japan, he moved to New York in 1994 and joined the post-no wave/noise band Electoputas as a bass and voice performer. In the late 1990s, inspired by musique concrète and electronic music, Akio started improvising on a sampler (Yamaha SU10 + Akai S2000) using an optical MIDI controller. He played with various free jazz/experimental musicians and visual artists, including Damo Suzuki (CAN), Sabir Marteen, Tatsuya Yoshida (Ruins), and Benton-C Bainbridge. In 2013, he was awarded an M.F.A. for Performance and Interactive Media Arts (PIMA) at Brooklyn College. While in the program, Akio participated in various interdisciplinary and theatrical performances as an electronic sound performer. At present, he is in an M.M. program for music composition and studies with Professor Douglas Geers at Brooklyn College, focusing on electro-acoustic music.

José Jesús Broseta Monzó, born in Valencia (Spain) in 1988. Bachelor of Medicine at University of Valencia, combines this labour with studies in Composition and Conducting at "Conservatorio Superior de Música" of Valencia with Professors Francisco Zacarés Fort, Andrés Valero and César Cano in the field of Symphonic composition and Gregorio Jiménez, which is president of AMEE (Spanish Electroacoustic Music Association), in Electroacoustic composition. He works close to soloist and chamber music groups as Valencian Tuba Quartet or Daniel Llosà Peñarocha, who has recently recorded his work *The Dawn of the Universe* for tuba solo. He has also received advice from Theodoros Lotis, Joe Burgstaller, Jorge Villavicencio, Francisco Coll, Antón García Abril, etc.

Manoli Moriaty is a Manchester based composer, performer, and sonic artist, working in the areas of noise & electroacoustic composition, interactive installations, and interdisciplinary performance. Born in Athens, he completed BA & MA music degrees at the University of Salford under Phil Brissenden, Craig Vear, and Stephen Davismoon, after having also studied architecture at the University of Huddersfield. Parallel to academia, he was involved in founding two of Manchester's most popular EDM nights, Illuminaughty and HitnRun, performing alongside world renowned acts. Prior to this, he was a staple figure at the NW underground rave scene, playing with techno soundsystems as far as Eastern Europe. His works range a wide area of contemporary music, including conceptual ambient recordings, generative noise compositions, interactive sonic installations, and research into gesture based performance systems – culminating to the interdisciplinary performance *Symbiosis*, presented at diverse events at home and abroad, including the EU funded Listening Cities.

Luigi Morleo was born in Mesagne, Italy (BR) in 1970. Mr. Morleo is presently teaching Percussion at the N. Piccinni Conservatory in Bari. He appears in varied musical and artistic styles like rock-cross-over, folk-popular, Jazz and DJ; however actors, film directors, painters and architects. His compositions, presented on Radio 3, TV2000, Radio Cemat, Percussionradio.com, have been performed in Europe, USA, South America, Africa and Asia; published by Agenda Musical Editions (Italy), Alfonse Production (France), Honeyrock Publishing (USA), Henry Lemoine (France) and MorleoEditore (Italy). Many his Compositions are inserted in the program of European Conservatory, American and South Africa University.

Fernando Alexis Franco Murillo is currently completing a Master's Degree in Electroacoustic Composition at the Conservatoire de Musique de Montréal under the supervision of Louis Dufort.

Maria Mykolenko is a sound artist living and working in New York City. She is active as a composer and a violinist in New York City and southeastern New England. She is currently an Artists Diploma student at the Hartt School in West Hartford, Connecticut. Maria received her M.A. in Composition from the Aaron Copland School of Music at Queens College of the City University of New York in 2012 and an MFA in music/sound from Bard College in 2010. She has studied composition and electronic music with Hubert Howe, Maryanne Amacher, Brenda Hutchinson, Robert Carl, John McGuire and Jonathan Kramer. She is currently studying with Ken Steen at the Hartt School. Aside from traditionally notated music for acoustic instruments her interests include field recordings, improvisation and electronics. She is especially interested in the interaction between spoken text, field recordings and instrumental sounds.

Mirjana Nardelli: The e-cor project formed in 2012 with the goal to gather together electroacoustic musicians from the Conservatory of Latina Ottorino Respighi; subsequently the ensemble became independent, performing several times out of the academic context. They played in international music festivals: EMUfest (International Eletroacoustic MUSIC FESTIVAL Rome), Di_stanze (Goethe Institute Palermo), Festival delle arti sonore (University of Rome "Tor Vergata"), Festival "Le forme del suono"(Cons. O.Respighi Latina), Radio Vaticana. They are working with Elio Martusciello for the production of their album. e-cor are: Francesco Altilio, Giovanni Tancredi, Mirjana Nardelli.

Annelie Nederberg is a composer and performer from Sweden currently based in the UK, pursuing an AHRC funded Ph.D. in Musical Composition at University of Surrey. Annelie has a passion for the performing arts and composes for contemporary dance, theatre and film as well as acousmatic music. She also performs with her self-developed gestural feedback instrument and other

electronic sounds. Her works move freely between concrete and abstract sounds, between music and sound art, with the human body as an important component; a confluence between movement and electronics into poetic and often slowly evolving sonorous shapes. Annelie's music has been represented at ICMC, at festivals in the UK and internationally, on radio in Europe and the USA, and in concerts internationally. She has been awarded numerous scholarships and stipends and is a member of the Swedish Society of Composers and SEAMS, the Swedish Electroacoustic Music Society.

Composer, violinist, and computer music researcher, **Charles Nichols** is an Assistant Professor at Virginia Tech, and has earned degrees from Eastman, Yale, and Stanford. He has presented his compositions, including acoustic and electroacoustic music, and research, including telematic musical performance over Internet2, haptic musical human-computer interface design, and wavelet audio analysis and resynthesis, at national and international conferences and festivals.

Currently studying at the University of Illinois, Urbana-Champaign, **John Nichols III** composes music that stimulates listeners' imaginations with a diversity of sonic effusions that have been melded into a coherent form. His works have been recognized at various national and international events.

James O'Callaghan is an award-winning composer and sound artist based in Montreal. His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions. In 2013, he was the Emerging Composer-in-Residence with the National Youth Orchestra of Canada and was a featured artist in Winnipeg's Cluster festival. He is a founding member and co-director of the Montreal Contemporary Music Lab. His music, including over forty works of concert music, music for dance, theatre and film, and audio-visual installations, has been performed across North America, in Europe, New Zealand and Japan, and has been awarded national prizes. He received his Bachelors of Fine Arts in music composition from Simon Fraser University in 2010, studying with Barry Truax, and his Masters of Music at McGill University, studying with Philippe Leroux.

Yemin Oh is a composer who is always looking for fascinating and captivating music. His main interests lie in several area including visual music, electro-acoustic composition and interactive multi-media work. His pieces incorporate his aesthetic aim into blending visual elements and live electronics into instrumental music. Currently he is pursuing a Ph.D. in Experimental Music & Digital Media at Louisiana State University. Previously, he graduated Kyunghee University and University of Hartford for a B.M. and G.P.D. in music composition, and Georgia Southern University for an M.M. in music

technology. His works have been selected and invited to present at several music concerts and conferences, including SEAMUS, NIME, ICMC.

Mari Ohno is an artist, composer and sound designer based in Tokyo, Japan. She was born in 1984. She studies in master's programme of Creativity in Music and Sound at Tokyo University of the Arts, focusing primarily in the areas of sound installation and electroacoustic composition, exploring various dimensions of human perception. In addition to her own work, she has also collaborated with other artists in composition and sound design for films. Her works have been presented at various events in Japan and other countries, including the Musicacoustica-Beijing, the Museum of Contemporary Art Tokyo, FILE Sao Paulo, among others. Her works have been broadcasted on TV and radio programmes internationally, such as NHK (Japan), Radio France, and Radio Adelaide (Australia). She has been selected for prestigious competitions including Tokyo Sonic Art Award as the Grand Prix, 17th Japan Media Arts Festival as the jury selection, the International Composition Competition and Workshop Adelaide 2012 (Australia) as one of ten winners, CCMC 2012 (Japan) as a finalist of Le Prix ACSM116, and nominated for the 18th and 19th Campus Genius Award (Japan). In addition, her works have also been selected for participation in QUBIT: Noise Non-ference (USA), CCMC 2013 (Japan), the 2013 New York City Electroacoustic Music Festival, FILE Sao Paulo 2013 Hipersonica, and Tokyo Experimental Festival vol.8.

João Pedro Oliveira completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral composition, a Requiem, 3 string quartets, chamber music, solo instrumental music and electroacoustic music. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). Konstantina Orlandatou

Tae Hong Park has worked in the area of digital communication systems and musical keyboards at the LG Central Research Laboratory in Seoul, Korea (1994~1998). He holds B.Eng., M.A., M.F.A., and Ph.D. degrees from Korea University, Dartmouth College, and Princeton University and his current interests are primarily in composition of electro-acoustic and acoustic music, research in multi-dimensional aspects of timbre, signal processing, computer-aided music analysis, cyber-physical systems, and human-computer interaction. His music has been performed in various locations including Australia, Brazil, Canada, China, France, Germany, Holland, Hungary, Ireland, Mexico,

South Korea, Slovenia, Sweden, UK, and USA. He organized the 2006 ICMC conference, has served two terms as President of International Computer Music Association; is Chief Editor of Journal SEAMUS and Editorial Consultant for Computer Music Journal. He is Associate Professor in Music Technology and Director of the Composition program at NYU. He is author of "Introduction to DSP: Computer Musically Speaking" published in 2010.

Composer **Ronald Keith Parks'** output includes orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music. His works have been featured worldwide at numerous professional conferences, performers' recitals, and ensemble/orchestra concerts. Recent commissions have come from Duo XXI, Blue Ridge Chamber Players, Out of Bounds Ensemble, Red Clay Saxophone Quartet, the Charlotte Civic Orchestra, Next Ens, Force of Nature, and the South Carolina Music Teacher's Association. Awards include the Aaron Copland Award and honorable mentions in the Minnesota Forum and the Shepard Composer of the Year contests. His music is available on EMF, Parma, and the 2007 ICMC Proceedings CD. He received the BM from the UNC School of the Arts, MM from the University of Florida, and Ph.D. in composition from the University at Buffalo. He is currently associate professor of music composition and Director of the Winthrop Computer Music Labs at Winthrop University.

Keith Patchel earned an MA from Queens College CUNY where he studied Electronic Music with Hubert Howe and Composition with George Perle. Keith also has a BFA from SUNY Buffalo where he studied Electronic Music with Lejaren Hiller, and has been a recent student of Jonathan Dawe at The Juilliard School. 2010 Composer for Emmy nominated HBO documentary "Finishing Heaven". Winner Best Composer 2011 Manhattan Film Festival for "Crumble". Winner Best Composer 2010 New York International Film Festival for "Crumble". <http://keithpatchel.com>.

Sylvia Pengilly has always been fascinated by the correlation between what the ear hears and what the eye sees. Because of this, many of her works integrate both musical and visual elements. Mathematics and physics, including Chaos Theory, Quantum Mechanics, and Superstrings, are of particular interest and frequently provide the basis for her works. These have been presented both nationally and worldwide at several festivals, including many SEAMUS National Conferences, the Medi@terra festival, ICMC, the "Not Still Art" Festival, the "Visual Music Marathon," and recently had a screening of one of her videos at the 2013 Downtown Film Festival in Los Angeles. She was formerly professor of theory and composition in the College of Music at Loyola University, New Orleans, where she also founded and directed the electronic music composition studio. She presently lives in

Atascadero, California, where she composes music and creates “Visual Music” videos.

Ohio University Distinguished Professor **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. More recently (November 2013), the Peabody Modern Orchestra opened its inaugural concert with a performance of his *Shadow Dancing*. Earlier in 2013, his String Quartet No. 2 was performed at the Festival Internacional de Música de Bogotá. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. Commissioned for a 2005 premiere in Memphis, his *Dreams Interrupted* has received numerous subsequent performances in Pittsburgh, Duluth, Baltimore, Dallas, Louisville, South Bend, Birmingham (AL), and Athens (Ohio). His music has received hundreds of performances throughout the world—including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra—and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

Russell Pinkston is a Professor of Music Composition and Director of Electronic Music Studios at The University of Texas at Austin. He is active as a composer, researcher, author, and teacher in the field of electroacoustic music, and his work has been widely recognized. He has received a number of significant honors, including a Guggenheim Fellowship, the Charles Ives Fellowship from the American Academy of Arts and Letters, and a Fulbright Fellowship to Brazil. He is a former President of the Society for Electro-Acoustic Music in the U. S. and has served as an ICMA Regional Representative for the Americas.

Timothy Polashek writes in a variety of media and styles, including vocal, instrumental, electro-acoustic, and interactive music. His works can be heard on Wood and Wire, Albany Records, and EMC’s albums *Incandescence* and *Defiant*. His research projects in synthesis and text/sound music are published in the *Journal of the Society of Electro-Acoustic Music of the United States* and the *Leonardo Music Journal*, MIT Press. A professor and music technology studies coordinator at Transylvania University, Dr. Polashek earned his D.M.A. in Composition from Columbia University, an M.A. in Electro-Acoustic Music from Dartmouth College, and a B.A. in Music from Grinnell College.

Born in Grenoble (France), **Nils Potet** studied classical music at Paris Sorbonne University and Conservatoire, then turned to electroacoustic composition. After he discovered microtonal music by listening to the works of composers like Yvan Wyschnegradsky, Julián Carrillo or Franck Yeznikian, he decided to explore in particular the synergies that can exist between electroacoustics and

micro-intervals. **Nils Potet** share his time between his work for the publisher Symétrie (Lyon, France) and his composition activities for which he works regularly with the GMVL in Lyon. His music has been broadcasted in different occasions such as Seoul International Computer Music Festival (south Korea), New York City Electroacoustic Music Festival (U.S.A), PNEM Sound Art Festival (Netherlands), Música Viva (Portugal), GMVL, Salford Sonic Fusion Festival (Manchester, UK) or in some radio programs like Électrain de Nuit on France Musique, Radioateliér on Czech Radio (Prague), on Radio CUCEI (Guadalajara, Mexico), or Radio Panik (Bruxelles).

