

NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL

JUNE 21-28, 2015

www.nycemf.org



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ACKNOWLEDGEMENTS

THE ALICE M. DITSON FUND

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DIRECTOR'S WELCOME

Welcome to NYCEMF 2015!

On behalf of the Steering Committee, it is my great pleasure to welcome you to the 2015 New York City Electroacoustic Music Festival. We have an exciting program of 27 concerts taking place at New York University and 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 Alice M. Ditson Fund of Columbia University
- New Music USA
- The Genelec corporation, for providing us with loudspeakers to enable us to play all concerts in full surround sound
- Fractured Atlas/Rocket Hub
- University of Skövde, Sweden, for sponsoring the participation of composer Lars Bröndum
- East Carolina University, New York University, Queens College and Brooklyn College, C.U.N.Y., and the State University of New York at Stony Brook, for lending us equipment and facilities
- The Steering Committee, who spent numerous hours in planning all aspects of the events
- The staff of the Abrons Arts Center, who have helped enormously in the presentation of our concerts
- 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*

LOCATIONS

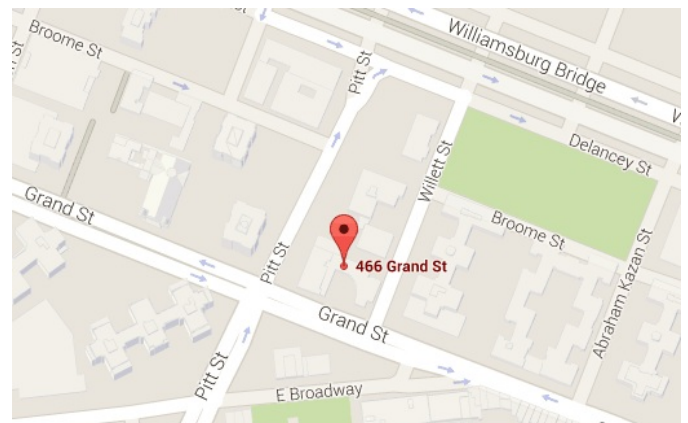
STEINHARDT SCHOOL NEW YORK UNIVERSITY

35 West 4th Street, Room 303
Half block east of Washington Square
South. Nearest subway stop: West 4th Street.



ABRONS ARTS CENTER

466 Grand Street
Between Pitt Street and Willett Street.
Nearest subway stop: Delancey Street.



FESTIVAL SCHEDULE

**SUNDAY
JUNE 21**

**CONCERT 1
7:30-9:30 PM
NEW YORK
UNIVERSITY**

**MONDAY
JUNE 22**

**CONCERT 2
1:00-2:00 PM
UNDERGROUND
THEATER**

**CONCERT 3
2:30-3:30 PM
EXPERIMENTAL
THEATER**

**CONCERT 4
4:00-5:45 PM
PLAYHOUSE**

**CONCERT 5
8-10:30 PM
PLAYHOUSE**

**TUESDAY
JUNE 23**

**PAPER
PRESENTATION 1
10:30-11:30 AM
NEW YORK
UNIVERSITY**

**CONCERT 6
1:00-2:00 PM
PLAYHOUSE**

**CONCERT 7
2:30-3:30 PM
EXPERIMENTAL
THEATER**

**CONCERT 8
4:00-5:45 PM
PLAYHOUSE**

**CONCERT 9
8-10:30 PM
PLAYHOUSE**

**WEDNESDAY
JUNE 24**

**PAPER
PRESENTATION 2
10:30-11:30 AM
NEW YORK
UNIVERSITY**

**CONCERT 10
1:00-2:00 PM
PLAYHOUSE**

**CONCERT 11
2:30-3:30 PM
UNDERGROUND
THEATER**

**CONCERT 12
4:00-5:45 PM
PLAYHOUSE**

**CONCERT 13
8-10:30 PM
PLAYHOUSE**

**THURSDAY
JUNE 25**

**PAPER
PRESENTATION 3
10:30-11:30 AM
NEW YORK
UNIVERSITY**

**CONCERT 14
1:00-3:00 PM
PLAYHOUSE**

**CONCERT 15
3:30-5:45 PM
PLAYHOUSE**

**CONCERT 16
8-10:30 PM
PLAYHOUSE**

**FRIDAY
JUNE 26**

**PAPER
PRESENTATION 4
10:30-11:30 AM
NEW YORK
UNIVERSITY**

**CONCERT 17
1:00-2:00 PM
PLAYHOUSE**

**CONCERT 18
2:30-3:30 PM
EXPERIMENTAL
THEATER**

**CONCERT 19
4:00-5:45 PM
PLAYHOUSE**

**CONCERT 20
8-10:30 PM
PLAYHOUSE**

**SATURDAY
JUNE 27**

**PAPER
PRESENTATION 5
10:30-11:30 AM
NEW YORK
UNIVERSITY**

**CONCERT 21
1:00-2:45 PM
EXPERIMENTAL
THEATER**

**CONCERT 22
3:30-5:45 PM
PLAYHOUSE**

**CONCERT 23
8-10:30 PM
PLAYHOUSE**

**SUNDAY
JUNE 28**

**CONCERT 24
1:00-2:00 PM
PLAYHOUSE**

**CONCERT 25
2:30-3:30 PM
UNDERGROUND
THEATER**

**CONCERT 26
4:00-5:45 PM
PLAYHOUSE**

**CONCERT 27
8-10:30 PM
PLAYHOUSE**

NYCEMF 2015

STEERING COMMITTEE

Angelo Bello, composer, New York City

Nathan Bowen, composer, Professor at Moorpark College

Daniel Fine, composer, New York City

Travis Garrison, composer, faculty, 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>)

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

Eric Lyon, composer, Professor of Music at Virginia Tech University
(<http://www.performingarts.vt.edu/faculty-staff/vieu/eric-lyon>)

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

Izzi Ramkissoon, 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

Mark Zaki, composer, Professor of Music at Rutgers University

FESTIVAL STAFF

Hubert Howe, Director and co-founder

Travis Garrison, Technical Director, Playhouse

Howie Kenty, Technical Co-Director, Experimental Theater

David Reeder, Technical Co-Director, Underground Theater

PROGRAMS & NOTES

Concert 1

June 21, 7:30-9:30 PM

New York University

Room 303 Concert Hall

Program

Felipe Otondo

Night Study 1

9'59"

Nils Potet

...(s'extirpe), l'ontain résonance

4'28"

Francesco Galante

Metafonie V (a G. Scelsi)

8'54"

Francesco Altilio (E-cor ensemble)

Aaktr

15'12"

Zong Hua Wang

Wake

5'

INTERMISSION

Jaimie Hensley

Sources of Water

3'30"

Igor Karaca

Dark Passageway

5'11"

Joel Hunt

*Two Movements for
Analog Synthesizer*

8'

Joseph Hudson

Sub-Marine

6'04"

Julian Scordato

Constellations

7'04"

Vanessa Sorce-Lévesque

Wrathful Vine

12'48"

Program Notes

Felipe Otondo, *Night study 1*

'Our bike is the colour of the night.
Our bike is a black donkey dawning
Through lands of Curiosity...'
(Roberto Bolaño)

The idea behind this work stems from a poem by Roberto Bolaño describing a night motorcycle journey across the Mexican desert. The piece explores the nocturnal sonic landscape of urban and rural locations and is structured as a sonic journey exploring real and abstract soundscapes linked to various stages of an endless imaginary trip. The work was composed mostly using environmental recordings captured in various urban and rural locations and synthesized timbral and rhythmic material generated using gamelan sounds. This work was composed at the Visby Centre for Composers and received the first place at the 2013 Musica Nova Electroacoustic Music Competition.

Nils Potet, *...(s'extirpe), l'ontain résonance*

This piece, composed initially for the festival Música Viva (Close, Closer Lisbon 2013), is the description of an imaginary and surreal landscape in which we are suddenly projected. Although it is a miniature, this piece has been composed like if it lasted an eternity. There is no real start and end, these 4 minutes are just an immersion in this strange place in which there is no notion of time.

Francesco Galante, *Metafonie V (a G. Scelsi)*

Metafonie V (a G. Scelsi) is devoted to the memory of the Italian composer Giacinto Scelsi (1905-1988). At the center of the piece is the nature of sound and the idea of music as organized sound. In my electronic music pieces, I use the FM synthesis and it allows me the formation of different adaptive morphologies really effective for music composition into the technological field. Since 1993, I have chosen to use for the different pieces titled "Metafonie" a vintage synthesis such as FM synthesis to reach beyond its conventional limits and routine, but to use its potential. It is the heart of a generative sound machine, very interesting in terms of both spectral and morphological results. In this piece they act perceptually and semantically in a border area, flexible and ambiguous. It will be up to the composer to decide with what cultural responsibilities he will manage the results in a music based on the sound and psychoacoustics.

Francesco Altilio (E-cor ensemble), *Aaktr*

Sound has the power of conveying energy; requiring such a small amount of energy itself, compared to other physical phenomena, it may seem not logical that it could possibly describe infinite masses colliding, entire stellar systems collapsing, or even just the most intense passions of an insignificant human being. *Aaktr* is nothing but another of the numberless attempts to gather the maximum possible amount of energy in one single sonic statement; luckily mankind has, through the years, forged a series of musical languages that allows it to do this, and to make it sure that the result is comprehensible to anyone who can speak that same language.

Zong Hua Wang, *Wake*

"Nightmare " This word has often been mentioned, like the old bomber passing sirens sound and air strikes from the beginning of the song, a symbol of the beginning of the nightmare, the final sound of the collision and the alarm sound as if suddenly awakened and found that is a dream.

Jaimie Hensley, *Sources of Water*

Sources of Water began as a project to record the various water sources within my apartment. It became apparent that in a suburban environment, water is available to me in many forms, but all are quite far removed from their original sources within the earth or in the clouds. I processed the recordings electronically to further remove these states of water from their sources and morph them into something new, yet still connected by their origin to the water in the earth and clouds. I then became curious about disrupting my suburban water sources not electronically, but physically. I filled my bathtub with water, submerged my old student-model plastic clarinet, and began to play and experiment with resonance and multiphonics. *Sources of Water* is about simultaneous disconnectedness from and unity with a distant source, and the strange beauty of such a state.