Michael Pounds began his career as a mechanical engineer, but returned to the academic world to study music composition with a focus on computer music and music technology. He studied at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois. He specializes in computer music composition and collaborative intermedia projects. 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 residencies at the MacDowell Colony and I-Park. His music has been performed throughout the United States and abroad. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. He is co-hosting the 2014 National Conference of the Society of Composers, Inc. Michael teaches composition, acoustics, music perception, recording and computer music at Ball State University.

Tom Prescott studied computer science and music technology at Keele University. He then went on to an MRes which investigated the application of genetic algorithms to granular synthesis and spatialisation. This was followed by a Ph.D funded by the Keele Research Institute for the Humanities investigating the suitability of genetic algorithms for fixed media composition and live performance.

Ursel Quint: See **SnowKrash**.

Takayuki RAI studied composition with Y. Irino and H. Lachenmann, and computer music with P. Berg. He worked at the Institute of Sonology in the Netherlands as a guest composer in the 1980s. In 1985 he started working on interactive computer music with real-time signal processing technique. He is teaching computer music at Kunitachi College of Music in Tokyo since 1991, and taught at Lancaster University in The UK for 7 years from 2006. His works have been selected at numerous international competitions. He also won the premier award at 13th International Electroacoustic Music Competition Bourges, the Irino Composition Prize, and 1st prize at the NEWCOMP International Computer Music Competition. In 1991 he received the ICMA

Commission Award. His scores are published by Donemus in The Netherlands and recordings of his works are included in various CDs released by such as Wergo, le Chant de Monde, Centaur, Digital Art Creation, and Fontec.

Michal Rataj (born 1975) is composer, performer and sound designer based in Prague, Czech Republic. He composes mainly electroacoustic, chamber and orchestral music and receives performances throughout Europe and broadcasts worldwide. Recently he has been active as real-time performer of his acousmatic music and he gives sound performances alone or with music partners. Rataj is assistant professor at the Academy of Performing Arts and at the NYU in Prague. He studied musicology (Charles University, Prague) and composition (AMU, Prague) with prof. Kurz and prof. Slavický. He also went to study to the UK and Germany and as a Fulbright Scholar he conducted research in CNMAT, UC Berkeley, CA during 2007 - 2008. He has worked as a radio producer at the Czech Radio, where he has produced over 100 original radioart works with artists worldwide. His music has been broadcast worldwide and performed throughout Europe and in the USA.

Composer **Steven Ricks** (b. 1969) received his early musical training as a trombonist in Mesa, AZ, USA. He holds degrees in music composition from Brigham Young University (BM), the University of Illinois at Urbana-Champaign (MM), and the University of Utah (Ph.D.), and also received a Certificate in Advanced Musical Studies (CAMS) from King's College London in 2000. A "spotlight" radio interview and article on his music, "Latter-Day Synchronisms," was published/produced by Frank Oteri in 2009 on NewMusicBox.com and Counterstream Radio. His May 2008 Bridge Records portrait release *Mild Violence* has received numerous favorable reviews, including a five-star review in BBC Music Magazine. His commissions and awards include a 2010 Fromm Music Foundation Commission, six Barlow Endowment commissions, and First Prize in the SCI/ASCAP Student Composition Competition.

Ricks is currently an Associate Professor in the BYU School of Music and co-director of the BYU Electronic Music Studio. For more information and recent works, visit: stevericks.com and/or soundcloud.com/stevericks.

SJ2 is an electro-acoustic quartet featuring guitarist Janet Feder, flutist **Jane Rigler**, Shoko Nagai, piano and Satoshi Takeishi on percussion. Each musician fuses their acoustic instrument with digital and/or analog electronic tools. Feder is known for her innovative approach of merging classical technique with prepared guitar, constructing her music into otherworldly textures and sounds. Rigler constantly expands her musical expression on the flute by combining the voice and new modalities of electronics. Shoko Nagai skillfully masters digital and analog manipulations of the piano by using toys, games, and other unexpected gadgets to develop

her own unique sonic world. Satoshi Takeishi melds genres of percussion through imaginative and masterfully original manipulations of live sound processing and electronics. These musicians are composers, educators, producers, performers and world travelers, collaborating with a vast array of other musicians and artists. Their work can be seen and heard in festivals, conferences, radios, and universities worldwide.

Claudea Robles (Angel) is an audio-visual artist born in Bogotá Colombia, currently living in Cologne-Germany and active worldwide. She was artist-in-residence in Germany at the ZKM Centre (Karlsruhe, 2004-2007). In 2004 she won the second prize at the competition Hören und Sehen organized by the ZKM Center and the Institute für Neue Musik in Darmstadt (both in Germany) for her audiovisual composition *Bewegung in Silber*. Her work has been presented in festivals and in group and solo exhibitions around the globe, for example, the ICMC 2007 in Copenhagen and ICMC 2009 in Montréal, the NYCEMF 2009 in New York, the Re-New Festival 2011 in Copenhagen and the NIME 2011 in Oslo, Norway. Since 2012 she is the international associate curator of the International Image Festival organised by the Caldas University in Manizales, Colombia. She is the creator and curator of NOMÁDES. www.claudearobles.de

Jonah Rosenberg is a Brooklyn, NY based improviser, pianist, composer and sound designer striving to construct intuitive music. He has performed throughout the US and performs regularly as an improviser in New York City venues The Firehouse Space, COMA, Douglass Street Music Collective, Ibeam, Panoply Lab, Spectrum and many others. Jonah performs regularly with members of the avant-garde jazz and experimental community such as Daniel Carter, Lukas Ligeti, Charles Downs (Rashid Bakr), Kevin Shea, James Ilgenfritz, Jean Carla Rodea, Blaise Siwula, Levy Lorenzo, Anna Webber, Sam Kulik, Martin Loyato Quintet, Jessica Pavone, Erika Kapin and many, many others. He has presented compositions and collaborations with Ensemble Sans Maître and at HERE arts center for AOMC's dance performance 'barrish', Dixon Place and the Bushwick Starr with Claire Moodey for the interdisciplinary work *Spectral Findings* and at the Gershwin Hotel and Cornelia Street as part of Vicky Chow's 'Contagious Sounds' series featuring the Heavy Hands Doublebass Quartet and Ensemble Sans Maître.

Barry L. Roshto: See **SnowCrash**.

Louise Rossiter (1986) is a Scottish electroacoustic composer based in Leicester, UK. Her research interests lie in acousmatic sound, acoustic ecology and expectation within Electroacoustic Music. She completed her undergraduate music degree at the University of Aberdeen, specialising in Acousmatic composition under the supervision of Pete Stollery, and completed her MMus in Composition with distinction at the University of

Edinburgh under the supervision of Robert Dow. She is currently reading towards a Ph.D. under the supervision of John Young and Simon Emmerson at the Music, Technology and Innovation Research Centre (De Montfort University, UK) with the support of an AHRC studentship. Louise's music is performed and broadcast around the world, and in the Musica Nova International Composition Competition 2010, her acousmatic work, *Black Velvet* was announced as a finalist in the competition. Recently Louise was selected to participate in the Franz Liszt Stipendium für Akusmatische Komposition Masterclass in Weimar, Germany, with Francis Dhomont. In 2012, Louise secured joint 1st prize in the prestigious concours d'interprétation spatialisée de l'Espace du Sons in Brussels.
<http://www.louiserossiter.com>.

Butch Rován is a media artist and performer at Brown University, where he co-directs MEME (Multimedia & Electronic Music Experiments). Rován has received prizes from the Bourges International Electroacoustic Music Competition, the Berlin Transmediale International Media Arts Festival, and his work has appeared throughout Europe and the U.S. Most recently his interactive installation *Let us imagine a straight line* was featured in the 14th WRO International Media Art Biennale, Poland. Rován's research includes new sensor hardware design and wireless microcontroller systems. His writing is most recently featured in *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies* (Palgrave Macmillan, 2009).

Élise Roy is an active flutist, improviser, and composer who strives to find a unique and modern voice for the flute, which is ultimately the source of her musical expression in all of her various roles. As a performer-composer, Élise is fascinated with expanding the expressive possibilities of the flute -- often through the novel convergence of extended techniques and electroacoustics. She currently studies in the D.M.A. program in contemporary music at Bowling Green State University. Élise also holds degrees from the Oberlin Conservatory of Music and California Institute of the Arts.

Bruno Ruviano, composer and pianist from Sao Paulo, Brazil, was born in 1976, and has lived in 22 different places: Rua Theodureto Souto, Rua Cajati, Casa do Seu Demetrio, Rua Sao Borja, Rua James Adam, Alameda dos Uirapurus, Avenida Modesto Fernandes, Avenida Santa Izabel, Rua Nuno Alvares 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'Hotel de Ville, Greenoaks Drive, Miramar Street, 26th Stre

Saman Samadi (1984) is a Persian avant-garde composer residing in New York City. Samadi has written an extensive amount of repertoire including large scale

orchestral works, chamber music for various combinations, solo instruments, electro-acoustic, and concrete music. Samadi attended NODET (National Organization for Development of Exceptional Talents) for middle school, high school and pre-university studies in Sari, Iran. He was awarded a diploma in Mathematics from this institution. Samadi holds a B.A. in Violin Performance (2009) and a M.A. in Composition (2011) from the University of Tehran. He was ranked 2nd nationally for the mandatory graduate entrance concours. During his M.A. he studied with Alireza Mashayekhi. In 2009 Samadi won an award for the 24th annual Fadjr International Music Festival. Also, his composition "Paj" has won first prize for the 2012 Counterpoint-Italy International Composition Competition. Samadi was the director and conductor of Concentus Orchestra from 2005-2007. The repertoire consisted of baroque and contemporary works which included some of his own compositions. Samadi's music has been influenced by the "New Complexity". He developed his own unique style which entails a new system of pitch organization that uses microtones from traditional Persian music, improvisation, complex poly-rhythms, and heterophonic texture. In addition, Samadi improvises on the piano which has had a great impact on his compositions. He is also a Baritone and uses traditional Persian techniques in his singing. Samadi is also an artist who has used oil painting and photography as his medium. Samadi is currently pursuing his Ph.D. in composition at the State University of New York at Stony Brook. The music department offered him a Full Scholarship as well as a Full teaching assistant-ship. He is studying with Daria Semegen.

Ayako Sato, born in Japan, is currently a master's student at the Graduate School of Music, Tokyo University of the Arts. She received her Master of Music from Senzoku Gakuin College of Music. She mainly composes electroacoustic music / acousmatic music from the everyday noises and environmental sounds which were recorded. Her works have been selected for performances at international conferences and festivals including CCMC (Japan), FUTURA (France), WOCMAT (Taiwan), NYCEMF (USA), SMC (Sweden), ICMC (Australia) ISSTC (Ireland), STUDIO 300 Digital Art and Music Festival (USA), and ISMIR (Brazil). She was awarded the third prize of International Electroacoustic Music Young Composers Awards at WOCMAT 2012 (Taiwan), the honorary mention of CCMC 2012 (Japan), the honorary mention of Destellos Competition 2013 (Argentina), the third prize of Prix PRESQUE RIEN 2013 (France), and the honorary mention of International Taiwan Electroacoustic Music Composition Award at WOCMAT 2013 (Taiwan).

Danny Saul is an electroacoustic composer from Manchester, UK. His interests are acousmatic composition, space, sound diffusion, and improvisation. His involvement in a variety of experimental projects over the past few years have included a number of

collaborations, performances and recordings with notable contemporary experimental musicians, including Ben Frost, Machinefabriek, Jasper TX, Xela (Type Recordings), and Simon Scott. Danny has performed his music throughout the UK, Europe, U.S.A, Canada and Japan. He has to date released two solo albums "Harsh, Final.", (White Box, 2009), and "Kinison – Goldthwait", (Hibernate Recordings, 2010). In 2012 Danny was awarded the Degree of Master of Music with Distinction in Electroacoustic Composition (University of Manchester). He is currently pursuing a Ph.D. in Electroacoustic Composition, under the supervision of Professor David Berezan at the NOVARS Research Centre for Electroacoustic Composition, University of Manchester. Danny's research is funded by the Arts & Humanities Research Council, UK.

Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his master degree in Electroacoustic Composition from the University of Manchester. He had contemporary composition courses with Joseph Papadatos and Dimitra Trypani and electroacoustic composition courses with Mniestris, Theodore Lotis and David Berezan. He has attended to electroacoustic composition seminars with Steven Miller, Leigh Landy, Tim Ward, Andrew Bentley and Simon Emmerson. He participated in live electronic concerts with the EPHMME student ensemble. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Belgium and France. His acousmatic composition *Erevo*s won the first prize ex aequo in the student category of acousmatic composition competition *Metamorphoses 2012*. In 2013 he received the three-month residency award from the Weimar Electroacoustic Composition Master Classes 2013.

Evelyn Saylor was an award-winning music student with a concentration in composition at Pomona College. In addition to receiving commissions from the Church of the Heavenly Rest and the Orfeo Duo in New York City, she received the Mellon Elemental Arts Initiative Summer Experience in the Arts Award, which supported her travel to Berlin to compose "Tech Tonic Plates", a large-scale piece of electronic music. She has written electronic, choral, and chamber music as well as scores for modern dance. Ms. Saylor has received performances in California, New York City, and at The Harvard Memorial Church in Cambridge, MA. A pianist and choral singer as well, she has done choreography, photography, and painting. She has also studied at the Humboldt University in Berlin and completed an internship at the avant-garde Münchner Kammertheater in Munich.

Robert Sazdov is a composer, music producer, researcher and educator. He has received prizes and awards from various organizations and institutions including: 'Pierre Schaeffer' Competition, Musica Nova Competition, Bourges International Competition, Just Plain Folks Music Awards and the Audio Engineering

Society. His music has been released by Capstone Records, Vox Novus, Accademia Musicale Pescarese, Society for Electroacoustic Music, Australasian Computer Music Association, and SoundLab Channel. His works have been performed at various ICMC and NIME concerts, as well as Aurora Festival (Sydney), re:sound Festival (Copenhagen), and Musica Nova (Prague). Sazdov undertook a residency at the Erich-Thienhaus-Institute composing on their WFS systems. He was commissioned to compose a 22.2 multi-channel work for the Fraunhofer Institute (IIS). Sazdov's current research focuses on the perception of multi-channel surround sound and formulating compositional approaches for multi-channel configurations with elevated loudspeakers. Sazdov is the co-founder and current President of the Macedonian Electroacoustic Music Association (MEMA).

Isaac Schankler is a composer, pianist, accordionist, and electronic musician living in Los Angeles. His recent honors include awards and grants from the American Prize, the National Opera Association, and Meet the Composer, the American Composers Forum, the Atlantic Center for the Arts, the USC Sadye J. Moss Composition Prize, and the Damien Top Prize in the ASCAP/Lotte Lehmann Foundation Art Song Competition. He co-directs the concert series *People Inside Electronics*, and currently teaches music technology and music theory at the University of Southern California and Chapman University.

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media whose works have been performed throughout the United States and abroad. While working towards a DMA in music composition at the University of Cincinnati College Conservatory of Music, her interactive multimedia opera, *A King Listens*, premiered at the Cincinnati Contemporary Arts Center and was profiled by apple.com. She holds a certificate in Deep Listening with Pauline Oliveros and has studied composition with Mara Helmuth, Cort Lippe and McGregor Boyle. She sits on the boards of 60x60 Dance, the BEAM Foundation, Devotion Gallery, the International Computer Music Association, and Organised Sound. She contributed a chapter to the *Cambridge Companion to Electronic Music*, and her article on generative multimedia was recently published in *Contemporary Music Review*. She is a joint author of *Electronic Music* and is working on an issue of *Organised Sound* on sonification. Her work has been supported by the Presser Foundation, Centro Mexicano para la Música y les Artes Sonoras, and Meet the Composer. She has been commissioned by the Princeton Laptop Orchestra and the percussion ensemble Ictus. In 2009 she won the first Ruth Anderson Prize for her interactive installation *Twenty Love Songs and a Song of Despair*. Her research focuses on gesture in music, and the sustainability of technology in art. As an Assistant Professor of Music at

Stony Brook University, she serves as Co-Director of Computer Music and is a core faculty member of cDACT, the consortium for digital art, culture and technology. In 2010 she co-chaired the International Computer Music Conference, and in 2011 she co-chaired the Electro-Acoustic Music Studies Network Conference.

Even though he has been studying music classically for over 15 years, **Jason Schneider** has only begun his work as a concert composer in the last 4 years. Growing up in southern New Hampshire, Jason began performing on piano and clarinet at a young age, studying under the principle and second chair clarinet players in the New Hampshire Philharmonic Orchestra. He attended the Northeastern University Music Technology program (graduating in 2011), where he studied composition under Mike Frengel and Doug Durant. Jason has since composed numerous instrumental compositions, tape works, a variety of sound design projects (including a Boston-based feature length film), and has even formed his own sound design firm. He is an ASCAP member and last year, was recognized for his recent compositions with the ASCAP Plus Composer Award.

Paul Schuette (b. 1985) is a composer, sound artist and performer with a DMA from the College-Conservatory of Music in Cincinnati. According to Citybeat Cincinnati, he creates "works of art that address multiple senses simultaneously and thoughtfully, no matter the context." In the concert hall, his music, which is concerned with space and inspired by the visual arts, incorporates unique computer software, handmade electronics, and video. His sound art works range from speaker mobiles after Alexander Calder to interactive "circuit drawings". As a performer, Schuette deploys his menagerie of handmade electronic instruments in improvised settings and is a founding member of CiCLOP (Cincinnati Composers Laptop Orchestra Project).

Robert Seaback is a composer and guitarist working primarily in the electroacoustic genre. He holds a B.S. in Music Technology from Northeastern University, an M.A. in Composition from Mills College, and is currently a Ph.D. Fellow at the University of Florida under the instruction of Paul Koonce, Paul Richards, and James Paul Sain. Seaback's electroacoustic work has been presented internationally at festivals such as the ICMC, the ISCM World New Music Days, and the EMUfest of the Conservatory of Santa Cecilia, Rome. In 2011, he was awarded First Prize in the ASCAP/SEAMUS Student Commission Competition.

An emerging composer of both acoustic and electronic music, **Andrew Selle** has been featured at both national and international music events in the United States and Europe including the SEAMUS National Conference in Miami, Florida and the SoundSCAPE New Music Festival in Pavia, Italy. He has also worked with the Xoregos Performing Company in New York City as composer and

music director for the off-Broadway show Circle of Haunts. His music is often described as subtle, emotional and full of drama and intensity. Andrew currently resides in Bowling Green, OH, where he is pursuing a master's degree in music composition at Bowling Green State University.

Inspired by the fields of soundscape ecology and bioacoustics, **Karin Senff** incorporates spatial audio practices and experimental microphone techniques and to create immersive multichannel electroacoustic compositions. A core member of Sydney media-arts collective Triangulate, who have recently performed together as part of the New Music Network concert series, her work has also featured in the 2013 NYC Electroacoustic Music Festival and the 12th annual DEEP WIRELESS Festival of Radio & Transmission Art in Toronto presented by New Adventures in Sound Art. Karin graduated from the University of Technology Sydney with a Bachelor of Sound and Music Design in 2013.

Seth Shafer is a native of Southern California with interests in interactive electronic music, physical computing, and deep space. His music was recently performed in the 2013 La MaMa Spoleto Open Festival in collaboration with South Korean director Byungkoo Ahn. His sound installations have been shown at the Long Beach Museum of Art's Pacific Standard Time Exhibit and the Long Beach Soundwalk. Seth has taught courses in music technology, audio production, and film scoring at Cypress College, and he holds a BM and MM from California State University, Long Beach. He is currently pursuing a Ph.D. in composition from the University of North Texas.

An American composer from Shelbyville, KY, **Barry Sharp** received his B.M. in Composition from Murray State University, and is currently pursuing an M.A. in Composition at the University of Iowa. He has performed, and conducted many of his works at Murray State University, and also studied performance on Tuba, conducting, and music education during his time there. Barry has studied composition with Mike D Ambrosio, Brian Ciach, and David Gompper; tuba with Ray Conklin and J. Bryan Heath; and conducting with Dennis Johnson.

Alexander Sigman's award-winning instrumental, electroacoustic, film, multimedia, and installation works have been featured on major international festivals, exhibitions, institutions, and venues across Europe, Asia, the US, and Australia. In June 2007, Sigman was Composer-in-Residence at the Musiques Démesurées festival in Clermont-Ferrand, France. Subsequently, he was awarded residency fellowships by the Akademie Schloss Solitude (Stuttgart, Germany), the Djerassi Foundation, and the Paul Dresher Ensemble Artists Residency Center. In 2013 and 2014, he is undertaking a musical research residency at IRCAM. Sigman is

currently Assistant Professor of Composition at Keimyung University in Daegu, South Korea. More information may be found here: www.lxsigman.com.

Johannes S. Sistermanns studied at the Musikhochschule Köln New Music Theatre with Mauricio Kagel, Piano with Klaus Runze and Rhythmik with Holmrike Leiser. Doctorate 1989 in Musicology (Dr. PhD). Performances, exhibitions, teachings, stipends and artist/composer-in-residence took him to Japan, China, Australia, USA and Europe. He performs/exhibits in International Festivals, including Knitting Factory New York 1995, Donaueschinger Musiktage 1996/1999/2005, Adelaide Festival 2000, ISCM World New Music Days Stuttgart 2006/Sydney 2010, Australasian CompMusic Conference ACOM 2008 Sydney, Musicarama Hong Kong 2011. Grants like the Kunststiftung NRW Duesseldorf, Ministry for Culture NRW Duesseldorf, Heinrich-Strobel-Foundation/SWR Radio Freiburg, Konrad-Adenauer-Foundation Berlin, The Japan Foundation Tokyo, Filmfoundation NRW Duesseldorf, ZKM Karlsruhe. CD/DVD Publications: WERGO, Cybele, BMG, Hayani Musik, Edition www.sistermanns.eu

Jiang Siting: “I was born on 27th, December, 1986 and grew up in Guangzhou, China. In 2005, I entered Shanghai Music Conservatory (Music engineering department), majored in sound design. I graduated in 2009 and went to Japan in 2010 to study Japanese culture. In 2012, I entered Tokyo national University of Music Kunitachi college of music, had my master course of computer music design. My teacher is Imai Shintaro. In the same year I started studying how to use Max/Msp to compose electronic music.”

SnowKrash (Ursel Quint and Barry L. Roshto) is a Media-Art Duo with a musical background. Their work stems from their collaboration in the composing, interpreting and organizing of new music concerts beginning in the 1990s. These concerts involved multiple musical genres as well as multimedia performances. Since the summer of 2009, SnowKrash has presented 15 performances in Germany, NYC, UK and Slovenia. They appeared at last years NYC EMF presenting their analog electronic piece, Pomme de l'eau. All of their work involves some method of making the usually “inaudible” audible. This has involved building instruments that render the ubiquitous electromagnetic fields surrounding us in daily life and/or the concert venue audible. They have experimented with every imaginable contact microphone source, made underwater recordings using their own DIY hydrophones and have relentlessly created and developed new interfaces for musical expression.

Dr. Sal G Sofia's compositional works include musicvideo 3D Computer Graphics and animation; his thesis and some of his electronic compositional works, *Retepilas*, *Three Movements*, and *Echoes from Mir*, are published in *The Csound Book/CD-ROM* edited by Dr. R.

Boulanger published by MIT. His electronic Opera, *Charitas*, premiered at the Walt Disney Modular Theater. In the percussion field, publishing credits: *The OMNI of Drum Technique*, *TRAPS*, *A Rudimentary Approach...*, and the *PolyRhythm Composer*, *Phrasing*, *Duets*. He also founded and published *Percussioner International Audio Magazine* and as a performer/instructor of drum set technique. He has presented international seminars on several continents. His composition *Music of Silence* has been selected by the International Computer Music Conference (ICMC) for Video Installation screening at the ICMC in Sweden. His “iA Trapped” an App (An Interactive Analysis of Richard Boulanger’s “Trapped In Convert”) has been selected for presentation at the International Csound Conference, at Berklee College of Music.

Ignatius Sokol: “My name is Ignatius Sokol, 22 years old. I am a Bachelor of Music in Composition & Theory of Music, graduated from the Fryderyk Chopin University of Music (Warsaw, Poland). I was born in Brest, Belarus. There I took my first steps in music education – piano and composition class at Brest Music School Nr 1. At the age of 15 moved to Minsk to study Theory of Music at The Republican Music College. During my school years I have earned a few Diplomas and won international composition competitions in Poland, Russia, and Ukraine. Then I entered the FCUM in Warsaw. During my higher education I made a great progress in my way of composing – from post-romantic, simple forms and naive pieces to serious European avant-garde of the 2nd half of XX century. I do not limit myself to academic studies only. I try to participate in concerts, conferences, competitions, summer schools.”

Jerod Sommerfeldt's music focuses on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation. His sound world explores digital audio artifacts and the destruction of technology, resulting in work that questions the dichotomy between the intended and unintentional. An active performer as both soloist and collaborator in interactive digital music and live video, he is Assistant Professor of Electronic Music Composition and Theory at the State University of New York at Potsdam Crane School of Music and director of the SUNY-Potsdam Electronic Music Studios (PoEMS).

Jorge Sosa is a Mexican born composer currently residing in New York. Jorge received a Doctor in Musical Arts degree from the University of Missouri at Kansas City. Jorge's first full-length opera, “La Reina” was recently commissioned by the American Lyric Theater. Jorge was commissioned to write his “Song of the Last Crossing”, which was included in the “Opera America Songbook”, which was recorded and published by Schott. His “Trés Sonetos de Quevedo” for soprano and guitar quartet were recently released by the Cuarteto de Guitarras de la Ciudad de México in their CD “A 5”. In 2013 Jorge was the Composer in Residence with the

NYU New Music Ensemble collaborating with them in interactive improvisatory works. His CD's "Plastic Time" and "Enceladus" are available on all the major music download sites and through the website www.jorgesosa.com. Jorge is currently Assistant Professor of music at Molloy College in Long Island.

Heather Stebbins is a composer of acoustic and electroacoustic works. Her music has been performed in the US and Europe. An avid promoter of new music, she is the co-founder of the Boston new music series, Acoustic Uproar. Stebbins is currently pursuing a DMA at Boston University, where she studies with Joshua Fineberg.

Marcin A. Steczkowski / Stalowa Wola / Warsaw / Poland. Date of Birth: 19.08.1980. Sex: Male. Nationality: Poland.

Mark Sullivan: "I am a composer, photographer, and educator. My compositions have been performed widely, and I have published images in books, and had various exhibitions. I have taught music composition, computer music, photography, and aesthetics. I have written on the relationship between music, language, and movement, and language, and concepts shared across the visual and the acoustic domains. My engaged scholarship and creative activity of the last decade has centered on the creative use of technology, and the pedagogy of composition, creativity, and translational knowledge related to composition."

Born in Providence RI, **Matthew Sullivan** is a composer, performer, producer, and lover of music. He attended Bishop Hendricken High School in Warwick, RI from 2008-2012 before graduating summa cum laude, with honors in academics, drama, and music- including the 2013 Louis Armstrong Jazz Award and the 2013 Director of the Arts Award. He is pursuing a dual major in Recording Arts and Computer Music at the Peabody Institute of the Johns Hopkins University, and studies Composition under Dr. McGregor Boyle.

Ben Sutherland (b.1971) is a composer, computer music specialist, scholar, and performer, whose work, stretching across genres and media, has been widely performed and shared. His compositional, research, and performance interests find a nexus in his work with interactive computer music systems. He holds music degrees from Oberlin College (B.A.) and the University of Chicago (M.A. and Ph.D.), and he has studied composition with Shulamit Ran, John Eaton, Marta Ptaszynska, Andrew Imbrie, Howard Sandroff, Bernard Rands, and John Harbison. Ben is Assistant Professor of Audio Arts and Acoustics at Columbia College Chicago.

In his work, **Fred Szymanski** investigates relations between nonlinear forces and applies the results to sound diffusion and multi-screen installations and performances. His work has been performed at many

festivals, most recently at the Mutek Festival RML CineChamber (Montreal), Club Transmediale (Berlin), and SYNC.2013 (Ekaterinburg, Russia). Szymanski has participated in numerous exhibitions, including Abstraction Now (Vienna), the European Media Art Festival (Osnabruck), and the 9th Biennale of the Moving Image (Geneva). His work has been shown at the Diapason Gallery for Sound (New York), the Eyebeam Center (New York), and the Whitney Museum of Art (Bit Streams).