Igor Karaca, *Dark Passageway*

Dark Passageway is a short-form ambient exploration from Igor Karaca, featuring muted, long-echoing, cloudy notes, fading from tonelessness into tone-clusters. This is a soundscape for contemplating exotic astrophysical phenomena: molecular clouds, cosmic background radiation, and the musical event horizons of spinning black holes.

Joel Hunt, *Two Movements for Analog Synthesizer*

Two Movements for Analog Synthesizer explores the emerging sound world of Eurorack modular synthesis. Harmonically rich tones and rhythmic loops are superimposed to create complex dynamically evolving textures. Analog oscillators, classic filter sweeps,

eight-step loops, and tape-echo feedback harken back to earlier years of modular synthesis, while minimalist motives and digital effects reference current trends.

Joseph Hudson, *Sub-Marine*

Inspired by wind-chimes, *Sub-Marine* uses both algorithmic and aleatoric processes to create a trancelike, pattern-based music. Arpeggiated patterns using fixed note values are combined contrapuntally to generate the musical structure, along with pedal points and ambient sounds.

Julian Scordato, *Constellations*

Constellations begins from the exploration of an imaginary celestial space, which is translated into sound space. How does each celestial sphere – starting from its manifestation as a unit – interact with the cosmos where it belongs? How does it react to its law? How does it transform itself integrating with the system, until the loss of identity? In contrast with that process, the constellations act underlining the bodies in their uniqueness by means of creation of symbolic links: beyond the sense, they stand as a classification and articulation device of the individual inside the system.

Vanessa Sorce-Lévesque, *Wrathful Vine*

Wrathful Vine is inspired by this bit of text:

The light of the moon is covered,
The Earth stands not still...
But all things appear Thunder!

Which appears in what is known as "the Oracle of the Wrathful Vine."

Concert 2

June 22, 1:00-2:00 PM

Underground Theater

Program

Roberto Zanata and Silvia Pepe <i>Cygnus Loop</i>	5'24"
Wilfried Jentzsch <i>Fractal Evolution</i>	8'52"
Juan Escudero <i>Variations on the bird and the snow</i>	9'30"
Jason Bolte <i>Black (W)hole</i>	10'25"
Fabio Scacchioli and Vincenzo Core <i>Spectrography of a Battle</i>	3'46"
Miriam Boucher <i>Cités</i>	11'
Benjamin Carey <i>iambic</i>	6'12"

Program Notes

Roberto Zanata and Silvia Pepe, *Cygnus Loop*

The formal matrix of the composition - result of several elaborations of three vocal sounds - is a portion of a specific nebula calle Cygnus Loop after its morphology. The three vocal sounds, as a metaphorical sublimation, are Isolde's last words from Wagner's *Tristano*. With Processing, you start and you can start directly from graphics and animations, synthesis and sound manipulation. In recent years, Processing was highly developed in this direction: 3D graphics, serial communication interface with Arduino, audio, plug-in. Processing basically has, therefore, all the features which help to make works of art in the era of new technologies: high-level languages, interactive, object-oriented, efficient in the generation of video and audio real-time, an enormous amount of synthesis units and, not least, a very active community. The parameters affecting the generation and animation of the image can be defined, in the Processing language, with the words: dofRatio, neighborhood, speed, viscosity, spreads, independence, rebirth, rebirthRadius, turbulence, and cameraRate averageRebirth. For the control of these parameters, I used the external library controlP5 by Andreas Schlegel that allows to build a GUI with sliders, buttons, toggles and more. The particle system consists in a system of generation of particles (or granules) in which the particles come into contact with each other, in a process of accumulation and dispersion, within a simulated field of magnetic forces. This manifests itself, visually, in a series of models of shapes of particles, resulting from the use of the sequence generating noise, such as spirals or forms more or less circular, traveling in the space as well as in explosions.

Wilfried Jentzsch, *Fractal Evolution*

For this audiovisual composition Evolution has been applied. Both images & sound are based on this process-oriented method of composition. A fractal geometric shape varying in its density, spatialisation (3D), lightness and color, as well as in its speed structures the visual part. Five Tube-Bells are the material sound for Evolution. Evolution, as a technical term, means continuous spectral transformations of the source-signal. The result of transformations produced a large scale of variety of sound characteristics, from noise (spectral grains) to harmonics. Application of the same operation bridges between the both media: Sound-images (Klang-Bilder).

Juan Escudero,*Variations on the bird and the snow*

In this work, based on prerecorded material performed by the author, certain connections with algebraic topology are explored. The underlying geometric pattern is a branched surface, which has been defined in order to study topological invariants related to an octagonal tiling, belonging to a random tiling ensemble. The branched surface can be represented as a coloured pattern, where the cells with the same shape, colour and orientation correspond to the same tile in a cellular complex. The visual part is based on recent research in algebraic geometry which connects tilings with highly singular algebraic surfaces.

Jason Bolte, *Black (W)hole*

Black (W)hole draws material and inspiration from the study of gravitational waves predicted to be produced by a small black hole falling into a zoom-whirl orbit with a super-massive black hole. The piece is part of a larger multi-faceted science/art collaborative installation. The work was commissioned as part of the Celebrating Einstein Event at Montana State University, and was funded in part by Montana State University and a Montana Space Grant Consortium through a NASA Education Enhancement Grant.

Fabio Scacchioli and Vincenzo Core,*Spectrography of a Battle*

A film about light, shadows, sound and silence, born from an old Russian movie.

Miriam Boucher, *Cités*

Cités is a videomusic exploring themes of greatness and loneliness. The project seek to put in relation poetry, infinity and motion, looking to expand and break current conventions, merging art, duality and humanity.

Benjamin Carey, *iambic*

iambic is a stereophonic audio-visual composition exploring mobile geometries, deconstructed electronica and hidden poetry.

Concert 3

June 22, 2:30-3:30 PM

Experimental Theater**Program****Clemens von Reusner**

Topos Concrete

9'18"

Fred Szymanski

Sinking Air

8'06"

John Nichols III

Nothing that Breathes

10'

Christopher Mercer

Trapdoor Piano

9'25"

Aaron Anderson

Studio Study No. 1

6'37"

Stephen Pearse

Liten Röst

9'30"

Program Notes**Clemens von Reusner, *Topos Concrete***

The territory (Greek *topos*) is a rough and harsh landscape with mountains, valleys, canyons and plains, sand and stones, though it appears evenly and smooth. The color is grey. The size is about 30 square-meters. It is the floor of a garage and it is made of concrete (English), Beton (German). Concrete is a building material, a kind of unshaped dry powder made of sand, granulated stones and cement, dusty and chaotic. Mixed with water it becomes flexible and fluid and goes into a metamorphosis to become dry again, static and resistable and of any wanted shape. Those aspects of working with native granularity, fluidness as well as stiffness and different kind of acoustic spaces were

leading ideas of the composition. To produce the sound of congealed concrete, different objects were moved on the floor (glass, metal, paper, plastics, stone, wood) like a macro-scan-pickup of a turntable. Contact microphones were mounted to the objects in order to record the resonant movements of the objects on the floor. *Topos Concrete* is based upon the resulting sounds which exhibit rich spectra and numerous individual sound gestures and textures. *Topos Concrete* isn't about telling an ongoing "story" about concrete but about the sounding and musical quality of concrete as a substance and the concepts behind it as it becomes an acoustic building material within the composition by the means of electroacoustic music. The duration of the composition as well as other internal parameters concerning structure and form has been deduced from the ratio of the sides of the room: 1:133031. The csound 3rd-order-ambisonic opcodes by J.J. Hofmann were used for multichannel spatialization.

Fred Szymanski, *Sinking Air*

Sinking Air is inspired by the sudden downdrafts in rainstorms that are sometimes called microbursts and involve three stages: Downburst, outburst, and cushion. These three stages are reflected in the non-linear behavior of the sound phenomena of the piece. To create the piece, I treated certain sounds interactively, using a micro-compositional approach to the sound field. The texture was built from particle format synthesis routines. An instrument was built that could be used to extend the mechanical-energetic conditions of the sound from recordings of acoustic strings being bowed, scraped, hit, and rubbed. The piece has been diffused for eight channels. *Sinking Air* received the first prize in the electroacoustic music category at the Monaco International Electroacoustic Composition Competition (CICEM) and will be premiered at Monaco Electroacoustique in May 2015.

John Nichols III, *Nothing that Breathes*

Completed in 2014, *Nothing that Breathes* is an electro-acoustic composition with underlying references to wind and breath. The title refers to both the predictable and unpredictable quality of nature, including humankind. Structured into two halves, the composition reflects the dual relationship between the "wind among the deities and the breath among vital functions" (*Chandogya Upanishad*, trans. Patrick Olivelle). This universal theme is also seen in the book of Ezekiel, "Say to the wind... Come from the four winds. O breath, and breathe..." (Chapter 37). The sustained sonorities, which may be construed to symbolize the omnipresence of wind, are layered with quickly passing events. As the composition progresses, pulsing elements resembling the rhythms of breathing are introduced. Moreover, much of the sustained material is derived from the human breath in the form of wind instruments and singing. The composer is grateful to the many musicians that participated in studio recording sessions and contributed to this composition.

Christopher Mercer, *Trapdoor Piano*

Three types of material – wooden, metallic, tone cluster – interact with three behaviors –impulse train, complex mass texture, sustained texture. Broadly speaking, complex textures are treated as unstable and tend to either degrade or coalesce into simpler forms. Complex granular or pointillistic textures periodically reemerge, only to be captured by these "simplifying" forces. The resulting simplified textures inherit irregularities from the complex "parent" material and never arrive at true uniformity. Throughout the work, simplified textures occasionally act on each other as well, as in the closing moments when wavelike pulsing behavior is applied to slow-evolving tone clusters.

Aaron Anderson, *Studio Study No. 1*

Studio Study No. 1 places spatialization in the foreground of sonic development. Software was developed to algorithmically place sound in a 16 channel, 3-dimensional audio field. Through this, the texture to gesture paradigm is achieved exclusively through the spatial structure of a sound, or series of sounds. Another software tool, an expansion of John Chowning's Quadraphonic Mover, was developed to "move" sounds through the same 3-dimensional environment. In adherence to the subsequent works in this series, all sound sources are created from items found in a recording studio.

Stephen Pearse, *Liten Röst*

Liten Röst (Little Voice) was composed during a residency at the Visby International Centre for Composers in Gotland Sweden in February 2014. The work is primarily constructed from a single recorded sound object, a short recording of a female voice. Complex flocking algorithms are used throughout as a means of both spatializing the materials around the listener, but also as the basis for ongoing transformations whereby the voice mimics birdsong. Comprised of four distinct passages, the work explores the purity of the female voice. First, two passages are devoted to complex evolving textures and space that surrounds the listener in a dark distant space. Passage III in contrast brings many of the active gestural materials found deep within the distant spaces in previous passages to the forefront. The final passage in contrast acts as a complex recapitulation of passage I and II. The work features extensive usage of "The Agent Tool", a composition and performance environment that affords the scripting of abstract agents of varying complexity to control elements of synthesis and sound manipulation.

Concert 4

June 22, 4:00-5:45 PM
Playhouse

Program

Shih-Wei Lo
Things Hoped For, Things Unseen 8'13"

Jeremy Baguyos
Chindogu 2'56"

Valerio de Bonis
Arsi Meccanica 5'

Gabriel Hawes
processes 6'13"

Larry Gaab
They Do Their Work in Darkness 4'40"

Susan Alexjander
Portal/Black Holes White Holes 10'

INTERMISSION

Mikel Kuehn
The Secret World of Bookends 12'16"

Lowell Fuchs
Elaborations No. 1 5'

Jorge Sosa
Enchantment 10'
Esther Lamneck, tárogató

Jaesong You
Butoh Music 5'52"

Matthew Ustaszewski
Velorium 8'10"

Lars Bröndum
Double Helix Staircase 10'20"

Program Notes

Shih-Wei Lo, *Things Hoped For, Things Unseen*
Things Hoped For, Things Unseen is dedicated to the Principal harpist of the National Symphony Orchestra in Taiwan, Shannon Chieh, for her concert "La Vie sans Frontières", which was held to evoke attention toward the issue of the death penalty. Numerous discussions and fierce debates on this topic have occurred in Taiwan. The ultimate goal, however, is to gain the consensus to support human rights as well as to respect life. This process, changing from argument to concurrence, serves as the main spirit of this piece, in which the harp and the electronic music encounter, interact, settle, and move together toward the same direction sonically. For the electronic music, most materials are drawn from the live recordings of harp performance by Megan Bledsoe to be processed in the programming language SuperCollider. Additionally, through ATS (Analysis, Transformation and Synthesis), the components of the recording samples can be further separated and then synthesized.

Jeremy Baguyos, *Chindogu*
At its core, *Chindogu* is an abstract exercise in granular synthesis using the spoken one-syllable word "who" as its only sound source. However, it has taken on many meanings from many different listeners over the years with my favorite being "soundtrack to a nightmare." By the way, *Chindogu* is a Japanese term for a useless invention.

Valerio de Bonis, *Arsi Meccanica*
This work can be considered as a stylization of ARSIS notion, that is the run-up, the boost, the momentum that opposes oneself and leads to a future and upcoming THESIS. The whole piece is a sequence of micro-patches that outline this phenomenon; but at the end, when the sonority changes and leaves behind the already listened sounds, you can feel the real and clear rising. I believe that stylization consists in the fact that to these 4 minutes of momentum does not follow a thesis and consequently the notion of ARSIS become more important. Similar phenomena can be found in mechanical devices at work in which you can realize a constant tension between two values: the momentum and the fall. For this reason the previous sounds clearly

outline, together with electronics, the sonorous fragments of any mechanical working.

Gabriel Hawes, *processes*

processes explores the overlaying of different musical processes through an acoustmatic medium.

Larry Gaab, *They Do Their Work in Darkness*

The work suggests regions that are hidden from the senses. Perhaps felt, yet not known. Sound entities connote obscure defamiliarizations through ambiguous rhythms and tones. An illusive network of meanings and relations spreads in folds as clouds through space and light.

Susan Alexander,

Portal/Black Holes White Holes

Black holes, spinning neutron stars, gravity waves and Earth...this is the cast of characters. What happens when two black holes, orbiting around each other on their long, long journey through deep space, finally merge into that tiny singularity point? What's on the other side? Is it a quantum world where time stops?...does the energy flow into a new dimension? Portal soundtrack is currently on exhibit with sculptures by Rebecca Kamen at the National Academy of Science in Washington, D.C., helping to celebrate the 100th anniversary of Einstein's prediction of General Relativity. Every sound you hear is derived either from scientific data (NASA space sounds, pulsars, "mapped" binary pair trajectories etc.) or from sound samples of Earth (whales, dolphins, frequencies of water and elements). Gaia shares much with the cosmos, especially waves...oceanic and gravitational. Gravity actually acts like a tide...in and out...very similar to breath itself. For me, Portal is most of all about journeys and transformations...all the portals we are constantly transitioning through. Enjoy the ride!

Mikel Kuehn, *The Secret World of Bookends*

The Secret World of Bookends (2005) is an electroacoustic fantasy based entirely on recorded sounds made by two generic metal bookends. I found the inexpensive bookends in the basement of my new house and was intrigued by the sound that they made when I accidentally dropped one. The resulting piece not only explores their sonic attributes but also the boundless imaginary world that exists in the myriad of thoughts and information between a functioning set of bookends. The sounds that the bookends make are gradually exposed and transformed over the course of the work. Most of the sounds in the piece were produced by striking, bowing, or grating the metal bookends.

Lowell Fuchs, *Elaborations No. 1*

This composition is a musique concrète piece constructed through Csound using a original unaltered audio file of a squeaking door hinge. The inspiration for this composition is that sound often moves too quickly for one to fully enjoy textures and timbres ingrained deep

within the sonic gesture. Through Csound, I was able to unveil an entirely unheard sound world that was hidden the sounds of a squeaky door hinge.

Jorge Sosa, *Enchantment*

Enchantment is an interactive collaborative work created for Esther Lamneck. The piece departed from improvisation and folk song. I recorded Esther improvising with the tárogató and playing some beautiful Hungarian and Gipsy folk songs. The improvisation was fragmented and the melodies became the fabric for the electronic weave. The tárogató is processed live using effects created with Max/Msp and establishing a more involved, real time interaction between tárogató and electronics. Esther improvises throughout the work, reacting both to the prerecorded material and the sounds of her instrument processed in real time.

Jaesong You, *Butoh Music*

Butoh is a form of Japanese modern dance theatre, often executed with slow hyper-controlled motion. *Butoh Music*, composed by Hyeonhee Park and Jaeseong You (in alphabetical order), is both musical interpretation of Butoh as well as a dance piece to actually accompany Butoh dance. Beats and pulses come and go, interlocking with one another to form combinations of overlaying textures. As initially well-controlled pulses subtly disintegrate, the resulting disjunctions between the layers create spasmodic stops and glitches, which, in turn, create musical momenta and sound materials for a new set of pulses in the subsequent passage.

Matthew Ustaszewski, *Velorium*

During the composition of *Velorium*, I was very much interested in the ideas of Pierre Schaeffer. I decided to use non-instrumental sounds which I had recorded myself. I used many sound sources in my resource recordings, but I chose to use only about seven for the composition of the piece, each with unique sonic properties. I then manipulated the sounds in various ways which I felt enriched their musical qualities, and organized them using my ear as the deciding factor. I also experimented with resampling then manipulating previous material to create complex and chaotic textures, something I make heavy use of in the final climax.

Lars Bröndum, *Double Helix Staircase*

I often use objects or words as an allegory on which I construct the micro and macro structure of the composition. The musical core of *Double Helix* is structured around microtonal clusters of varying densities and strata, and shaping clouds of overtones with filters and other means. The title is based on an idea of masses of sounds climbing up and down matching staircases of timbre and at places falling of the staircase to break into small fragments. I also used the idea of eight synthesis sitting in a circle - trying to match each others sounds and movements (with the listener(s) sitting in the middle). I used analog joysticks to move the sound

around, pitch ribbons to control pitch, modulation and filters and pressure points to trigger envelopes. The piece was recorded using my analog modular synthesizer with a few digital bits thrown in for good measure. The piece explores extreme registers and sudden dynamics to create a dramatic structure and form. *Double Helix Staircase* was composed in LaB studios and mixed at EMS studio (Elektronisk Musik i Sverige) in Stockholm, Sweden 2014. The piece was premiered November 16, 2014 in Ingmar Bergman's Movie Theatre in Uppsala.

Concert 5

June 22, 8:00-10:30 PM
Playhouse

Program

Tom Prescott
The Singing Forest 8'

Ai Negishi
Tanpopo 9'09"
Margaret Lancaster, flute
Daniel Pate, percussion

Eric Stern
Anticipations II 4'48"

David Durant
Sighs of an Ancient Wall 6'05"
Esther Lamneck, clarinet

Arthur Gottschalk
Arecibo 7'08"

Chang Seok Choi
Initium 5'19"

Eric Chasalow
Scuffle and Snap 5'46"
Mari Kimura, violin

INTERMISSION

Marta Gentilucci
Lob der Ferne 4'32"
Sharon Harms, soprano
Daniel Pate, percussion

Robert Seaback
Catena 6'35"

Ryan Olivier
Nova Vita 12'14"
Michael P. Tan, piano

Alberto Novello
Le Retour des Oiseaux,
third movement 10'
Flavio Zanuttini, flugelhorn

Jeffrey Meyer
Metro Chapultepec 7'07"
Mary-Elizabeth Thompson, flute

Benjamin Fuhrman
Reflections in a Gasoline Rainbow 8'40"

Amanda Stuart
Song of the Trees 8'48"
Margaret Lancaster, flute
Vasko Dukovski, clarinet

Program Notes

Tom Prescott, *The Singing Forest*
The Singing Forest loosely tells the story of evolution through a series of surreal scenes, beginning in the ocean then transitioning to a forest. It shows the increasing complexity of organisms and ecosystems which emerge from this process; this is expressed through the more frequent use of pitch throughout the composition and the harmonies generated by various 'singing' creatures. The Singing Forest was composed almost entirely with genetic algorithms. Populations of sounds are evolved, with child populations developing the musical material; this approach naturally lends itself to the themes explored in this composition.