David Taddie is Professor of Music Theory and Composition at West Virginia University and head of the Electronic Music Studio. He has written music for band, orchestra, choir, solo voice, and a wide variety of chamber ensembles as well as electroacoustic music. His music has been widely performed in the United States, Europe, Asia, and Australia by numerous soloists and ensembles including the Cleveland Orchestra, Cleveland Chamber Symphony; the University of Iowa, University of Miami, and West Virginia University Symphony Orchestras; Alea III, the New Millennium Ensemble, the California Ear Unit, the Core Ensemble, the Cabrini Quartet, the Mendelssohn String Quartet, the Portland Chamber Players, the Gregg Smith Singers, and many others. He has received several prestigious awards including ones from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association.

Joseph Tagg is an audio-visual artist and electroacoustic composer. Born and living in Abingdon, Oxfordshire, he studied Music Technology at Keele University under the likes of Rajmil Fischman and Diego Garro, where he went on to obtain a 1st class honours degree. A number of his works have found new audiences via a range of diverse avenues including, the 2013 NIT Electro-Sonora festival at Flix Castle, Catalonia, and the Audiograft Interactive Jukebox organised by Paul Dibley at Oxford Brookes University. His output also includes soundtracks for an EU research project promotional video as well as a forthcoming art-house film. The forthcoming film marks a shift in his compositional style, where he seeks to blend both classic film scoring with innovative sonic approaches.

Sever Tipei was born in Bucharest, Romania, and immigrated to the United States in 1972. He holds degrees in composition and piano performance from the University of Michigan and Bucharest Conservatory. Tipei has been teaching since 1978 at the University of Illinois at Urbana-Champaign School of Music where he also manages the Computer Music Project of the UIUC Experimental Music Studios. Most of his compositions were produced with software he designed: MP1 -a computer-assisted composition program first used in 1973, DIASS - a program for sound synthesis, and M4CAVE - software for the visualization of music in an immersive virtual environment. More recently, Tipei and

his collaborators have developed DISSCO, software that unifies computer-assisted (algorithmic) composition and (additive) sound synthesis into a seamless process. Between 1993 and 2003 Tipei was also a visiting scientist at Argonne National Laboratory where he worked on the sonification of complex scientific data. Tipei regards the computer as a collaborator whose skills and abilities complement those of the human artist. He sees the composition of music both as an experimental and a speculative endeavor that delivers a particular world view.

Joshua Tomlinson is a composer and studio artist, currently finishing his M.M. in Music Theory and Composition at East Carolina University. In addition to his studies and responsibilities at ECU, he enjoys literature, philosophy, religion, and American history. When he's not composing or studying, Joshua loves to surf, dive and travel with his wife.

Dan Tramte (b. 1985) is an (electro)acoustic composer/artist, a teaching assistant at Harvard University, a Ph.D. candidate at the University of North Texas, a new media/music theorist, and the youtube 'Score Follower.' He is proficient in frequencies of .5Hz-20kHz (specializing in the upper and lower extremes), and also often works in frequencies of 400-750THz. Listeners have described his music in terms such as "noisy, intense" (CMJ 34-4), "youthful, energetic" (CMJ 35-3) "glitchy, fragmented, lots of silence" (ICMC 2011 review by John ffitich), "medium rare filet mignon" (Elainie Lillios) "I don't feel safe in this room anymore" (Joseph Lyszczarz), and "This makes my face feel funny" (Monica Hershberger). His music has been presented on five continents; highlights include performances at IMD (Darmstadt), N_SEME, SounDIFF, festival-futura, ISSTC, #foetexmachina, NYCEMF (x3), ACDFA (x2), CIME/ICEM (x2), SMC, EMM, ACMC, ICMC (x2), SSSP, and SEAMUS (x2). www.dantramte.com.

Yu-Chung Tseng, D.M.A, composes both instrumental and electroacoustic music. His music has been recognized with awards from Pierre Schaeffer Competition(1st Prize), Città di Udine Competition, Musica Nova Competition(1st Prize), and Metamorphoses Competition. Currently, he serves as associate professor of computer music composition , director of music technology master program , and laptop orchestra at National Chiao Tung University in Taiwan.

From the ancient cypress swamps of Wewahitchka, **Chester (Chet) Udell** received his Ph.D. at the University of Florida in Music Composition with Electrical Engineering emphasis and currently serves as Instructor of Music Technology & Intermedia at the University of Oregon. He received his Bachelor of Music/Digital Arts from Stetson University (2005) and his Masters of Music Composition at the University of Florida. His interests include: Acoustic Ecology, Field Recording, Composition,

Electrical Engineering (digital systems, interfaces, wireless communication), Circuit Bending, and building Autonomous Musical Agents. His dissertation research on novel musical interface design resulted in a registered U.S. patent (pending) and a technology startup company. Some of his honors include: Destellos International Composition Competition 2011 honorable mention and Sound in Space 2011 Finalist. He is the 1st prize recipient of the SEAMUS/ASCAP Student Commission Competition 2010 - one of the highest student honors for electroacoustic music in the United States. His music has been presented around the world and is available on the Summit and SEAMUS record labels.

Jeremy Van Buskirk is the director of the Longy Computer Music Studio at the Longy School of Music of Bard College. His music has been programmed by organizations such as Alea III, Longy Chamber Orchestra, Lorelei Ensemble, The Fourth Wall Ensemble, Vento Chair, EMM, 60x60, Soundcrawl Nashville, SEAMUS, and ICMC. Recordings of his music have been released by SEAMUS and Tell-Tale Music Media.

Juan Carlos Vasquez is a London-based sound artist and composer from Colombia. He has participated as a sonic artist, composer and/or performer in events within the United Kingdom, United States, Italy, Ireland, Colombia, Ecuador, Peru, Bolivia, Argentina and Chile, including an acclaimed interactive installation for the Milan Furniture Fair in (Italy). Worked with Clare Newton (Olympic artist) in her interdisciplinary work "Emperors for Tea", premiered at the iconic "The Savoy Hotel" (London) and the Royal College of Music and the Chelsea and Westminster Hospital selected him as winner for the "Rhapsody Composition Project" in 2013, to write under commission the sonic counterpart for the "The Acrobat", by Allen Jones RA. Vasquez recently earned a place in the worldwide release "Electronics Masters Vol 2". produced by Ablaze Records (USA/Australia). His music has been supported by festivals, institutions and universities around the world, and broadcasted in several national radio stations.

Adam Vidiksis is a composer, conductor, percussionist, and technologist based in Philadelphia. Equally comfortable with both electronic and acoustic composition, his music has been heard in concert halls and venues around the world. Critics have called his music "mesmerizing", "dramatic", "striking" (Philadelphia Weekly), "notable", "catchy" (WQHS), "interesting", and "special" (Percussive Notes), and have noted that Vidiksis provides "an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece's shape for being caught up in each moment" (David Patrick Stearns of the Philadelphia Inquirer). His compositions have been heard at many national and international conferences and venues, and are available through HoneyRock Publishing. He was a regional winner of the 2012 SCI/ASCAP Student

Commission Competition. Vidiksis holds degrees from Drew, NYU, and Temple University, culminating in a doctoral degree in composition. He currently serves on the faculty at Temple University. [\[www.vidiksis.com\]](http://www.vidiksis.com)

Kirsten Volness is a composer and pianist currently residing in Providence, RI. Her acoustic and electronic music is often inspired by nature, myth, science, spirituality, and environmental and sociopolitical issues. She has received commissions from the BMI Foundation, ASCAP/SEAMUS, World Future Council, and various notable performers and new music ensembles. When not writing electro/acoustic music, she plays piano for NYC-based Hotel Elefant, collaborates with Awesome Collective and Meridian Project on multimedia performances, writes and performs operas with homeless advocacy group Tenderloin Opera Company, serves on the board of directors for the Boston New Music Initiative, and is an affiliate artist of Sleeping Weazel. She holds composition degrees from the Universities of Michigan (DMA, MM) and Minnesota (BA summa cum laude), and teaches privately and at the University of Rhode Island. www.kirstenvolness.com.

Composer & sound artist **Clemens von Reusner** was born in Germany in 1957. After studying musicology and music-education, drums with Abbey Rader and Peter Giger he has worked as a composer and a musician in different ensembles as well as a lecturer, music teacher and an author. Since the end of the 1970s he has been engaged in electronic music, compositions in different genres, radio plays and soundscape compositions. At the end of the 1980s development of the music software Kandinsky Music Painter. 2006-2009 member of the board of the European Forum Klanglandschaft (FKL). 2010-2013 member of the board of the German Society For Electroacoustic Music (DEGEM). International broadcasts and performances of his compositions, i.a.: Musica Nova 2009, Prague; Seoul International Computer Music Festival 2010, Seoul; International Csound Conference 2011, Hannover; International Computer Music Conference 2011, Ljubljana, Noise Floor Festival 2010/2011, Stafford; ISCM World New Music Days 2011, Zagreb; Opus Medium Project 2001, Tokyo; EMUFest 2012/2013, Rome; Electro Arts Festival 2013, Cluj Romania; Network Music Festival 2013, Birmingham.

Andrew Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. As composer of both digital and acoustic music, his compositions have been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Juke Joint. Walters is currently Associate Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

Jing Wang, a composer and virtuoso erhu artist, was born in China. Ms. Wang has participated in numerous musical communities, as a composer and a performer of diverse styles of music. Her compositions have been selected and presented in China, Spain, France, Italy, Turkey, Romania, Russia, Australia, and throughout the United States. They have also been recognized by the ASCAP and Electro-acoustic Miniatures International Contest, Spain. She was the winner of 2006 Pauline Oliveros Prize given by the International Alliance for Women in Music. As an active erhu performer, she has introduced the Chinese indigenous erhu into Western contemporary music scene with her wide array of compositions for chamber ensemble, avant-garde jazz improvisations and multicultural ensembles. She has also successfully performed erhu concertos with several symphony orchestras in the United States. Ms. Wang is currently an Assistant Professor of Music at the University of Massachusetts Dartmouth.

Ting-Yun Wang graduated from Tainan Arts the of University National - Applied music department Major in compose music.

Matthew Peters Warne was born on the rural plains of eastern South Dakota. Before earning a Ph.D. in Computer Music and Multimedia Composition at Brown University he earned the MS in Digital Media at the Georgia Institute of Technology and the BA at Grinnell College with majors in Music and Economics. He has long had a fascination with environmental sounds and his work focuses on the design of electronic and computational processes that amplify aspects of sounds which might otherwise be considered secondary. Matthew creates electronic instruments and software to manipulate recordings of everyday soundscapes in live performance. His recordings are drawn primarily from Angola, in southern Africa, as part of an effort to understand the intersection between emerging, resource-rich nations and changing global cultures. He currently lives in Syracuse, New York and is Part-Time Assistant Professor in the Departments of Music, Foundation, and Transmedia at Syracuse University.

Samuel Wells is a composer, performer, and arranger based in Bloomington, Indiana. As an advocate for new and exciting music, he actively commissions and performs contemporary works for trumpet. Sam has degrees in both performance and composition at the University of Missouri-Kansas City, where he studied composition with James Mobberley, Paul Rudy, Chen Yi and Zhou Long, and trumpet with Keith Benjamin. He is currently studying with Sven-David Sandström, Jeffrey Hass, and John Rommel while pursuing graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University, where he serves as the Assistant Director of the IU New Music Ensemble

Andreas Weixler born 1963 in Graz, Austria, is a composer for contemporary instrumental composition,

computer music and interactivity with an special emphasis on audiovisual real time processes and interactive score. He studied contemporary composition at the University of Arts in Graz, Austria with diploma by Beat Furrer. His specialisation in computer music and concepts of composition, improvisation and audiovisual interactivity lead to concerts, performances and lectures in Europe, Asia, North and South America. selection for NYCEMF 2012, ICMC 2013 Perth, 2012 Ljubljana, 2011 Huddersfield, 2010 New York, 2008 Belfast, NIME 2007 New York, ISEA 2008 among others. Andreas Weixler is currently an associate university professor at Bruckner-University Linz, Austria and a lecturer at InterfaceCulture of the University of Arts in Linz, also giving numerous international lectures in Austria, Germany, England, Northern-Ireland, USA, Japan, Taiwan, South-Corea a.o. Cooperation together with his partner Se-Lien Chuang as Atelier Avant Austria. <http://avant.mur.at>.

Bihe Wen was born in China in 1991. Since 2010, he has studied at the Central Conservatory of Music, majoring in electronic music at Center for Electronic Music of China (C.E.M.C). *Vague Image* was rewarded the first prize in 2011 Musicacoustica-Beijing competition. To be released on CD by Musiques & Recherches in 2012. His music has been performed at concerts and festivals in China, Italy (Turin Confucius Institute), France (Un Son Par La Festival 2012), Brussels (Festival L'espace du Son 2012), Vienna (ElectroAcousticProject), Stockholm (2013 SMAC & SMC). <https://soundcloud.com/bihe-wen>.

Benjamin D. Whiting is currently pursuing his DMA in Composition at the University of Illinois at Urbana-Champaign after having received his undergraduate and Masters degree in Music Theory and Composition at the Florida State University. He is an active composer of both acoustic and electroacoustic music, and has had his works performed in the United States, the Czech Republic, Italy, and Japan. Whiting has studied with such composers as Scott Wyatt, Erik Lund, Erin Gee, and Ladislav Kubik.

Ben Willis is a bassist, improviser, and composer, whose affinities lie in collaborative projects, new music, improvisation, and the merging of cross-disciplinary elements. He has performed his original collaborative work at venues and festivals around the U.S., including the Electroacoustic Barn Dance, Electronic Music Midwest, the Whitewater Arts Alliance Series, and the Ratchet Series at the Skylark in Chicago. Much of his work highlights the importance of collaborative, performative process in the development of new art. He has worked with filmmakers, choreographers, and installation artists to create many multimedia projects. He has also toured and recorded as a sideman, working with many indie/folk artists. He currently resides in Ann Arbor, MI, where he studies at the University of Michigan, pursuing an MM in Improvisation and chamber music. He has studied bass with Richard Davis, Diana Gannett, and Bob Hurst, and composition with Andrew Bishop.

Paul Wilson is a composer working at the Sonic Arts Research Centre in Belfast. His compositions involve the use of instruments and electronic resources. 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 United States, 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. More recent projects include works for Darragh Morgan, Elizabeth McNutt, Esther Lamneck and Marij van Gorkom.

Nicolai Worsaae has studied composition at the Royal Danish Academy of Music with professor Bent Sørensen, Hans Abrahamsen, Niels Rosing-Schow and Hans Peter Stubbe Teglbjærg. He has a bachelor, diploma and a postgraduate master degree from this school and additional studies abroad at the Hochschule für Musik und darstellende Kunst in Graz with professor Beat Furrer. His main focus has been writing for acoustic instruments often with the use of electro acoustic such as in his piece for sinfonietta, *Emphatische Ellipse*, *Kuro ton-neru* or in the piece *Du hast gesagt* for Song and electronics. The musical language of Nicolai Worsaae has not seldom been called expressive and very direct. An energetic variety together with a repetitive cells creates a dialectic form somewhere between development and repetition. The idea from the concrete music by treating real sounds as material is used as inspiration for many pieces. The traditional classical instruments and their unique sound qualities are used to create references to specific sounds. This idea and technique is mostly seen in the orchestra piece *Zugendlos* and in *Emphatische Ellipse* where also the fundamental inspiration has been concrete sound experiences. A direct consequence of that has been a growing interest of noise as basic material and has become more and more dominant in the soundscape of his music and becomes very dominant in the 2nd String quartet and in the piece for Ensemble Intercontemporain *Zwischen den beiden Kammern* for 6 musicians and live video. Nicolai Worsaae has been performed by a number of ensembles such as Ensemble Intercontemporain (F), Ensemble Recherche (DE), Arditti String quartet (GB), London Sinfonietta (GB), Oslo Sinfonietta (NO), The Athelas Sinfonietta (DK), Stockholm Curious Chamber Players (SE), Gothenburg Opera Orchestra (SE), Ensemble Figura (DK), Ensemble Scenatet (DK), Ensemble Aventa (CAN), Copenhagen Philharmonics (DK) and others. In the spring 2010 he

had his final debut concert from the Royal Danish Academy of Music. A concert organized in collaboration with The London Sinfonietta, and two other graduating composers, Christian Winther Christensen and Rune Glerup.

Maurice Wright (www.mauricewright.org) was born in 1949 in Front Royal, Virginia. He attended Duke University and Columbia University, receiving a doctoral degree in 1988. After experimenting with visualization of musical sound, he presented his first visual music composition in 1996. Recent work has been presented in national and international festivals. Wright is Carnell Professor of Music at Temple University, where he curates the music and video series Cybersounds.

Chang Cheng Ya was born in Taipei, Taiwan.

Gayle Young composes music for electroacoustics (often including soundscape), for orchestral instruments, and for instruments she designed and built in order to work with unorthodox tunings. She was a consulting composer with the Structured Sound Synthesis Project (1979 to 1982), a graphic-interface computer music system pioneered by Bill Buxton at the University of Toronto. Her compositions have been broadcast and performed internationally; she will be a fellow of the Civitella Raneiri in fall 2014. As publisher and former editor of *Musicworks Magazine* Young has facilitated the discussion of work by many innovative composers, musicians, and sound artists, and has published many articles on aspects of innovation in music. The Sackbut Blues, her biography of electronic music pioneer Hugh Le Caine, outlines a fertile period of interaction among science, technology, and music in the mid-twentieth century. Young also produced a CD of Le Caine's compositions and instrument demonstrations.

Building on his many diverse interests, composer and violinist **Mark Zaki's** work ranges from historically-informed and traditional chamber music to electroacoustic music, mixed-media composition, and music for film. In 2012-13, Mark was a visiting professor at the University of Sheffield as the recipient of a Fulbright Scholar Award to the United Kingdom. Currently on the faculty at Rutgers University-Camden, he is the director of the Music Program and the Rutgers Electro-Acoustic Lab (REAL). He has also served nationally as the president of the Society for Electro-Acoustic Music in the United States (SEAMUS).

Roberto Zanata was born in Cagliari, Italy where he also graduated in Philosophy. A composer, musician and musicologist in electronic music, he studied and graduated in composition and electronic music at the Conservatory of Cagliari. In the middle of nineties Roberto became active in Italy and abroad. He wrote chamber music, music for theatre, computer music, electroacoustic and acousmatic music as well as multimedia works.

- 1996 Internationale Ferienkurse für Neue Musik – Darmstadt
- 1999 Szombathely Bartok Festival
- 2000 Grosignana (Istria) Kyma
- Academy of Zagreb
- 2003 Zagreb Biennale
- 2005 – 2006 Italian Institut of Culture Zagreb
- 2007 Festival Music in Touch – Italy
- 2008 Romaeuropa Festival – Italy
- 2009 Art Swap East Festival London
- 2009 Bourges Electroacoustic Music and Electronic Arts.
- 2010 Emufest Italy
- 2012 Emufest Italy
- 2011 and 2012 Festival Spaziomusica Italy
- 2013 Di_Stanze Italy
- 2013 Black&White Festival Portugal
- 2013 Supercollider Symposium Colorado (Us)
- 2013 Athens Video Art Festival Greece

Jinghong Zhang is a Master's student of Computer Music Composition in Jacobs School of Music



Performers

Arielle is a multifaceted artist whose inspiration constantly seeks balance among visual, sonic, and physical elements. Forging a dynamic career in both music and fashion design, she explores the convergence and interdependence of many art forms while striving to achieve the aesthetic pleasure of striking form, high impact, and refined contrast. Being a collaborative harpist and contemporary music aficionado, Arielle enjoys commissioning and performing new works by composers across the globe, and has played over 70 world premieres. Arielle is a graduate of Juilliard and the Fashion Institute of Technology. For more info, please visit www.arielleharp.com.

Megan Arns is a percussionist, ethnomusicologist, and educator with a diverse set of skills and a driven passion for her craft. Active as a contemporary chamber musician, Megan's recent highlights include collaborative performances in India, Jordan, Costa Rica, Ghana, and the United States at venues such as the Kennedy Center, Millennium Park, Smithsonian Institution, and the Percussive Arts Society International Convention. An advocate for the creation of new music, she has co-commissioned and premiered works by notable composers such as John Luther Adams, Alejandro Viñao, Halim El-Dahb, Steven Snowden, David Skidmore, Ivan Trevino and Brian Nozzy. Megan currently serves on the faculty of Mansfield University in Mansfield, PA and recently returned from an interim position in Jordan on the faculty of the National Music Conservatory and as Principal Timpanist of the Amman Symphony Orchestra. Megan is a candidate for a D.M.A. in Percussion Performance & Literature and a M.A. in Ethnomusicology at the Eastman School of Music and was awarded performance degrees from Florida State University and Truman State University, where she was recognized as a Presser Scholar. Her primary teachers include Michael Burritt, John W. Parks IV, Michael Bump, Bill Cahn, and Nyoman Suadin. Megan is a proud member of the education team for Innovative Percussion, Inc. and editor of the Percussive Arts Society's Rhythm! Scene publication.

Christian Asplund is a Utah-based Canadian-American composer-performer. His interests have included the intersections of text/music, improvisation/composition, and modular textures/forms. He has received awards and grants from Genesis Foundation, Barlow Endowment, Artistrust, King County, ASCAP, Alpert Foundation and Jack Straw Foundation. His teachers have included Thea Musgrave, Alvin Curran, Stuart Dempster, John Rahn, and Joel-Francois Durand. His scores are published by Frog Peak Music. His articles and chapters have appeared in Perspectives of New Music, American Music, Illinois University Press, and University of Washington Press. Recordings on Tzadik, Comprovised, Maritime Fist Gleeclub, Sparkling Beatnik,

Present Sounds, etc. Press: "passion", "panoramic power", "pure pointillist", "plaintive", "painstaking", "rhythmically toothy", "rocking", "remarkable", "rollicking", "searing", "subdued", "soothing", "submersive", "splendid", "unique", "enjoyable", "ethereal", "mesmerizing", "mind-blowing", "otherworldly", "absorbing", "intelligent", "idiosyncratic", "distinctive", "captivating", "bewitching". He teaches at Brigham Young University. More at <http://christianasplund.com>.

Trombonist **Haim Avitsur** has premiered over 80 new pieces encompassing a broad range of styles from solo trombone to chamber music and orchestra. Mr. Avitsur is the Trombone Professor at West Chester University School of Music (PA) and at the Aaron Copland School of Music, Queens College, NY. From 2004-2007 Haim Avitsur was on the faculty of the University of Virginia as well as the Principal Trombonist of the Charlottesville Symphony Orchestra. In 2005 he founded the Summer Trombone Workshop, which has a US residency at Temple University, PA. In the summers of 2007 and 2008, Summer Trombone Workshop had a second residency in Taiwan. Winter STW had its first residency in 2009 at Rowan University in New Jersey. Haim Avitsur was the only trombonist named a 2005 and 2007 Emerging Artist by *Symphony Magazine*. Haim Avitsur's recent concerto CD recording, *Living Breathing Earth - Music by Meira Warshaer*, is available from Amazon. *Sonatas for Trombone and Piano* by David Loeb, is available on the Vienna Modern Masters Label. Mr. Avitsur is a clinician for the Edwards Instrument Company.

Tyler J. Borden grew up in Rochester, NY. He has performed with modern music luminaries such as the JACK Quartet, Tony Conrad, and Paul D. Miller aka DJ Spooky. He has performed at the Soundways New Music Festival in St. Petersburg, June in Buffalo, and the International Society of Bassists Conference. He has premiered works by composers such as Lena Nietfeld, Ben Isaacs, and Zane Merritt. Currently, he is a member of Wooden Cities and the Switch~ Ensemble. He has been commissioned by the Cleveland Institute of Art, the Hochstein Alumni Orchestra, and hammered dulcimer virtuoso Mitzie Collins to compose and perform works. His primary teachers have been Elizabeth Simkin and Jonathan Golove. On several occasions, Tyler has been known to improvise. His future plans include attending the Lucerne Festival Academy and attending UC San Diego to study with Charles Curtis and pursue his DMA in Contemporary Music Performance.

Andrew Borkowski performs regularly as soloist/chamber musician and with orchestras throughout New York City, as well as the Western New York area. He has participated in master classes with world-renowned artists including Eric Bartlett, Fred Sherry, and Chris Finckel, and has studied with such legendary performers as Benjamin Karp, Jonathan Golove, Stephen Harrison, and Marcy Rosen. He holds a B.A. in Cello Performance

from the State University of New York at Buffalo, and an M.A. from the Copland School of Music at Queens College. He has participated in music festivals throughout the world including the Schlern International Music Festival, performing as soloist and chamber musician in the Dolomite Mountains of the Italian Alps, as well as taken part in various orchestral training programs including the Brevard Music Center, where he collaborated with renowned orchestral players including Brinton Averil Smith and William Preucil. In 2008 he was the winner of the UB Symphony Orchestra Concerto competition, and has appeared with such prestigious groups as the Argento Chamber Players, pioneering exciting new works from composers like Todd Machover and Eric Lindsey. An ardent supporter of new music, he is a co-founder of the InnoVox Contentemporary Ensemble, a pierrot-plus-percussion ensemble aimed at changing the way today's audiences experience and appreciate contemporary music. He also appears regularly with Manhattan Symphonie, and has performed extensively in New York City's premier concert venues, including Carnegie Hall, Avery Fisher, Symphony Space, and Barge Music, among others. An avid educator as well as performer, Andrew serves on faculty at the Harbor Conservatory, Eastern School of Music and Arts, and Sage Music at the LIC Music School. He has also teaches at the annual summer festival, Chamber Music Institute, at the University of Maine.

Marie-Hélène Breault, as a flutist, specializes in performance of 20th and 21st century music. As a soloist and chamber musician, she distinguished herself by her performances of Karlheinz Stockhausen's works and in premiering works by Katia Makdissi-Warren, Gabriel Dharmoo, Andrew Staniland, Emily Hall, René Orea-Sanchez, Analía Llugdar and Martijn Voorvelt. Her repertoire also includes works by Edgard Varèse, Pierre Boulez, Luciano Berio, Gilles Mottet, Toru Takemitsu, Gilles Tremblay, Denis Gougeon, and Yves Daoust, to name but a few. She performs regularly with Société de musique contemporaine du Québec and with Ensemble contemporain de Montréal and she also touches on classical repertoire and improvisation in various projects, notably with pianist Pamela Reimer, with whom she has a duo. Over the years she played with Jeunesses musicales du Canada, Innovations en concert, Oktoécho, Codes d'accès and Sixtrum. She also co-authored pieces with composers Katia Makdissi-Warren (2012) and Martin Bédard (2013).

Hailed by the New York Times as "excellent," New York-based flutist **Martha Cargo** is committed to the integration of experimental music into various media, be it contemporary art, theater or dance. Equally at home as soloist and chamber musician, Ms. Cargo performs actively with Ensemble sans maître, neoLIT, Ghost Ensemble, and Tempus Continuum and has collaborated with Erick Hawkins Dance Company and Synthesis Aesthetics Project, with whom she completed a residency at The Field in 2012. Ms. Cargo is dedicated to

collaborating with young composers. Over the last few years, she has commissioned and premiered solo works by Jonah Rosenberg, Yangzhi Ma, Anne Goldberg, and Mike Perdue, as well as numerous chamber works. Appearances this season include performances at Triskelion Arts, The Cell Theatre, EYEBEAM, Bohemian National Hall, Cornelia St Café, and Tenri Cultural Institute, among other alternative New York City venues. A graduate of Oberlin College's double-degree program in Flute and Chemistry, she completed her Masters in Music at SUNY-Purchase and continued her studies in the Contemporary Program at Manhattan School of Music. Martha's primary instructors include Michel Debost, Catherine Cantin (Paris), and Tara Helen O'Connor.

Lisa Chaufy, alto recorder. Lisa began her musical studies as a flutist in Rhode Island and discovered early music and the recorder while an undergraduate at Wellesley College. After graduating with a degree in music and medieval/renaissance studies, Lisa studied musicology at the University of California, Berkeley. Praised for her "remarkably vibrant" playing, Lisa has performed as a soloist and with groups such as the Choir of the Cathedral of the Madeleine, Utopia Early Music, and Ensemble Iris. Lisa has played for master classes with the Dutch recorder virtuosi Marion Verbruggen, and Saskia Coolen. In the past few years, Lisa has returned to her first instrument (in its ancestral form), and performs on the traverso as well as the recorder. When she's not playing beautiful music, early and new, Lisa is the Director of the McKay Music Library at the University of Utah.