Ai Negishi, *Tanpopo*
Tanpopo was composed for flute/bass-flute, solo percussion and a live computer electronics system. The title "Tanpopo" means a flower of dandelion in Japanese.

The percussion set consists of 6 plant-pot, 3 woodblock, 3 triangle, 3 tom-tom, 1 cymbal, and 1 tam-tam. The piece starts with the plant-pot solo, which characterizes the entire piece. The melodic phrase by 6 plant-pot is gradually transformed with audio signal processing such as cross-synthesis and granular sampling in real-time. After this first section, bass-flute joins and envelops the sound of plant-pot. Triangles and tam-tam are introduced as well. Then, flute and percussion develop dialogue dynamically, and the computer expands their acoustics. In the final section, the opening plant-pot phrase is recurred, and the music is dying away in the metallic sound.

Eric Stern, *Anticipations II*

Anticipations II is an exploration of timbre, dissonant harmony and percussive sonic gestures. In part, the piece is a continuation of an electroacoustic miniature that the composer wrote as an undergraduate in 2011. The rest of the piece was realized at the NYU Steinhardt Music Technology Studios in New York. When writing the piece, Stern was inspired by some of the musical ideas of composers such as Arthur Kreiger and Mario Davidovsky. The digitally-manipulated sounds in this piece make use of a large palette of sources, including the striking of various objects, sounds from Steiner, Buchla 100 and ARP 2600 modular synthesizers, digital synthesized and sampled effects, and original piano music.

David Durant, *Sighs of an Ancient Wall*

Sighs of an Ancient Wall (2014) utilizes an audio file created using manipulated recordings of mezzo soprano Viki Turner, a variety of other modified recorded sounds, and the performing talents of Esther Lamneck on the tárogató. The title was inspired by the medieval walls on the outskirts of Florence, Italy. The piece is written for and dedicated to Esther Lamneck.

Arthur Gottschalk, *Arecibo*

The Arecibo Observatory is a radio telescope located in Puerto Rico, and operated by Cornell University under cooperative agreement with the National Science Foundation. The observatory's 1,000 foot radio telescope is the largest single-aperture telescope ever constructed. It carries out three major areas of research: radio astronomy, aeronomy, and radar astronomy observations of solar system objects. The telescope is internationally recognized for its work in the Search for Extraterrestrial Intelligence (SETI). Arecibo Observatory was designed and initiated by astrophysicist William Gordon, in 1960, and completed in 1963. Bill Gordon was Provost at Rice University during a portion of my tenure there, a friend and an ardent supporter of music at the university. This piece, *Arecibo*, imagines the sounds represented by the radio signals received from the vastness of our universe, and may or may not contain audible clues as to the existence of intelligent life therein. Listen closely...

Chang Seok Choi, *Initium*

In *Initium* for Mezzo-Soprano, Tenor, Bass Clarinet, and Electroacoustics with Video (2011), which is “start” in English, I tried to enhance the ideas of verbal gestures similar to descriptive speech in “Pansori”, a one-man operatic form of Korean folk music. When I started to write this piece, I wondered if language is able to transform into musical sounds. I broke down words into small syllables, and then put together by disconstruction and combination of vowels and consonants with the aid of phonetics, especially IPA through a book of *A Course in Phonetics*, 6/E, written by Peter Ladefoged. Generally speaking, *Initium* is based on eight categories; 1) Fractal, the concept of physics, 2) verbal gestures such as Sprechgesang and Sprechstimme, 3) the use of the concept and historical performance practice of traditional Korean music, 4) electroacoustics, 5) multimedia, 6) theatrical gestures, 7) the instrumentalisation of voices and vocalisation of an instrument, and 8) musica mundana, the philosophical concept. The concept of Fractal is the foundation of this piece in terms of the core element and structure. I draw a regular triangle which has self-similar patterns, and from it, I devised a three note unit, C-E-G# (Ab), which consists of same intervals of the major third, and also means perfect in many ways, for example, Christianity; Three in One, or a perfect number; three. These three notes develop into the tone or modal center respectively later on, intertwining each other horizontally and vertically. An individual note in traditional Korean music has its own life, evolving constantly; in other words, a single note sounds and settles first, begins to move to survive in motion with embellishments, and finally another note is established, and then repeats the same procedure over and over again. In addition, I developed the small fragment of sound of human voice gradually by recording and processing it as an electroacoustic part in order to keep consistency and also correspond it with acoustic parts. All things above try to embody the concept of Musica Mundana (or Musica Universalis), the Pythagorean harmony of the universe, which Boethius describes in his book *De Musica*. Through this approach, I tried to find how to illustrate a musical language high above this world. *Initium* can be performed either with or without Electroacoustics.

Eric Chasalow, *Scuffle and Snap*

The piece is one in my long series that build heightened dramatic structures around traditional instruments. They are all virtuosic and challenging, but fun to perform. I like to use a wide variety of sound sources, recontextualized, but very resonant with memories.

Marta Gentilucci, *Lob der Ferne*

Sound as a bodily experience is deeply connected both to my musical world as a composer and to my initial musical training as soprano. The voice is the natural connection between sound and the sound of words. For that reason, using a poetic text is an essential part of my

musical research. *Mandelatmen - Respiro di Mandorla* is the text born from my collaboration with the Italian poet Elisa Biagini. Her work is characterized by a fragmented, but intense and self-contained language: throughout her collection of fragment-poems, words build a path, forming a continuous and twisting net. This apparent contradiction between the discontinuousness of the fragments and the continuity of the relationships between words has much to do with my compositional world. The text of *Lob der Ferne* has one of these fragments as a structural backbone and as a seed for further ramifications. These ramifications are not only an inspiring poetical image but also, principally, a very concrete image of a real space and the possible development of the sonic potential. The word-sound does not spread out in a linear way, but it expands in different directions, in disparate layers of the structure: the structure of the piece, of the space, of the sound projection.

Robert Seaback, *Catena*

In *Catena*, the typical pitch generation of the piano is altered to include spectral microtonality and inharmonic timbres. While never straying far from its identity as ‘piano,’ the instrument rarely behaves normally, instead acting as a kind of hyper-instrument characterized by increased pitch resolution, gestural complexity, and spectromorphological control. The spoken voice adds a layer of contrast and often assumes the character of the piano, engaging in its own dialogue between proximity and distance in relation to its original (source) identity.

Ryan Olivier, *Nova Vita*

Nova Vita, “new life,” is a work for piano, video, and electronic sound that utilizes multimedia to create an interactive duet between the live performer and the visualized electronic voice. The piece comes from a larger collection of works, *Musica Speculativa*, which focuses on different types of cycles (atomic, life, planetary, etc.) and the metaphorical relationship between sound and image.

Alberto Novello, *Le Retour des Oiseaux*, third movement

A piece for flugelhorn and computer inspired and dedicated to O. Messiaen. Part of a larger set of songs, this piece is a study on rhythm: the attempt to build a rhythmic structure coming from an abyss without time and before finding coherence and support in a time grid. The trumpet and the computer occasional meetings create delicate structures that break and collapse.

Jeffrey Meyer, *Metro Chapultepec*

- I. Dirección: Pantitlán
- II. Dirección: Observatorio
- III. “¡Paraguas! ¡Paraguas! Paraguas!”

(the movements are played without pause)

Metro Chapultepec, composed for Mary Elizabeth Thompson, was composed in two locations: the electronic sounds were composed during a residency at Centro Mexicano para la Música y las Artes Sonoras in Morelia, Michoacan, Mexico, and the acoustic flute part was composed two years later in El Paso, Texas. The work pays homage in part to the monumental string quartet *Metro Chabacano* by Javier Alvarez, which I first heard performed by the La Catrina Quartet in 2004. It also refers to the year that my wife and I lived in Mexico City, where *Metro Chapultepec* was our closest metro station. Thus it was always the impetus for adventure and excitement, but at the same time a place of rest and security. The final movement represents the metamorphosis that occurs in and around the station during the rainy season in Mexico City.

floating magical touches in the melodic sections where the translucent harmony emerges through the mist, and the dramatic metamorphoses in the central sections. These seemingly impossible powerful and wild live transformations transcend the original timbre of the flute and clarinet, whilst remaining firmly rooted in the earthy spirituality of the forest. It was given it's world premiere in the "Light and Sharpness" concert of the composer's work at Anglia Ruskin University, Cambridge UK in November 2013 and will be performed at the Leeds International Festival for Artistic Innovation in 2015.

Benjamin Fuhrman,

Reflections in a Gasoline Rainbow

It's been a rough year. A number of friends have died, relatives have been given terminal diagnoses, and any number of other things have generally made my life hell. As such, I haven't written nearly as much as I normally do, and when I do write, I've been throwing it all away. In fact, this is the first piece I've actually completed since the *Elegy for Violin, Viola, and Computer* – nearly three months ago. Like I said, it's been a rough year. In place of writing, I've been spending a lot of time practicing Bach's *Sonatas and Partitas for Violin Solo*, specifically the fugues, in what I suppose is a sort of gorging on musical comfort food. In any event, it's brought the idea of explicit counterpoint back into the forefront of my compositional and improvisational practice. Which is why it's so prominent in this piece. *Reflections in a Gasoline Rainbow* is a piece about loss and grief. It begins with the solitary, synthesized droplets, leading into a reflective passage for bansuri. As the piece progresses, other instruments are introduced, forming contrapuntal lines before fading away. The melodic lines gradually morph and change, becoming more and more blurred, while also forming contrapuntal parts. After a brief period of respite, the droplet sounds return, guiding the piece back to the lonely notes that it started on. The title is, in part, from Robert Pinsky's *Impossible to Tell*.