Cody Criswell is a composer and musician born in the small western Oklahoma town of Elk City. He attended the University of Oklahoma in 2007 where he studied composition and percussion performance. While at OU, his principal teachers included Ricardo Coelho de Souza, Lance Drege, Marvin Lamb, and Nathan Daughtrey. Since his graduation, he remains active as a commissioned composer, percussionist, guitarist, and educator. He intends to return to the University of Oklahoma in the fall to pursue his MM in percussion performance, focusing on contemporary multi-percussion and electroacoustic composition.

Jay Crone, professor of music, joined the Virginia Tech faculty in 1994. Mr. Crone has performed with many symphony orchestras and bands throughout the United States, including the Roanoke (VA) Symphony Orchestra and the Fresno (CA) Philharmonic Orchestra. He is currently the Principal Trombone of the Roanoke Symphony Orchestra, Opera Roanoke, and the Wintergreen Festival Orchestra, the orchestra in residence at the Wintergreen Performing Arts Festival. He also performs with the Shenandoah Valley Bach Festival Orchestra in Harrisonburg, Virginia. As a soloist and chamber musician, Crone has appeared in the United Kingdom, China, and Ecuador, in addition to

many performances as trombone and euphonium soloist with bands from Virginia and California. He is a regular chamber music performer, and has been featured at many conferences and festivals, including the Eastern Trombone Workshop, Southeast Regional Horn Workshop, Wintergreen Performing Arts Festival, and the Shenandoah Valley Bach Festival. In addition, Crone has performed as a trombone and euphonium soloist and collaborative pianist in recitals in Virginia, California, and throughout the southeastern United States.

Praised for her “undeniable musicality”, “insight, honesty and temperament” (*New York Times*) and “unbridled depth of character” (*Seen and Heard International*), violinist/violist **Miranda Cuckson** is highly acclaimed for her performances of a wide range of repertoire, from early eras to the most current creations. She performs at such venues as the Berlin Philharmonie, Carnegie Hall, Library of Congress, Miller Theatre, 92nd Street Y, Guggenheim Museum, the Contempo series in Chicago, and the Marlboro, Bard, Lincoln Center, Bridgehampton and Bodensee festivals. She made her recent Carnegie Hall debut in Walter Piston’s concerto with the American Symphony Orchestra and Leon Botstein. Her nine lauded solo CDs on the Centaur, Vanguard and Urlicht labels include music by Nono (NYTimes Best Recording of 2012), Shapey, Hersch, Martino, Carter, Eckardt and Sessions, Haas, Xenakis and more. She will record her first CD for ECM Records, of music by Bartok, Schnittke and Lutoslawski, in 2015. She is the founder/director of non-profit organization Nunc and a member of new-music collective counter)induction. She studied at The Juilliard School, where she received her DMA and won the Presser and Richard F. French Awards. She is on the violin faculty at Mannes College the New School for Music.

Daniel D'Addio is Professor of Music at Central Connecticut State University where he teaches trumpet and coaches chamber music. He also serves on the faculty of The Hartt School Community Division as a trumpet instructor and chamber music coach. Dr. D'Addio is Music Director of the Connecticut Youth Symphony and serves as conductor for the Hartford Independent Chamber Orchestra. Additionally he performs as a soloist and chamber musician throughout the Northeast. Daniel D'Addio is a Yamaha Performing Artist and a Wedge Mouthpiece Endorsing Artist.

Annika Dörr is a dancer based in Berlin specializing in Ballet (ARAD), Contemporary (Limon, Cunningham, Graham), Jazz and Hip-Hop. She received her BA Hons at London Studio Centre, specializing in Contemporary Dance. She has masterclasses with Wayne McGregor, Rambert Dance Company, Damien Jalet, Christina Mertzani, and been involved in performances both in Germany and the UK. Recently she has performed interactive dance pieces with Robert Wechsler and the MotionComposer team.

Eszter Édl is a devoted oriental dancer from Budapest, Hungary, currently living in Bloomington, Indiana. Eszter brings over 10 years of the study of Taichi and other martial arts into her dancing, which gives her a strong sense of body awareness and control. Eszter earned a certificate in belly dance instruction under the guidance of her teacher Mahasti at the Mahasti Dance Institute in Budapest, where her teachers also included Shaba, Nese, Judit Joos, among Hungary's top dancers specializing in Egyptian, Turkish, and Tribal styles. Eszter's background in belly dance history and its music gives her a unique perspective on this cross-cultural art form. From 2005 to 2012 Eszter worked in Taiwan with local belly dancers and participated in workshops by visiting artists, including Sharon Kihara (US), and Belynda Azhaar (AU). She has danced professionally for corporate and public events as well as cultural festivals. Eszter teaches belly dance classes in both English and Chinese. In Bloomington, she appears frequently as a clinician and in performances with bands such as Salaam and Istanbul Breeze.

The **Evergreen Experimental Music Ensemble** is a group of undergraduate students at The Evergreen State College, who, under the direction of Arun Chandra, perform new and experimental works for instruments and voices by contemporary composers.

Originally from Washington State, **Denise Fillion** is a frequent soloist and collaborator in the New York City area. She has a special affinity for new music, and has worked with several living composers, including Tristan Murail, Frederic Rzewski, and George Crumb. Additionally, as a runner-up in the David Lang International Piano Competition, she recently premiered a new work written for the occasion by Lang at Le Poisson Rouge in New York. Denise has also been a guest with several ensembles dedicated to new music including Mantra Percussion, the Argento Chamber Ensemble, and Iktus+. Denise received her Bachelor of Music degree from Western Washington University where she was a Presser Scholar studying with Jeffrey Gilliam. After working as a collaborative pianist at Western, Denise was accepted on full-scholarship as a Master's student at Stony Brook University where she is now a Doctoral Candidate studying with Christina Dahl.

Kati Gleiser is an internationally recognized pianist, vocalist, and electronic musician. An active proponent in new electro-acoustic piano repertoire, she has performed twice at SEAMUS and at the New York Electroacoustic Music Festival. Ms. Gleiser's commissioned works for piano and electronics, *Blue Traces* by John Gibson, and *Three Etudes for Piano and Electronics* by Jeffrey Hass are featured on the SEAMUS label, with Kati performing. An avid singer, in 2015 she will be singing her own compositions with the Georgian Bay Symphony. Kati is an award-winning pianist, having performed throughout the USA and Canada as a soloist, with orchestras, and in collaboration, with performances at the Kennedy Center

and on NPR. Ms. Gleiser served on faculty at FaceArt InterNations in Shanghai China in 2012. Kati received a Doctorate in Piano Performance at Indiana University, with a minor in Computer Music, having studied with internationally recognized pianist and teacher, Menahem Pressler.

Chris Graham is an international new music musician living and working in New York City. Chris has consistently worked and performed with notable groups such as Newband, Ear to Mind, Talujon Percussion, Mantra Percussion, and is a founding member and director of Iktus Percussion; as well as co-principal percussionist for Ensemble Moto Perpetuo. He has commissioned and premiered works by established composers such as Charles Wuorinen, Martin Bresnick, Michael Gordon, Philippe Manoury, Franco Donatoni, Philippe Hurel, Mauricio Kagel, Ron Ford, Michel Vander Aa, Hugo Morales, Gerard Grisey, Harry Partch, John Luther Adams, Lisa R. Coons, Daniel Wohl, Jenny Olivia Johnson, Angelica Negron, Sebastian Armoza, Mathew Welch, Philip Schuessler, Levy Lorenzo, Matt Hough, Joe DiPonio, Brian Jacobs, Aaron Siegel, Ted Herne, Tristan Perich, Inhyun Kim, Jen Wang, Joseph Waters, Stephan Weisman, and Billy Martin (of Medeski, Martin, and Wood), among others. With various professional ensembles, Chris has performed at Symphony Space, Tank, LPR, Galapagos, Brooklyn Academy of Music, Roulette, Issue Project Room, Trinity Church, Miller Theater, Merkin Hall, Knitting Factory, Bang on a Can Marathon, Armory, 92nd Street Y, and Carnegie Hall.

Madison Greenstone holds a Bachelor of Music degree in clarinet performance from the Eastman School of Music, where her principal teachers were Jon Manasse, Kenneth Grant. She explores music, the arts, poetry, and languages with equal enthusiasm, and is dedicated to fostering experimentation and innovation in musical collaborations with other art forms. In past summers she has participated in the Boston University Tanglewood Institute, and in 2011 had the opportunity to apprentice with Paul Dresher, instrument inventor and composer, based in the San Francisco area. Madison was also a participant in the 2012 Darmstadt Ferienkurse für Neue Musik where she worked with clarinet pedagogue Ernesto Molinari, and where she is planning to return this summer for the 2014 iteration. In June 2013 she attended was a student at the ManiFeste Académie at IRCAM (Institut de Recherche et Coordinatins Acoustique/Musique), following the course L'Atelier d'Informatique Musicale.

Ari Hajek began studying percussion at age nine and playing professionally at age eleven. By his late teens, he was studying privately with multiple members of the Detroit Symphony Orchestra, and became a first-call percussionist and timpanist with numerous orchestras in the Detroit metropolitan area. He has performed under famed conductors such as Neeme Järvi and Leonard Slatkin, and has performed with the Detroit Symphony

Orchestra. At age 16, Ari left high school to enroll as a full-time student at Oakland University, where at age 19 he graduated magna cum laude with a Bachelor's degree in Music Performance. Ari will graduate in May from Rutgers University with a Master's degree in Percussion Performance. During his time at Rutgers, his primary teachers were Alan Abel (former associate percussionist with the Philadelphia Orchestra) and Joseph Tompkins (New York freelancer and percussionist with the New York City Ballet).

Mezzo-Soprano **Catherine Hancock** is based in New York City, where she has an active performing career. She has performed with The New York Festival of Song, The New Juilliard Ensemble, The Mark Morris Dance Group, Juilliard415, and she was a featured performer at MoMA's John Cage Day. She founded The Moirae Ensemble, an organization that focuses on contemporary music and social awareness and has commissioned and performed several new works in New York City. Catherine specializes in Early Music and will appear in L'incoronazione di Poppea with the Britten-Pears Young Artist Programme in Aldeburgh, England this summer. Catherine received her Bachelors and Masters of Music from The Juilliard School and is currently pursuing a Professional Studies Degree from Mannes The New School for Music under the tutelage of Amy Burton. In addition to singing, she studies the Lute under Pat O'Brien.

Mary Hellmann is an Associate Professor at Elizabeth City State University. She maintains an active performing schedule as both soloist and chamber musician and is a frequent master class clinician and adjudicator for competitions and festivals. Her principal instructors were Menahem Pressler, Ian Hobson, Michel Block, and Noel Engbreton. Performances in university and festival settings include: the Rutgers International Piano Festival, the International Computer Music Conference, the Society of Composers, Inc. National Conference, the Midwest Composers Forum, the Festivale Internationale de Todi, Italy and the Society of Electro-Acoustic Music in the United States Conference. She has presented recital programs for the Public Television series Pianists at Work. Dr. Hellmann received her Bachelor of Music from the University of Louisville; a Master of Music in Piano Performance and an additional Master of Music in Piano Pedagogy from the University of Illinois; she received her Doctor of Musical Arts from the University of Alabama. Dr. Hellmann completed additional graduate studies at the Eastman School of Music and Indiana University.

Born in 1981 in Nagano Japan, **Hitomi Honda** started her piano lessons at age of 5. She was an active accompanist from age 10 to 15 in her hometown Nagano until she got a serious injury on her left hand finger. At the age of 20, she moved to New York to study English and music in general. In 2006, she enrolled at City College of New York to study music where Arison Deane

suggested her to audition for piano performance when she found her ability to pursue her piano career in her piano class. She continued her studies at Brooklyn College Conservatory of Music as a Master degree student in Piano Performance in 2009, where she studied under Adam Kent. Graduating in 2011, she participated in multiple festivals including Metropolitan International Piano Festival and the Keyboard Festival by Mannes College of Music as a scholarship holder 2012. Her special interests are in Baroque period and the keyboard ornaments. Meanwhile, she started cultivating contemporary/ New Music since she started helping out *Spectrum*, a contemporary concert venue in Lower East Side.

Christina Hourihan, soprano, will graduate from the Conservatory of Music at Brooklyn College with her Master of Music Degree in 2014. A budding ingénue, she has already performed the roles of Zerlina (Don Giovanni), Susanna (Le nozze di Figaro), The Bat (L'enfant et les Sortilèges), Suor Genovieffa (Suor Angelica), and Papagena (Die Zauberflöte). She previously performed Mike McFerron's "X Marks the Sirens" in the 2013 Electro Acoustic Music Festival at Brooklyn College. Future engagements include the world premiere of a set of songs written by composer David Morneau in the Fall of 2014 and a performance with Remarkable Theater Brigade at Carnegie Hall for their acclaimed Opera Shorts featuring a new 10-minute opera.

Christopher Howard is a percussionist from St. Louis, MO who is currently based in Long Island. He enjoys exploring a wide range of musical styles with many different groups. He has performed contemporary percussion works in multiple New York City venues with Iktus Percussion Group and the Stony Brook Contemporary Chamber Players. He has played jazz and explored free improvisation with world-renowned trombonist Ray Anderson and others around the Long Island area. He has also performed, toured, and recorded with the award-winning Fountain City Brass Band multiple times in Europe. This varied background has made him a versatile musician interested in crossing the boundaries between these many different genres. Chris has a BM in Percussion Performance from the University of Missouri-Kansas City where he studied with Nick Petrella, and is currently working on his DMA at SUNY Stony Brook under Eduardo Leandro, where he also received his Masters Degree.