<http://www.poetryfoundation.org/poem/177961>

Amanda Stuart, Song of the Trees

Inspired by David Hockney's giant series of paintings - The Woldgate Woods, *Song of the Trees* hints at the mysticism of the ancient woodland as it fleetingly reveals it's secret life-force. It is scored for flute and clarinet with live processing and fixed media. These woodwind instruments were especially chosen for their organic link to the theme of the piece, making use of extended techniques on both instruments. The fixed media track of the whispering wind was created from transformed clarinet and bassoon samples (special thanks to bassoonist Sherry Rea and clarinetist Gareth Stuart). All the other sounds are created live with automated processing of the flute and clarinet, generating both the

Concert 6

June 23, 1:00-2:00 PM
Playhouse

Facts of Fiction

A Piano and Live Computer Recital

Veronique Ngo Sach-Hien,
piano

Program

Giacomo Platini

Vertigo 8'

Pierre Jodlowski

Série Noire 10'

Nicolas Jacquot

Sur La Nuit 7'

Jacopo Baboni Schilingi

Für Hans_sonata 25'

Program Notes

The Facts of Fiction program of the EMI originates from recurrent analysis and discussions between the featured composers, the young and the experimented ones. Yet, beforeand, the present intention derives from various kind of experienced meetings, genuinely making the most when composition and other artistic fields converge through embracing aesthetic reflexions. Then, assuming

what could be temporary conclusions, we may be still claimful: music is (a) language. Now (re)considering the concept of fiction, isn't any act of language an ineluctable cut through reality? An instance of a diegesis, more or less condensed, more or less positioned?

The french-canadian writer Nancy Huston would even go further in her book called "The fantasizing species", while Georges Molinié, the french linguist, would use the anthropological concept of *socioliteness bound to language*. However, we composers, we makers, need, above all, operativeness and material considerations. Then, it's time to go back to our program... Regarding the latin etymon of the word fiction - fingere (i.e to finger, to shape, to represent, to invent and also to pretend) - we want to question the possibility for the composer to mark out and imprint the listening, through various natures of dimensions. In that sense, beyond the very first level of "catching the sounds", lies the project of the piece itself. For all the composers presented in the program, handling both "the idea and the style" through singular aesthetic propositions has become more than a concern : an input that could be their own intimate fiction; to be shared, substantially...

Giacomo Platini (Italy), *Vertigo*

Vertigo is the first piece of a series of studies for piano and electronics. The basic idea of the composition is to create a rotating sound image, perturbed by distortions and alterations in both of the organic and the synthesized piano sounds. Besides, the rhythmical accelerations and decelerations of the tremoli, a repetitive gesture in essence, tends to eliminates the perception of the metrical organization, increasing the perception of a gripping vertigo.

Pierre Jodlowski (France), *Série Noire*

This composition has been inspired by the thriller universe and more particularly by movies. I have actually tried to build a multi fictional space where characters, heroes of different films would meet and exchange. There may be a story and a possible direction to follow: A man is missing, the people looking after him find out he is the victim of a conspiracy, he has been trapped and will be forever cut off from those who love him. The pianistic writing derives from these narrative issues and requires a highly concentrated material, made up here of three elements:

- a figure of three notes is used to begin with this composition and stress its transitions.
- very fast sets of chords are weaving chromatic lines, very intense trajectories which split up or, on the contrary, tighten in highly concentrated gestures.
- some chords sounding like bells to suggest an inner and suspended world.

Each of these elements is being developed and related to the soundtrack. The latter alternately suggests

moments of great tension, of breaks and impossible conversations. A sense of humour and a hint to the notion of « cliché » are quite obvious here. The omnipresent voice-overs and referent noises in the soundtrack could make us believe in a film music. It is actually the opposite as this composition is rather « a film of musics » : everyone here being able to use freely these sound-devoted spaces to imagine his or her own world.

Nicolas Jacquot (France), *Sur La Nuit*

Sur La Nuit belongs to the *Notes Sur La Nuit* cycle which is made of five mixed music pieces (i.e mixing acoustic instruments and live-electronics) that comes one after another without any interruption, but changes in the instrumental combinations of a saxophone, piano and percussion trio. Through its constant interaction, ranging from the most notable to the most concealed, the electronic part remains like a fil d'Ariane, the media through which the *Notes Sur La Nuit* may emerge or retract. The project took its inspiration from the nocturnal world, within its reinterpreted temporality as well as its possible sensed experience. Spanned by several axis of signification, especially symbolic and universal ones, the cycle develops an anthropological model looking to human, by essence, and transcendence, by necessity. Thus, Blackness, Telluricity, Erotism, Animality or even Latency emerge, featured as characters likely to meet each other, while playing a part that was carefully sketched for them. Though, as figures of a singular night, the one of the artist, there is little chance for the listener to meet them. Unless, through avatars that it would be vain to define. The cycle consists in the following compositions:

1. *Sur La Nuit* (for piano & live-computer)
2. *Notes Sur La Nuit* (for tenor saxophone, piano, percussion & live-computer)
3. *Nuit Franche* (for piano, percussion & live-computer)
4. *Nuit Sur La Nuit* (for percussion & live-computer)
5. *Une Autre Nuit* (for alto saxophone & live-computer)

Considering its position, and even more explicitly, its function, *Sur La Nuit* is to be the introductive piece of the cycle. The one through which we should enter to prepare our intrusion in the nocturnal scenario. However, each piece has been devised to be performed independently, raising its own complex of tensions and listening norms. Whereas the coexistence and articulation of really distinct materials is a compositional matter spreading through the entire cycle, each piece is also to honor one of the transcendental dimensions at stake. Thus, we step in through the *Blackness* of the night, a base for different beats: more or less obvious, always embodied.

Jacopo Baboni Schilingi (Italy),

Für Hans_sonata

Für Hans (sonata) is a composition for piano and live computer dedicated to my friend Hans Tutschku. This is my first piano sonata. Inspired by several archetypes of sonata form, *Für Hans* explores several concepts related to formal concerns as well as inner properties of employed means: fixity of the written score, multiple routing within an opened-work and interactive media. The desire to show up the subtitle "sonata" refers to the tradition of the pianistic solo compositions, exploring complex relationships between material, duration and shape. In that sense, the length of this sonata is around 25 minutes. *Für Hans* comes as a single movement composition, despite the fact that it is made of a complex network of forms, known and identified since the Baroque period. Technically speaking, two main concepts are behind this composition: a high speed playing mode and homomorphism (better known as group morphism). Virtuosity (through extreme speed) is somehow one of the main constraints of the work. Considering this aspect of the piece, the pianist, in some parts, has to play written musical figures as fast as possible, so that it is impossible for her to play "exactly" the proposed figures. Thus, the concept of error, or variance of the score, is inserted in the interpretation itself. Somehow, error does not exist : on the contrary, the concept of error may allow here a dramatic interpretation of the composition. Through these concepts, *Für Hans* belongs to the "*Highly*" cycle which includes compositions such as *Spatio Intermisso*, *Decode-II*, *Igitur Semper*, *Aura Phoenix*, and others. Regarding homomorphism, the process implies that both of the piano sounds and the electronic sounds, although very different in their nature, behave the same way. The piano sounds (whether pre-recorded or lively performed) are very percussive, never sustained and even locally muffled whereas the computer sounds are very "electrical", at least in a sound synthesis acception. Though, despite this notable timbral differentiation, *Für Hans* manage to render an extremely sensible unity, combining those very distinct sounds.

The Ensemble de Musique Interactive (France)

The EMI consists in a flexible ensemble of musicians, all engaged in the spread of mixed music creation and interpretation.

Its administrative and functional structure allows the Ensemble to work with very different musicians, always chosen whether upon their aesthetic accounts or their performing skills. This, without any nominative bond : we work with the most suitable musicians for each concert program.

The EMI is supported by the French Ministry of Culture (DRAC) and belongs to the network of National Theaters

in France thanks to the National Theatre of Montbéliard. The first wish of EMI is to enroll in the evolutive reality of the creation itself. The concept of repertoire to be "saved" will be delegated to the recording of works performed when the runlevel is at its mature stage. According to this axiom, compositions for acoustic instruments with live-computer, using the instrumental writing and the "real time" technology is usually preferred

Thus, since it was created, the EMI focuses on composition using interactive tools. The selection of works is based of course on the expressive power of the work itself, but also over the age of the composer. In this sense, the EMI is dedicated to currently confirmed composers who are in their forties, and the new generation of talents.

Whenever the EMI invests with an artist, the ensemble asks the artist in return to engage as possible with the spreading of the works performed. This commitment is to promote concerts through various networks, always aiming to maximize collective energies. For this, each year, the EMI focuses on a limited number of concert programs and is committed to producing tours in France, Europe and outside the European Community.

Besides, to remove the stigma of an elitist and inaccessible music, the EMI is committed to circulate programs of concerts within different contexts, artistic fields, or institutions : music festivals, theaters, cultural centers, research centers, concert halls, outdoor stages, galleries, museums or cinemas.

The EMI has participated in several international festivals in France and abroad including *Interference* in Belfort (2000), *Tage für neue Musik Festival* in Weimar (2002), *PA-images* of Buenos Aires (2003), *Polychrome in Paris* (2005), *Milano Musica* (2005), *Tempo Reale Festival* in Florence (2003-2005), *Attendance electroacoustics GRM* in Paris (2007-2010), *Electronic Music Week* in Shanghai, etc...

The EMI regularly plays music from well-know composers such as Luciano Berio (Italy), Ivan Fedele (Italy), Kaija Saariaho (Finland), Steve Reich (USA), Pierre Boulez (France), Karlheinz Stockhausen (Germany),..., and also confirmed composers such as Hans Tutschku (Germany-USA), Frédéric Pattard (France), Carlos Caires (Portugal), Örjan Sandred (Sweden-Canada), Jacopo Baboni Schilingi (Italy-France), Pierre Jodkowski (France), etc...

Artistic director : Jacopo Baboni Schilingi
Strategy and development : Lionel Viard
Communication: Sonia Stamenkovic

Concert 7

June 23, 2:30-3:30 PM

Experimental Theater

Program

Richard Graham

Quiet Arcs 10'

Costis Kontos

Unfelt, Unseen – Streams 9'09"

Frank Nawrot

Prozium 3'12"

Benjamin Whiting

Melodia sin melodia 7'40"

Aaron Cassidy

APOFIR-REDUX 8'40"

Evan Williams

Utterings 8'17"

Maria Mykolenko

burya-storms 7'39"

Darien Brito

Granite 9'52"

Program Notes

Richard Graham, *Quiet Arcs*

Quiet Arcs explores the notion of a dynamic pitch space and the bodily metaphors which underpin it. The piece was originally composed for a multichannel electric guitar system and multichannel tape part. This new arrangement is a fixed media rendition configured for the 8 / 16 loudspeaker system provided by NYCEMF. The foregrounded multichannel melodic structures determine the spatial position and timbral shape of a series of morphing drones, traversing implied gravitational planes within the listening space. This arrangement will be approximately 10 minutes in duration.

Costis Kontos, *Unfelt, Unseen – Streams*

Unfelt, Unseen – Streams
Did I love a dream?

My doubt, hoard of darkness, ends in a whole stream of subtle branches...

Frank Nawrot, *Prozium*

Prozium, A piece for spoken word and sine waves. The Poem:

*I think I might be in love
The twists of gold wrap my lungs
Still- no lavender. No lime. No lilac.
Only grey linen.*

*All I see is grey and gold,
before it was only grey.
A memory of blue is my guide
to your eyes, the swollen gems.*

*Lackluster leads guile
love loses lives
guiding light leaves
and logic is my guard.*

*I think I might be in love.
The locks of gold lock my lungs.
Granted- I could never breathe all that great.*

*Now I see the blue with the grey and the gold.
Dopamine washes my vision with hues from years gone.
I don't let you let me sleep gently.*

*Lust lacked grandeur
life lost love.
Much of me longs for complete grey.*

*I think I might be in love.
The curls of gold guide my heart.*

My mind astray, I long for the grey.

Benjamin Whiting, *Melodia sin melodia*

Melodia sin melodia was born out of an inspiration of mine to blend sounds of found household objects, a staple of electroacoustic fixed-media composition, with those of an instrument associated with conventional means of Western music production, the transverse flute. Both sonic groupings carry with them certain implications that are challenged in this piece; at the start, the found objects and flute behave as they "should," but their respective roles blur as the piece progresses, eventually reaching a kind of cooperative unity by the end. I wish to extend my sincerest gratitude to flautist Melody Chua, whose contribution of samples of her brilliant playing formed the backbone of this piece.

Aaron Cassidy, *APOFIR-REDUX*

APOFIR-REDUX is both a reclamation project and an obliteration ... an effort to decimate and scramble and an effort to reimagine a mural out of the rubble. The work uses as its source material EXAUDI's recording of 'A painter of figures in rooms', commissioned for the 2012 London Cultural Olympiad. It is, like its source, a continuation of my fascination with the work of the painter Francis Bacon and its grit, violence, and twisted beauty, and in particular its depiction of faces and mouths.

Evan Williams, *Utterings*

Utterings is inspired by "Earth Mother" creation myths found in various ancient cultures. It employs the voices of women singing and a Griot chanting at a village wedding to create a mystical and meditative environment.

Maria Mykolenko, *burya-storms*

This piece arose from my interest in the sounds of crowds, more specifically, the sounds of crowds involved in protests both peaceful and violent during this past year. Of particular interest were the protests in Ukraine and the current war in southeastern Ukraine as well as the climate change marches that occurred this fall all over the world. I have been interested in the aural texture and constantly changing aural landscape of this type of social phenomenon. The materials used include the sounds of swords, of rain and water (the ocean) as well as the sounds of crowds and of marches. The sounds of swords are a reference to the violent history of southeastern Europe over the last thousand years. The sounds of various types of rain act as a counterbalance to the sounds of human activity; a reminder of an ever present stabilizing background indifferent to human actions. There are speaking voices present- in English in the sounds of the climate march and in Ukrainian in the sounds of a violent crowd. The one prominent speaking voice in which the words are recognizable is that of a man saying "shcho vy robyte" ("what are you doing") in Ukrainian against the background of sirens and an angry crowd. He repeats this several times; it has been processed and interspersed throughout this piece. In this

disturbing aural vision the lines between reality and the dream world are blurred as are the sounds of various types of crowds that gathered for different purposes with possibly unpredictable outcomes. This piece reflects my interest in the sounds of the human voice as well as the sounds of political movements generally represented by crowds, but at times by individuals. It is a social phenomenon that has become increasingly common in the last few years. The goal of this piece is to explore aspects of some of these social phenomenon through sound.

Darien Brito, *Granite*

Granite is a piece developed with various granular synthesis methods and noise. Its micro structures are arranged as independent conglomerates of small particles, glued by similar timbric properties and separated from each other with sudden interruptions. The macro structure is a progression from grains to noise and back. Inspired by the installation "Frequencies (Light Quanta)" by Nicolas Bernier, "Granite" uses small recognizable sonic portions of it as starting material and through various layers of process and synthesis techniques evolves into a densely populated stream of sounds of its own.

Concert 8

June 23, 4:00-5:45 PM

Playhouse

Program

Eric Simonson

Imaginary Cavern Study No. 2 6'14"

Paul Osetinsky

virgo_bozkurt_liljedahl 5'20"

Eli Stine

Axle 1'30"

Sam Krahn

Flux-Mirror 11'07"

Benjamin Cold, baritone
saxophone

Scott D. Miller

Mouth That Tears The Land 10'47"

Luca Richiello

B Cell Intro 7'03"

Gianni Trovalusci, flute

INTERMISSION

Kenn McSperitt

Study No. 1: Transients 9'00"

Angelo Bello

Ricercar a GENDYN 10'43"

Julius Bucsis

In the Interest of Time 3'57"

Chia-I Lin

Gravity 4'41"

Simone Pappalardo

col corpo fare ritorno

8'17"

Gianni Trovalusci, flute

Program Notes

Eric Simonson, *Imaginary Cavern Study No. 2*

Imaginary Cavern Study No. 2 is the second in a series of 4-channel tape pieces that combine pure electronic sounds (additive synthesis) with pre-recorded materials. In this case, open air sounds of oil wells pumping, walking through dry grass, and stumbling over a sheet of corrugated tin are subjected to fragmentation and transposition. Additive synthesis instruments using FFT snapshots of these sounds attempt a more conventional "musical" commentary of the proceedings, albeit in an unconventional 15-tone equal temperament.

Paul Osetinsky, *virgo_bozkurt_liljedahl*

Much of software is open source. Anyone can use, change and share it (modified or not), free of charge. Open source software on the Internet benefits from the collaborative contributions and checking by numerous people throughout the world, and it provides real, working templates of computer code from which beginner programmers can learn to code themselves. Is any music open source? One could argue that a musical score provides the blueprint or source for the music it notates. However, a score requires a musician to interpret and perform it to be turned into music, while open source code can be run directly on the computer. Further, a lot of music today is not or cannot be scored or performed directly by a human. On the contrary, much of contemporary music is created with and must be executed (at least in part) by a computer under the control of a human. Audio programming languages like SuperCollider make the open sourcing of music possible. Entire pieces of music can be written in and executed as text, easily sharable online. It is conceivable that much of tomorrow's music will be open source in the same way that software is today, made available for tweaking or "mixing" into new works that originate from common elements, and serving as the text from which future composers learn. *virgo_bozkurt_liljedahl* is based on tweets (www.twitter.com) of SuperCollider code (each less than 140 characters long) written by computer musicians Nathaniel Virgo, Batuhan Bozkurt and Jonatan Liljedahl. I discovered the musical tweets written independently by these composers and "forked" them into my own open source composition.

Eli Stine, *Axle*

This video triptych explores 3 shapes: ring, axle (line),

and gear, accompanied by sound design encompassing a wide range of synthesized and real world sounds.

Sam Krahn, *Flux-mirror*

Flux-mirror explores symmetry and reflection as evolving, shifting states. A visual near equivalent would be a mirror-organism in which perspective and form constantly change to shape the outer material and the inner reflection. These inner and outer states are explored through musical elements and relationships. The saxophone begins with a type of inner pitch-symmetry by using a central pitch embellished by a microtone on either side. As the piece progresses, the recording emerges as a type of reflection of the saxophone, latching onto and elaborating on elements of timbre, rhythm, and pitch. The saxophone continues from this dialogue with the recording as a distorted reflection of its original self, shaped by the experience of time.

Scott D. Miller, *Mouth That Tears The Land*

Mouth That Tears The Land is an electronic micro-opera for clarinet, organ, helicopter, air-raid siren and the voices of Richard Nixon and Joseph McCarthy. In 1988, I was both horrified and fascinated by the adroitly manufactured public persona of Ronald Reagan. I decided to manufacture a response using the tools I had at hand: sound effects records, a variable speed turntable, reel to reel tape recorders, my trusty splicing block and clarinet.

Luca Richiello, *B Cell Intro*

B Cell Intro is a composition for bass flute (or flute) and live electronics. It's the instrumental introduction of B Cell City, Electronic Opera in real Time with dance, which is now at the beginning. The musical form is inspired by the genetics, especially thinking about the behavior of the genome, as a code, which entails the development of all the structure in it. The task of the live electronics is decoding the information inside the instrument part both in the structural and the orchestral sense.

Kenn McSperitt, *Study No. 1: Transients*

Created from a single 5-second sound clip, this 9-minute work for fixed media is an exercise in audio resourcing. The title, "transients," is a reflection of the piece's use of electronic, "circuit-like" sounds, and as an allusion to the ethereal, other-worldly character of the piece. Haunting and mysterious, "transients" features a melodic construct as its prime compositional motive, making it unique among contemporaneous acousmatic renderings.

Angelo Bello, *Ricerca a GENDYN*

Ricerca, "to search out". This work was computed with an implementation of the GENDYN algorithm (Iannis Xenakis), called the New GENDYN Program (by Peter Hoffmann). I chose to work exclusively within the framework of the New GENDYN Program, investigating

its manifold capabilities for generating pitched clusters, sound masses and complex timbre. This presented an opportunity to explore the notion of composing the conditions that affect the probability functions and distributions through which ultimately a sonic work emerges.

Julius Bucsis, *In the Interest of Time*

In the Interest of Time explores the relationship between subtle rhythmic shifts and the sense of groove. Rhythmic devices employed include the use of syncopation, rhythmic displacement, and polymeter. The piece was composed in 2011. It was accepted into the Electronic Music Midwest festival held in Kansas City, Kansas in October 2011, the Soundcrawl festival held in Nashville, Tennessee in October 2012, the Electroacoustic Barn Dance held in Fredericksburg, Virginia in November 2012, the Tutti New Music Festival held in Granville, Ohio in February 2013, the SEAMUS conference held in St. Paul, Minnesota in April 2013, and Circuit Bridges 2 held in New York City in April 2014.