For several decades, cellist **Craig Hultgren** has been a fixture on the scenes for new music, the newly creative arts, and the avant-garde. In recent years, he has performed solo concerts and chamber music in Rome, New York, Boston, St. Louis, Pittsburgh, Miami, Atlanta, Orlando, Denver, Nashville, Memphis and San Antonio. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of Thámyris, a contemporary chamber music

ensemble in Atlanta. A cellist in the Alabama Symphony, he also plays in Luna Nova, a new music ensemble with a large repertoire of performances available as podcast downloads on iTunes. Hultgren is featured in three solo CD recordings including *The Electro-Acoustic Cello Book* on Living Artist Recordings. For ten years, he produced the Hultgren Solo Cello Works Biennial, an international competition that highlighted the best new compositions for the instrument. He teaches at the University of Alabama at Birmingham, the Alabama School of Fine Arts and Birmingham-Southern College where he directed the BSC New Music Ensemble. He is a founding member and President of the Birmingham Art Music Alliance and is on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham. Hultgren recently completed a CAMA artist residency (Collaborating Artists Manifesting Adventure) with the St. Louis New Music Circle where he presented programs for three seasons. Recently, he performed a 15 Minutes of Fame concert titled *Occupy Cello* in New York for the Composer's Voice Concert Series. That program featured 15 one-minute solo compositions that challenge the traditional boundaries of the instrument.

Violinist **Hanna Nessa Hurwitz** comes from a family of literary and performing artists. Her most recent activities have included performances in Mexico at the Cervantino Festival and Festival Internacional Chihuahua, at the SpazioMusica Festival in Italy, and at the Lucerne Festival in Switzerland as part of the Academy Orchestra. Serving as the violinist in the Eastman Broadband Ensemble, Hanna is the featured violinist in both Cantos, the Bridge Records recording of music by Ricardo Zohn-Muldoon and in Diaries, the Urtext release of music by Carlos Sanchez-Gutierrez. An active chamber musician, Hanna was founder and second violinist of the Aiana String Quartet, the Young Professional Quartet in Residence at the University of Texas at Austin from 2011-2013 and winner of the 2011 Coleman-Barstow Prize for Strings at the Coleman International Chamber Music Competition. Hanna holds a Bachelor's Degree and Performance Certificate from the Eastman School of Music, a Master's Degree in Chamber Music Studies from The University of Texas at Austin, and is currently pursuing a Doctorate of Musical Arts and a minor in Psychology, with a focus on the study of performance anxiety, from the Eastman School of Music and the University of Rochester.

Praised for her "alluring clarity" (New York Times), **Jamie Jordan** is a versatile musician specializing in contemporary classical music. She has performed at the Brooklyn Museum for the Brooklyn Philharmonic Chamber Music Series; Detroit Institute of Art with Amphion Percussion; Disney Hall with the Los Angeles Philharmonic New Music Group; The Harvard Club NY; June in Buffalo, Lincoln Center Festival and Miller Theatre with Ensemble Signal; Massachusetts Museum of Contemporary Art for the Bang on a Can Festival Marathon; Wesleyan University with Mantra Percussion,

Mimesis Ensemble at Merkin Hall; MATA Festival with Talea Ensemble; PASIC with Bob Becker; Shapeshifter Lab; the Stone; and Symphony Space with Encompass Opera Theatre. Jamie Jordan has been a guest artist at Cornell University, Eastman School of Music, Ithaca College, Rochester Institute of Technology, SUNY Fredonia, Syracuse University, University of Maryland, University of South Florida, University of Wisconsin-Stevens Point, Unruly Music Festival, and Wisconsin Flute Festival. She has sung with Alia Musica Pittsburgh and Southern Tier Symphony, and reprised the role of Romilda (Xerxes) with Connecticut Early Music Festival. Jamie Jordan grew up in suburbs of Chicago and Washington, D.C., and earned degrees in jazz studies, opera performance, and music education.

Mari Kimura is at the forefront of violinists who are extending the technical and expressive capabilities of the instrument. As a performer, composer, and researcher, she has opened up new sonic worlds for the violin. Mari is widely admired as the inventor of "Subharmonics" and appeared as a soloist with major orchestras including Tokyo Symphony, Tokyo Philharmonic and Hamburg Symphony. She has given important US premiers including works by Luciano Berio and Salvatore Sciarrino. As a composer, Mari is well known for her works for interactive computer and collaborations with IRCAM in Paris, winning the Guggenheim Fellowship, Fromm Commission, and a residency at IRCAM in 2010. Her works has been supported by grants including New Music USA, NYFA, Arts International, Vilcek Foundation, Meet The Composer, Japan Foundation, Argosy Foundation, and NYSCA. In recognition of her ground-breaking work as a foreign-born artist, Mari was named one of 45 individuals as "Immigrants: Pride of America" by the Carnegie Corporation, published in the *New York Times* in 2011. Mari's CD, *The World Below G and Beyond*, features her Subharmonics and interactive compositions using IRCAM's bowing motion sensor, "MO". In 2013, Mari inaugurated a new summer program as the Director of "Future Music Lab" at the Atlantic Music Festival in collaboration with IRCAM. The program focuses on high-level performers using the latest technology. Since 1998, Mari has been teaching a graduate course in Interactive Computer Music Performance at Juilliard. <http://www.marikimura.com>.

Sam Kelder is a violist originally from Houston, Texas where he had the opportunity to play with the Houston Symphony, made appearances on KUHF Public Radio, and performed with the AURA New Music Ensemble. He holds a Bachelor's degree in Music Performance from the University of Houston, where he studied with renown violinist Kyung Sun Lee, and Wayne Brooks, principal violist of the Houston Symphony. A graduate of the Masters program at Mannes College, Sam studied under violist Karen Dreyfus and was coached chamber music by Laurie Smukler with the NEXTquartet. As a strong proponent of New Music, Sam has commissioned several works for himself and believes in the power of

collaboration in the process of constructing new works as a performer. In NYC Sam performed as violist of the MACE Ensemble directed by Lowell Liebermann and Ensemble Mise En, which was dedicated to premiering new compositions and unearthing seldom heard works in the ever expanding repertoire of modern music. He currently is a DMA candidate at Boston University studying with Michelle LaCourse, and has recently worked with Joan Tower, Olga Neuwirth, and the Arditti String Quartet through the Boston University Center for New Music.

Derek Kwan, a native of Fresno, California, is a percussionist and computer programmer specializing in the integration of computers into live performance and is interested in bringing the worlds of contemporary classical music and electronic music to a wider audience. He has appeared in festivals such as the Bang on a Can Marathon and Bang on a Can Summer Music Institute and has been a member of Raphael Mostel's Tibetan Singing Bowl Ensemble, Antonio de Vivo's Winds of Woods, and Elevator Rose. In addition to writing and performing acoustic and electronic music, Derek works in Stony Brook University's TLT Media Lab, where he programs web applications and collaborates with university faculty on multimedia projects. Derek holds bachelor's degrees in general mathematics and music performance from UC Davis, a master's degree in percussion from CUNY Queens College, and is currently a doctoral candidate in percussion at Stony Brook University. www.derekxkwan.com

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 artists throughout the world. An advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. She directs the Woodwind Program at New York University and the NYU New Music Ensemble. Ms. Lamneck makes frequent solo appearances worldwide. She is one of a few performers who plays the Hungarian Tárógató, a single reed woodwind instrument with a hauntingly beautiful sound. Her collaborations with composers have led to hundreds of new compositions in many genres including solo works for the clarinet and the tárógató. Ms. Lamneck has recorded for Amirani Records, Bridge, Centaur, EMF, Music and Arts, CRI, Opus One, SEAMUS, Capstone, Romeo/Qualiton, New World Records and INNOVA.

Adrianna Mateo Regarded as a lyrical, powerful, and emotionally raw performer, new music violinist Adrianna Mateo has performed as a soloist at the American Museum of Natural History, the Metropolitan Museum of Art in collaboration with its first Artist-In-Residence DJ Spooky, and on tour internationally with her ongoing composer collaboration project, {NUE|LUSH}. Merging

her talents as a singer-songwriter, improviser, and violinist, Ms. Mateo has performed at La MaMa, the Living Room, and in Africa and Southeast Asia. Ms. Mateo will perform a violin and electronics piece written for her at the 2014 Bang On A Can Summer Marathon. Ms. Mateo was interviewed for the front cover of the TimesLedger's QGuide, with additional features by Chinese and Italian press, while studying at the Aaron Copland School of Music (B.Mus/French minor, May '13). Ms. Mateo performs and coaches at the Kaufman Center's Special Music School. She is studying guitar. www.soundcloud.com/adriannamateo.

Woodwind player **Pat O'Keefe** is a graduate of Indiana University, the New England Conservatory and the University of California, San Diego. In San Diego, he performed regularly with the new music ensemble SONOR as well as with the San Diego Symphony, and he has performed and recorded with many noted new music groups around the country, including the California EAR Unit, the Cleveland New Music Associates and Ensemble Sospeso in New York. Pat can also be heard performing regularly with the Brazilian ensembles Brasamba and Batucada do Norte (of which he is the co-founder and co-director), the world music group Music Mundial and the improvisation ensemble AntiGravity. He is currently on the faculty of the University of Wisconsin-River Falls.

Teoma Naccarato is a contemporary dancer, choreographer and pedagogue based in Montreal, Canada. Naccarato's creations integrate contemporary dance with responsive video, audio and sensor technologies to explore vulnerability and intimacy in embodied and virtual interactions. Naccarato presents choreography for stage and screen across Canada, the United States, South America, and Europe. Recent creations include *X* and *Experience #1167*, two mediated self-solos presented at the ReNew Digital Arts Festival in Copenhagen, Denmark in November 2013. Additional choreographic credits include: *Beneath the pavement*, *an ocean* (2013), *Retrace, reroute, replace* (2012), *Gently between us* (2011), and *Exposure* (2010). Naccarato has performed internationally with choreographers Robert Wechsler, Michael Montanaro, Marianne Desjardins, Catherine Castonguay, Ilona Dougherty, and more.

Allen Otte came to the University of Cincinnati in 1977 with The Blackearth Percussion Group; in 1979 he founded Percussion Group Cincinnati. Appearances in their national and international touring schedule have included the major cities, festivals, concert halls and schools of America, Europe and Asia. Over the past 30 years, many young composers from around the world have created a large body of new and often experimental music for the trio. The first CD in the group's contribution to the series of Mode Records' integrated set of the complete music of John Cage was released in 2011, and a CD of 5 collaborative works with computer

music composer Mara Helmuth is available on EMS. In addition to percussion, Otte teaches eurhythmics, various literature seminars, and coaches and conducts traditional and contemporary chamber music. He has presented his own creative work in solo concerts and guest presentations throughout the U.S., and in Europe and Asia.

Mary Prescott is an adventurous and explorative multi-genre artist, who has exemplified exactly what it means to go "beyond the beyond." Primarily a traditional classical pianist, Prescott initially expanded her repertoire to include electronic and prepared piano works while studying at Manhattan School of Music, inspired by her professor, Anthony de Mare. In 2010, Prescott founded the Lyra Summer Music Workshop in Randolph, Vermont, where she promotes and performs new music by programming American compositions written in the last decade on every concert. In 2011-12, Prescott revealed her skill as a free improviser through the *Where We Go When* project, where her writing and music melded with self-discovery and philosophy.

Prescott's latest project with visual artist, Angela Costanzo Paris, examines disintegrating boundaries through multi-media improvisation, mixing performance with experience. www.MaryPrescott.com.

Francesco Prode was born in Rome in 1969. He began playing piano aged nine and achieved the highest possible marks, with distinction and special commendation as the best graduated at the Santa Cecilia Conservatoire in Rome. He honed his skills still further at the London Royal College of Music under John Barstow, the Mozarteum in Salzburg under Hans Graf, the Russische Schule in Freiburg under Vitalij Margulis and finally in Milan with Vincenzo Balzani and Bruno Canino. His repertoire covers everything from Bach to Ravel, Berio, Furrer, Haas, Sciarrino and Fedele. Combining music from different and distant time periods has always been a staple of his concerts, which invariably include pieces by both classical and modern composers. In 2005, he collaborated with Karlheinz Stockhausen in Kürten, Germany, after which he threw himself into the world of contemporary music with both enthusiasm and discipline. This rich experience prompted him to begin a process of intensive study and research, which would result in him performing a number of contemporary compositions both as a soloist and in chamber music groups. These performances require heightened musical sensitivity and great technical skill. In 2009 he inaugurated the second edition of the International Electroacoustic Music Festival in Rome with music by Riccardo Bianchini and Giacinto Scelsi and he closed the Nuova Consonanza Contemporary Music Festival with pieces by Beat Furrer, Gyorgy Ligeti and Franco Evangelisti. In November 2010 he inaugurated the third edition of the International Electroacoustic Music Festival in Rome with a performance of *Transición II* by Mauricio Kagel for piano, percussion and electronic sounds. Recognising his exceptional abilities as a

performer, Nuova Consonanza invited him to play for the finalists of the Franco Evangelisti International Composition Contest, involving compositions for piano and electronics. In December 2012 he collaborated with German composer Mark Andre on the De Musica project organised by Nuova Consonanza. The public and critical reactions to the Italian premier of piano composition iv 1 were extremely positive: "As for Prode, he is phenomenal. A virtuoso in technique, highly imaginative, a true re-creator..." (Mario Gamba, *il Manifesto*).

Bassist **Troy Rinker Jr.**'s musical journey began in the public schools of Jacksonville, Arkansas at the age of ten. At age fifteen he was playing professionally with the Arkansas Symphony Orchestra, their youngest full member to be appointed to a position. Mr. Rinker's musical education continued at Indiana University, the University of Central Arkansas, and the Juilliard School, where he was fortunate to study with the great bass luminaries Lawrence Hurst, James Hatch, and Homer Mensch. An enthusiast of modern music, Mr. Rinker has been a participant in many world premieres and recordings by composers such as John Corigliano, Sebastian Currier, Charles Wuorinen, David Brynjar Franzson, Frances White, Roscoe Mitchell, Richard Toensing, Peteris Vasks, Mark O'Connor, Brian Ferneyhough, and Peter Kotik, to name a few. As a soloist, chamber musician and orchestra member, Mr. Rinker appears regularly on all of New York's concert stages, including Avery Fischer, Alice Tully, the 92nd Street Y, BAM, and Carnegie Hall. Mr. Rinker can be heard on the labels Sony Classical, Telarc, Naxos, and North/South, in addition to several studio recordings for television and film. His instrument is a fine example of the modern bass maker Chris Threlkeld-Wiegand of Iowa.