Chia-I Lin, *Gravity*

Gravity is a law of nature that exist in the universe, and all masses attract each other. For example, the key dropped to the ground; the rain falls on the window... I follow this concept to compose, look for the voice about *Gravity*.

Simone Pappalardo, *col corpo fare ritorno*

Self designed wind instruments made from recycled materials left by the undertow; field recordings made with various techniques underwater and on the coasts of southern Sicily: This composition, through these elements, paints the soundscape of a world on the drowning. The sounds of the games on the beach; of the disco parties; of hawkers malfunctioning megaphones, are rhythmic and interrupted by chants of ambulances, that continually recover the few migrants managed to touch the coasts of this promised land, miserable and golden. The title is taken from a verse of Ibn Hamdis (c. 1056 – c. 1133), Sicilian Arab poet.

Concert 9

June 23, 8:00-10:30 PM
Playhouse

Program

Talia Amar

Mutamorphosis 7'
Gianni Trovalusci, flute

Mark Phillips

Deep Blue 5'30"
Greg Sigman, baritone saxophone

Brian Sears

Reverberance 7'49"
Brian Seans, tam-tam

Kristian Twombly

The Ship 8'23"

Lily Chen

Hypochondraisis 10'48"
Lily Chen, chin

Mark Zaki

reFRACTION 7'38"
Mark Zaki, violin

Jinghong Zhang

(Xuanyang Esoterica)
Another World 7'48"

INTERMISSION

Douglas Geers

Sapling 10'
Blair McMillen, piano

Matthew Gunby <i>Portals</i> Gianni Trovalusci, flute	6'05"
William Dougherty <i>Nyuijd</i> Liam Kinson, bass clarinet	7'04"
Marcus Neves <i>Glass II</i>	7'48"
Loredana Arcara <i>F_for_G#_T_Studio n. 3</i> Gianni Trovalusci, flute	4'20"
Nicolas Rodriguez <i>El dialogo entre los dialogos</i> Luciana Colombo, soprano	5'50"
Nathan Bowen <i>Fluctuations</i>	7'22"
David Mendoza <i>Drift</i> David Mendoza, viola	6'17"
Tae Hong Park <i>Bass X Sung</i> Tae Hong Park. Bass	9'

Program Notes

Talia Amar, *Mutamorphosis*

The piece *MutaMorphosis* for flute and pre-recorded electronics explores changes in the role of electronics. The electronics at the beginning of the piece reacts as an extension of the flute. In the middle of the piece there is a cadenza in the flute, signifying the end of the dominance of the flute. After the cadenza, the electronics reappear, only this time gaining more and more weight. The piece ends with the electronics gaining its own

personality while the flute takes a step outside of the spotlight.

Mark Phillips, *Deep Blue*

Sometimes a mood, an opening sound or gesture, simply takes over and derails the original plan for a composition. As I get older, I seem to find myself more willing to just get out of the way of this sort of derailment and simply document it. The title refers to the color and mood conjured up. It has nothing to do with the chess-playing IBM computer, but it does make heavy demands of the computational resources available to me on my Kyma system.

Brian Sears, *Reverberance*

Reverberance is an exploration of the many timbres and textures that the Tam-Tam can produce. Through the use of a variety of implements and techniques, the performer takes us on a journey beyond our normal perception of the Tam-Tam, and with the help of Max/MSP creates a lush world full of color, warmth, and light. Rather than using traditional score notation, *Reverberance* uses notes and cues hosted directly in Max/MSP to instruct the performer which gestures to perform throughout the piece. This allows the live performer and the electronic elements to remain organically and seamlessly intertwined. Through the use of electronics, the reverberant qualities of the Tam-Tam have been isolated from their attacks, and augmented to show their range and depth. Decays have been impossibly extended to create rich harmonic textures and often overlooked sonorities have been moved into the spotlight. *Reverberance* is truly an expansion of the under-utilized characteristics of the Tam-Tam.

Kristian Twombly, *The Ship*

The Ship is a work that is simultaneously solo and ensemble, live and fixed, electronic and acoustic. Like a photocopy of a photocopy, *The Ship* requires that a successful performance be recorded so that subsequent performances have a tape accompaniment. At various times, the performer interacts with the recorded performance; at others, the performer acts independently of the accompaniment. As each of the members of our composer's collective left for the far corners of the world, we faced the challenge of how to continue to collaborate across vast distance. I conceived of *The Ship* partly due to a game that we would play in our shared office - where we would write a line of silly text with only a few words to build upon. After learning of the work of artist Justin Quinn, I used a portion of Melville's *Moby Dick* as source material, where I removed all characters but the punctuation, which served as a score for improvisation. The sonic result of each performance is recorded and played back in future performances, allowing members of our collective to indeed continue to collaborate with each other, even when only one of us is available.

Lily Chen, *Hypochondrais*

This piece is my first experimental work for electronic music. Chin is an ancient Chinese traditional 7-string zither, which is also a very personal instrument due to its soft volume and subtle timbral changes. Since it is not able to make sounds of great volume, amplification becomes an important element and thus creates a new kind of environment, an augmented chin. Such an augmented environment gives me inspiration for the piece. The necessary amplification and the electronic sounds both expand and even exaggerate the original instrumental sounds, which reminds me of the syndrome of the hypochondriasis, a tendency to fear or imagine that one has the illnesses that one does not actually have. The sufferers of this psychological illness normally augment their pain and exaggerate their physical conditions. In the piece, I pretend to be a hypochondriasis sufferer who exaggerates and distorts the sense as if viewing things under the microscope or doing some ritual. By associating this emotional activity with music, I intend to find an appropriate role that the electronics plays, to build an intimate relationship between acoustics, amplification, and electronics, and to create different scenarios and multiple layers of musical environments. I want to express my special thanks to Prof. Edmund Campion, who leads me to the world of electronic music and helps me create a good environment for the composition, and to Jeff Lubow, who helps me complete the concert patch and solve the technical issue of this piece. This piece is dedicated to my mother, who had a hard time taking care of my father, a hypochondriasis sufferer. It is also dedicated to some activists in my country Taiwan. To me, they are the hypochondriasis sufferers who have foreseen the crises hidden in the current situation and are fighting hard for the well-being of the country.

Mark Zaki, *reFRACTION*

reFRACTION is an object that reflects its own history. Revealed through iterations of fragmented material, its final form is realized through the accretion of layered sound over time. From a simple and transparent opening statement, a foundation is derived which subsequently remains below the surface. Fragments are captured, processed, and added to a slowly evolving fabric. There's no attempt to apprehend any musical narrative directly, the piece only does so in retrospect. The ear chooses between current and past events as histories begin to emerge and compete with one another – often productively, but also in ways that can be unresolved. To a certain extent, *reFRACTION* could be viewed as metaphor – a palimpsest of existence, where the past is covered up but continues to visibly influence the present.

Jinghong Zhang, (XuanYang Esoterica) *Another World*

(*XuanYang Esoterica*)/*Another World* is interactive multi-media electronic music. The composer tends to transfer some metaphors about the philosophy of

'Changed and Unchanged', 'Momentary and Everlasting', 'True or False' from an ancient Chinese philosophy classic called *Classic of Change*, through this new kind of multi-media art and dance that he creates. All the artificial images from the video part of this piece are made by just simple dots and lines, which are being shaped and animated frame by frame.

Douglas Geers, *Sapling*

Sapling, for piano and live electroacoustic sounds is a meditation on potential and vulnerability. The title derives from a gift I received years ago from my father. He had traveled to California and returned with tiny saplings of *Sequoiadendron giganteum*, the giant sequoia tree; and he gave one sapling to each of his children. This piece is dedicated to his memory.

Matthew Gunby, *Portals*

Portals for flute and electronics is a musical reflection on humanity's obsession with reaching endpoints and goals; the piece is also an aural representation of an object hurtling through space at high velocity towards a portal to another dimension. The flute's chaotic journey embodies the stresses and insecurities that beset our minds as we embark on this endless search for closure.

William Dougherty, *Nyuidj*

Nyuidj is the spirit of the dead in the culture of indigenous Australian people. In a traditional ceremony known as a Wangga, a songman plays the didgeridoo while beating sticks and singing songs typically dealing with themes related to death and regeneration. This work, titled *Nyuidj*, after the spirit of the dead, places the solo bass clarinetist in the role of the songman, playing a quasi-didgeridoo throughout. All of the material played by the soloist is echoed in the pre-recorded tape parts that emanate from the loudspeakers surrounding the performer. The loudspeakers are meant to create the effect of absorbing the soloist's material and transforming it into a spatial sound reflection.

Marcus Neves, *Glass II*

Glass II is a minimalist acousmatic piece of music that explores the microcounterpoint and the idea of roughness between the sounds produced when touched and played in different kind of edge of glasses continuously of a circular shape. In the first part privileges sounds with short duration, undefined pitch, and aleatory rhythms produced. The sounds were recorded and processed through freeze technique which generated all those new sonic gestures. Starting of original material the procedure was add gradually other voices of own material and derived of freeze processing. Then causing a progressive crescendo in density overlapping sonic gestures and increasing micro counterpoint rhythms between them, and the first sensation of roughness. Both iterations and interactions aleatory. The second part begins with a crossfader with

the first part and you can hear a rough complex sound (simulating a additive synthesis) because the frequencies are very close, mostly located in the same part of basilar membrane of ear, provoking aleatory microbeats and microcounterpoint rhythms of according the duration and development each one of ten partials overlapping in complex sound. In the final part all of the material and ideas of first and second part are confronted synchronous and diachronically in the same space/time and there is increasing a range of texture with iteration of bass gestures derived of freeze technique with the original material of first part.

Loredana Arcaro, *F_for_G#_T_Studio n. 3*

Io dico soffio, e dico questo soffio
e questo suono carico di fiato
e dico tempo, lingua e dita
in questo cielo, di cose a caso.

("I say blow, and I say this breath
and this sound full of breath
and I say time, language and fingers
in this sky, of random things.")

Nicolas Rodriguez, *El dialogo entre los dialogos*

El dialogo entre los dialogos ("The dialogue between the dialogues") is based on the dialectic between the source and the musical object. The timeless sounds evolving structure every moment of the play. The mystery of the sounds that constantly interact with us, maybe make up a secret or hidden dialogue, I wish to reveal, without appealing to the word, or tempos. The sound is light that manifests itself through its evolution and the silence that surrounds it. The emphasis and personal challenge was to try to develop a rigorous writing music, trying not deliver random interpretation, guarding the approach and timing piece of electroacoustic and voice.