Violist **Alyssa Roggow** began her string studies on the viola at the age of 10. An avid chamber musician, Alyssa's ensemble playing displays "sparkle and excellent balance" (*Boston Musical Intelligencer*). She has performed extensively with the Quasari String Quartet, appearing at the Red Note New Music Festival, DoCha Chamber Music Festival, the Martirano Composition Competition, and in a Midwest tour with composer Zack Browning. She also performed in the world premiere of a string quintet by Laura Kaminsky at New York's Merkin Hall and has appeared as both a chamber musician and a soloist on WILL-FM, Illinois' public radio station. In addition to her performing activities, Alyssa serves as a faculty intern for the Five Seasons Chamber Music Festival in Cedar Rapids, IA, and the Lucy Moses School String Fest at Kaufmann Center in New York City. Alyssa completed her Bachelor of Music degree at the University of Illinois at Urbana-Champaign with Masumi Per Rostad of the Pacifica Quartet, and is working towards a Master of Music at the Eastman School of Music under the tutelage of Carol Rodland and Karen Ritscher.

Michiko Saiki is a pianist and performance artist. Born

in Japan, Michiko has devoted her life to a wide range of music such as classical, jazz, pop, and avant-garde music. Her upbringing in Japan, interests in contemporary music/art, and her experience in performance art make her a unique interpreter of music. With her unique interpretation, Michiko regularly collaborates with emerging and established composers. Michiko frequently appears in various concert venues as a soloist and collaborative pianist. She recently performed a solo piano recital on the Horowitz Steinway Concert Grand at Northeastern State University in April 2013, which was sponsored by SAIED Music Company. She also performed as an improviser with a renowned jazz clarinetist, Perry Robinson, in May 2013. Michiko is currently pursuing her doctorate degree in contemporary music with specialization in piano performance at Bowling Green State University in the studio of Dr. Laura Melton. Her works and recordings can be found here at <http://michikosaiki.wordpress.com>.

Called a "cello innovator" by *Time Out NY*, **Madeleine Shapiro**, 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. Madeleine performs extensively as a solo recitalist throughout the United States, Europe and Latin America. Madeleine's first solo CD, *Electricity: Works for Cello and Electronics* (Albany Records) was greeted as *Afocused* and *cohesive...a polystylistic collection of pieces that individually push the instrument and technology in unique ways@* (Time Out New York). ModernWorks most recent CD, string quartets by Ge Gan-ru was chosen by *The New York Times* as one of the best CDs of 2009. Madeleine is a recipient of three Encore Awards from the American Composers Forum, and a Barlow Award, all to assist in the presentation of new works. As director of the New Music Consort, she won First Prize in Adventurous Programming awarded by ASCAP Chamber Music America. She has been a three time Visiting Artist at the American Academy in Rome. Madeleine's many concert appearances have included such diverse venues as the Ear to the Earth Festival; five tours of Italy; the Logos Foundation, Belgium; appearances at the International Cello Encounter, Rio De Janeiro, Brazil; A.M.B.A.R. Festival, Istanbul, Turkey (as a member of the Palindrome Intermedia Gruppe); and regular appearances in New York City venues such as the Museum of Art & Design, Le Poisson Rouge and the Knitting Factory. In addition to her performing, Madeleine is the director of the Contemporary Music Ensemble at New York's prestigious Mannes College of Music, where she also teaches a seminar in new music performance practice. She presents new music workshops and masterclasses at universities both nationally and internationally, and has had numerous residencies at a wide range of institutions. Madeleine has recorded for Naxos, Albany Records, New World Records, CRI, Mode, S.E.A.M.U.S., and HarvestWorks.

Praised for her "sensitivity and expressive playing" and

"versatility," **Michelle Mae Stockman** is a flutist and piccolo player from Sandown, New Hampshire who maintains an active career in New York City, performing, teaching, and studying. She holds a master's degree from Mannes College The New School for Music and a bachelor's degree from the Hartt School in West Hartford, Connecticut. She has been fortunate to perform with a variety of ensembles, notably LoftOpera, the Mannes American Composers Ensemble (directed by Lowell Liebermann), and the Hartt Performance 20/20 Honors Chamber Music Program. Most recently in March of 2014, Michelle was awarded second prize in the New York Flute Club Competition. In 2009, she won third prize in the 9th Annual van Rooy Competition for Musical Excellence at Hartt and in 2006, was a winning participant in the Greater Boston Flute Association's masterclass with Sir James Galway. From 2006-2008, Michelle was the second flutist in the New Hampshire Philharmonic. Michelle's early, influential teachers include Judith Mendenhall, Janet Arms, Terry D'Errico, and Melissa Mielens. For more information, please visit: www.michellestockman.com.

A new music ensemble for the 21st Century, the **Switch~ Ensemble** is an electroacoustic ensemble in residence at the Eastman School of Music's Computer Music Center. Switch~ is an initiative dedicated to the performance of works for chamber ensemble and electronics, with a focus on the creation of new repertoire featuring the integration of live musicians, amplification, synthesizers, fixed media, and real-time interactive computer processing.

Rhonda Taylor is a saxophonist dedicated to the creation and performance of meaningful sonic art of our time. She has commissioned, premiered, and/or recorded music by such composers as Chris Arrell, Rick Burkhardt, Ben Leeds Carson, Nathan Davis, Ben Grosser, Bernard Rands, and Avi Tchamni. Her recent activities include lecture recitals on Gerard Grisey's "Anubis et Nout" at institutions in the U.S. and abroad, performances at NASA Conferences, World Saxophone Congresses, and new music festivals throughout the United States. Currently she is working closely with Steven Takasugi on a new work for saxophonist and electronics, as well as developing a live set based loosely on her recent album of solo free improvisations with electronic processing, *Nocturne*. Dr. Taylor has been on faculty at New Mexico State University since 2003, where she is the College Assistant Professor of Saxophone and Music Theory. Rhonda Taylor is a Conn-Selmer artist and plays on Selmer Paris saxophones exclusively.

Ken Thomson is a Brooklyn-based clarinetist, saxophonist, and composer. He plays clarinet for the Bang on a Can All-Stars, one of the world's preeminent new music ensembles. He leads the Asphalt Orchestra – a 12-piece next-generation avant-garde marching band. He plays saxophone and is one of 4

composers for the punk/chamber/jazz band Gutbucket, with whom he has toured internationally to nineteen countries and 32 states over 15 years. He is on faculty at the Bang on a Can Summer Music Festival. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, the True/False Film Festival, and others, and has received awards from New Music USA, ASCAP and Meet the Composer. He has recently released a CD of his compositions with the heralded JACK Quartet, entitled "Thaw," on Cantaloupe Music. His latest project of exclusively his music, called *Slow/Fast*, will release its second CD, "Settle," this Fall. www.ktonline.net.

Ingo Nagel from kazu.org wrote about flutist **Beatrix Wagner**: "....The warm and vivid timbre that characterizes her playing keeps the listener attentive at all times. Her rich and full tone has a powerful, touching quality that is rarely to be found with other players and she has the energy and the courage to go all extremes with the music..." Beatrix Wagner studied flute with Richard Mueller-Dombois in Detmold (D) and with Philippe Racine in Paris (F). She is founder of ensemble reflexion K and gives solo recitals, chamber music concerts and workshops on new flute techniques in Europe, North and South America and Asia. Beatrix Wagner has appeared in numerous radio and television broadcasts on such stations as BR, WDR, SWR, RB, DLF and DeutschlandRadio Berlin. Solo-flute-CDs: *positions* (2003) and *Alpen-Ostsee-Spiegelung* (Baltic alpine reflection, 2010), both recorded with BR (Bavarian broadcasting). www.beatrixwagner.de.

Robert Wechsler is a choreographer, dancer and developer of interactive methods of performing with technology. His interest in sensors and electronic devices dates back to the 1970's when he used body-worn electronic devices attached to the dancer's body. He is the director of Palindrome, a pioneer in interactive and computer-assisted performance. Education in dance and choreography from State University NY and NYU, respectively. Studied ten years with Merce Cunningham and John Cage. Received a Fulbright Fellowship and won first prize at the Berlin Transmediale for "best interactive art". He is the author of articles about dance and technology in internationally published books and articles. Currently director of MotionComposer.

Bonnie Whiting performs and commissions new experimental music for percussion. She seeks out projects involving non-traditional notation, interdisciplinary performance, and the speaking percussionist. Recent work includes a series of performances at the John Cage Centennial Festival in Washington DC, and work as a soloist in Tan Dun's "Water Passion" under the baton of the composer himself. In 2011, she joined "red fish blue fish" percussion group in premiering the staged version of George Crumb's "Winds of Destiny" directed by Peter

Sellers and featuring Dawn Upshaw for Ojai Festival. Bonnie performs regularly with percussionist Allen Otte; they have presented concerts at The Stone in New York, throughout New Zealand, and at colleges and universities around the country. Her debut album, featuring an original solo-simultaneous realization of John Cage's "45' for a speaker" and "27'10.554" for a percussionist", will be released by Mode Records in 2014. She directs the percussion program at DePauw University.

Benjamin Wu holds degrees from the Peabody Institute of music and the New England Conservatory. Benjamin Wu has taken lessons and masterclasses with the likes of Yizhak Schotten, Dimitri Murrath, Richard Field, Pamela Goldsmith, and Kim Kashkashian. Benjamin Wu constantly finds Jesus. He seeks and draws from a variety of musical contexts and structures. Having dabbled heavily in improvised music, he has performed sets with Ray Anderson, and Ted Reichman. On a more classical end of things, he has performed and participated in music festivals around the country and abroad, including the Meadowmount School of Music, Aspen Music Festival, Pilzn Music Academie, Bowdoin Music Festival, and was awarded a performance fellowship at Atlantic Music Festival. Publically, he has performed recitals and Peabody's Cohen Davison Hall, The Keller room at NEC, and Kerrytown concert house in Ann Arbor. He has also performed on the radio on the Paul W. Smith show on WJR radio, and has recorded as part of the NEC chamber orchestra on Burr Van Nostrand's Voyage in a White Building, published by New World Records. He has a deep interest in alternative music systems, mainly with regards to microtonality/macrottonality, and the boundaries between improvised and composed music.

A native of Kaohsiung, Taiwan, pianist **Wei-Han Wu** received his Bachelor's degree from Northwestern University and Master's degrees from both University of Michigan and Northwestern. He is the recipient of the Thaviu-Issak Scholarship from Northwestern, the Distinguished Achievement Award from the Juilliard School, the Felicia Montealegre Fellowship from the Tanglewood Music Center, and the Collaborative Piano Fellowship from Bard College. He has performed in venues such as the Chicago Cultural Center, the Kennedy Center, and Carnegie's Weill Recital Hall, collaborating with artists such as Anthony Elliot, Gary Levinson, and the H2 Saxophone Quartet. An avid new music performer, Wei-Han served as pianist for the Aspen Contemporary Ensemble. With the Brave New Works Ensemble he recently completed residences at University of Michigan, Cornell, Syracuse, and Oklahoma State universities. He has worked with composers such as John Adams, Lee Hyla, Steven Stucky, Osvaldo Golijov, George Tsontakis and John Harbison. Wei-Han is currently pursuing a doctorate in Piano Performance with Nelita True and a doctorate in Collaborative Piano with Jean Barr at the Eastman School of Music.

Wannapha Yannavut started her professional

percussion education in 1986 at Regina Coeli College School in Chiangmai, studying with Mr. Chumpol Channarong and Ms. Darakorn Wittayanunthapornkul. Later she went on to study with Mr. Pinai Preechaporn at Montfort College High School. From 1997-2000, she veered away from music, studying Thai language and literature at Prince of Songkhla University, Pattani Campus. During that time she was a member of the music club. After finishing her bachelor's degree, she returned to music, earning the Master of Art (Music) Degree in Percussion Performance with Mrs. Kae Reed and Mr. Shane Constant at Mahidol University, College of Music. Additionally, she studied with Dr. John Parks for one month at the Florida State University in 2008. While studying at Mahidol University, she had many opportunities to play as a concert percussionist. She was principal percussionist of the Mahidol Symphonic Band (2001-2002), percussionist in PAN Asia Symphonic Orchestra (2003), percussionist of the South East Asian Youth Orchestra and Wind Ensemble (2004), and principal percussionist of the South East Asian Youth Wind Ensemble (2003). While studying at Mahidol, Ms. Yannavut also played as a member of Integrated Percussion Ensemble and as a member of the Thailand Philharmonic Orchestra since 2005. Since 2006 – 2012, she was an artist/teacher of percussion at Mahidol University and director of the Integrated Percussion Ensemble. She was also principal percussionist/timpanist of the Thailand Philharmonic Orchestra. In 2007, she was invited to play as a soloist with the Mahidol Wind Symphony. Currently, she is Living in the USA and working toward the Doctor of Musical Arts in Percussion Performance and Pedagogy degree with Dr. Dan Moore at The university of Iowa.

WORKSHOP

eMotion@NYCEMF Brown-bag Workshop Series

Days/Times

Saturday, 5:30 - 7 PM:

eMersion Intro

Sunday, 11:00 - 11:45 AM:

eMersion Q&A with the Inventor

Sunday, 5:30 - 7 PM:

eMersion Advanced

Location: Basement conference room G05, down the hallway past the Underground Theater.

Registration: Free (you may want to grab some food and bring it with you to eat during these workshops, e.g. Brown-Bag); includes NYCEMF-only exclusive download of eMotion Software apps!

Description: No programming, experience, or soldering required: quickly use wireless sensing in your creative practice with eMersion Gesture Control. We've created a smart technology that allows your instrument or body to transform performance gestures (including movement, proximity, pressure, light, orientation, momentum, and more) into audio & visual effects. These immersive technologies allow us to engage audiences in new ways and to instantly explore new performance methods using live electronics.

The eMotion@NYCEMF Brown-Bag Workshop series provides an exciting, gentle, and fun intro to using eMersion Gesture Control. Participants will explore nuanced, dynamic, and idiomatic ways to translate performance gesture into the digital realms of sound, DMX Lights, and even video games.

With your hands on fully functional eMersion Prototypes, inventor Chet Udell will personally walk you through using wireless sensing and software. Familiarity with basic aspects of interactive media will be helpful, however there are no specific technical prerequisites.

Topics will include,

Intro to hardware, Various wireless sensor types and function, Useful general knowledge

Visualizing, processing, and routing your wireless sensor streams using a Digital Data Workstation (DDW)

Send data into your programs of choice using MIDI and OSC output (MaxMSP, Kyma, Csound, SuperCollider, Ableton etc)

Controlling DMX Lights

Use eMotion SwitchBlade to control any computer program (including video games)



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