Nathan Bowen, *Fluctuations*

This piece is dedicated to Amnon Wolman for his 60th birthday. There is really no programmatic aspect to this piece other than the attempt to revisit the same timbral world I was in when writing music under his direction at Brooklyn College.

David Mendoza, *Drift*

Drift for solo viola and electronics was conceived during a two-week residency program at LIPM (Laboratorio de Investigación y Producción Musical) in Buenos Aires, Argentina in the summer of 2007. I wrote this piece as a solo for myself and premiered the first performance. It includes several extended techniques, which are enhanced by digital signal processing. A VST plug-in called Ambience is used to provide both delay and reverb in real-time to both the viola and percussion instrument

Tae Hong Park, *Bass X Sung*

Bass X Sung is a live piece for electric bass and signal processing. Various rhythmic and timbral characteristics of the electric bass are investigated that occur when simple signal processing techniques are combined with electric bass playing techniques. The piece was first conceived in 2000 and has evolved over there are a semi-improvised work.

Concert 10

June 24, 1:00-2:00 PM
Playhouse

Portrait of ICEM

Program

Dirk Reith
Nested Loops V 7'04"

Roman Pfeiffer
*Sleep, the Mouth
and the Dream Screen 1* 10'

Christine Strothmann
*Alat Agar, Corno, and
Playing Children* 10'32"

Benedikt Ter Braak
Acccross the Uuuniverse 4'06"

Thomas Neuhaus
Revelations and a terrace talk 12'

Program Notes

Dirk Reith, *Nested Loops V* (2007)
Nested Loops V is the last piece of a series of pieces. *Nested Loops I* is for 4 channel Tape, *Nested Loops II* is for piano and tapes, *Nested Loops III* is for piano, percussion and tapes, *nested loops IV* is for percussion solo and life-electronics and *Nested Loops V* is for 4 channel tape. The bonding between all that pieces is the composition process. All the pieces are realized with the computer program "project 1" by Gottfried Michael Koenig which he started to develop in 1964. The Basic idea of "project 1" is the computation of musical structures in the field between aperiodic and periodic structures in the parameters. *Nested Loops I* was composed in 1980 and *Nested Loops V* in 2007. Because *Nested Loops V* is the last piece of the series,

all sound materials come from its predecessors

Roman Pfeiffer, *Sleep, the Mouth and the Dream Screen 1*

The strange sound of a familiar voice who talks during sleep is the starting point for this composition. For that I built various speaking machines, using basic electronic materials (pure tones, noise, clicks) that can mimic certain aspects of the voice: Speech melodies, individual sounds, the alternation between voiced and unvoiced elements, envelopes, sonorities, formants, intonations, speech rhythms, etc. The resulting „speech sounds“ never form understandable language or words but an area between music and speech.

Christiane Strothmann, *Alat Agar, Corno, and Playing Children*

In 2010, I collaborated with the cellist Laila Kircher who spent some time in India, learning the basics of Sitar-playing and the rules and laws of the tabla. We recorded tabla rhythms drummed with bare hands on the cello, examples of tabla-parts played during a Gat (the middle part of a Raga-improvisation), examples for the principal composition of a Raga (as flageolet-improvisation on the a-string), and examples of the oral tradition of Talas in the form of syllable-chains. I extended the resulting material based on the contents of our extra-musical conversations by granulating and filtering the capture in real-time and spatialization and algorithmic transposition afterwards. All filter settings and transpositions were based on splitting the octave by ten. Compared to other splittings, this temperation seemed to be the most pleasant and appropriate one.

Benedikt Ter Braak, *Acccross the Uuuniverse*

Never think about something that doesn't exist. Like a yellow elephant. Don't think about a yellow elephant! Too late? Well, too bad! The yellow elephant is like avantgarde-pop-music. What is it and does it even exist? Isn't it something that contradicts itself? Isn't pop-music a socio-cultural reflexion of youth culture with his very own structure and idioms? Or are all the attempts to intellectualize this phenomenon just a bunch of crap? I think it is important not to think about it. Don't think! Never! Not about the Beatles, not about contemporary music, not about Rock 'n' Roll, Drum 'n' Base, R 'n' B, Ben 'n' Jerry... and never ever think about pop-music. This is a little journey across the universe, which was sneezed out by a very sick yellow elephant.

Thomas Neuhaus, *Revelations and a terrace talk*

Excerpts of the spectrum as well as the progression in time of a fading tone of a piano (contra-C) were transposed, layered and recombined. Thus aspects of the sound are revealed, which normally stay hidden behind the well-known facade "piano-tone". If this answers the questions, which came up during a talk with my son on a terrace in the Swedish archipelago is moot.

Concert 11

June 24, 2:30-3:30 PM

Underground Theater

Program

Alexander Sigman <i>detritus II</i>	8'30"
Dante Tanzi <i>Tea Trip</i>	14'50"
Phillip Sink <i>No. 2</i>	5'51"
Hunter Ewen <i>Hunger Dreams in Flocks</i>	11'00"
Ivan Penov <i>Controcorrente</i>	7'23"
Howie Kenty <i>Coruscation and Dissolution</i>	13'30"

Program Notes

Alexander Sigman, *detritus II*
detritus II (2009) was realized in collaboration with New York-based filmmaker/video artist Colin Elliott. As the final installment in *Nominal/Noumenal*, two interlocking cycles of works for soloists, chamber ensembles, electronics, and video, the piece was intended as a drawn-out act of "pulling the plug" on the cycles. The audio ingests instrumental samples derived from several *Nominal/Noumenal* pieces, as well as both fragments of French proto-surrealist writer Lautréamont's *Les Chants de Maldoror* that figure prominently *detritus I*, the immediately preceding composition for countertenor, ensemble, electronics, and video, and expressive indications found in the score to *detritus I*. By the same

token, segments of the violent and sensual Lautréamont text are manipulated in the visuals, whose raw, grainy, and distorted qualities reflect the anti-digital nature of the electronics. The materials employed in both the visual and auditory domains range from the highly abstract (color fields in the video, noise-bands in the audio) to the highly iconic (landscapes and machine images in the video, urban/industrial environmental sources in the audio).

Dante Tanzi, *Tea Trip*

Many years ago I was for some days in Salerno, south Italy, with friends musicians who were having rehearsals. One day, while we were around a table drinking a tea, the singer (who was from Senegal) started to sing a song imitating the Senegal women when they call each other. Some of these moments were recorded; some fragments are scattered in the piece. (First Performance on acousmonium Motus: August 21, 2008, - Festival Futura, Crest, France).

Phillip Sink, *No. 2*

I've been to several weddings where the guests receive tiny tubes of solution to blow bubbles at the bride as she leaves the ceremony. This trend is much nicer (and more bird-friendly) than pelting the newlyweds in the face with rice. Upon the receipt of these tubes, I hear fully-grown adults exclaim, "Ooo! Bubbles!!" Who doesn't like bubbles!? It seems that bubbles evoke fond childhood memories in most people. For instance, by age eight, I perfected the art of blowing cube-shaped bubbles into my chocolate milk; however, don't ask me how I did it. *No. 2* was inspired by the four years I spent teaching in the public school system. The piece takes a tongue-and-cheek approach to explore an invasive type of bubble that have taken over our schools.

Hunter Ewen, *Hunger Dreams in Flocks*

23.5 million people live in food deserts in the US. For many of these people, fast food restaurants and gas stations are their primary source of food. This severely limits their ability to purchase and consume healthful foods, which leads to pockets of obesity, diabetes, increased risk of heart disease, and other illnesses. And because fast foods are generally less nutrient rich, people tend to consume more calories per meal and become hungry sooner after eating. *Hunger Dreams in Flocks* is a meditation on the nature of hunger in America. Clusters of communities suffer incredible social, financial, and health hardships because of geographic obstacles to healthy, fresh food. The sound and visuals of this piece explore the psychological and physiological effects of living in a food desert. The performer uses electronics, attached to his or her thumbs, which trigger and alter musical sounds, video, as well as relevant information about calories consumed and facts central to the food desert issue.

Ivan Penov, *Controcorrente*

Controcorrente focuses on temporal observation of the visual and sound objects without any particular linear narrativity. The light considered as a force and life is fundamental in the poetic and expressive research of this piece. Every illumination unveils particular hidden and intimate contents.

Howie Kenty, *Coruscation and Dissolution*

Coruscation and Dissolution explores the tension between consonance and dissonance, harsh and shimmering textures, differing frequencies of event occurrences, and varying dynamic levels through juxtaposition and layering of elements. Very much an aural environment, it moves from crescendos of chaos to valleys of sparse, consonant, simple tones, expanding and contracting in and out of complex timbres, tonally disparate textures, and slowly shifting dynamic levels. It finally reconciles some of the diverse elements in a way that is both slightly discordant and strangely compelling, suffused with frequency-modulated oscillators and mirrored ambiances sighing mournfully and transforming as they decay into extended silences. *Coruscation and Dissolution* was constructed from a wide range of elements using a few key processing and manipulation techniques to connect them. Sound sources included a simple three-oscillator analog-modeling synthesizer, scratchy and droning violin recordings, white noise, crashing and exploding sound effects, handbell samples, my own piano improvisations processed through MAX/MSP, and audio generated using CSound 'buzz' command files. Processing and manipulation techniques included FM synthesis, playback speed (pitch/time) alterations, acoustic mirroring (convolution using sound sources as impulse waves with one another), random pitch shifting implemented via realtime LFO, reversing, ring modulation, delay and reverb spacialization, spectral accumulation and exaggeration, equalization, and high frequency excitation. Almost invariably, these techniques were used in repeated serial and/or parallel procedures, fed back into each other through tools like impulse convolution, and processed with light layers of controlled random pitch shifting and spacialization, resulting in nicely blended yet interesting and dynamic textures. These processes allowed me to create a wide gradient of sounds that could be fused together fairly seamlessly or made to fit incongruously as appropriate.

Concert 12

June 24, 4:00-5:45 PM
Playhouse

Program

Marco Dibeltulu
C'era una volta 6'20"

Joshua Tomlinson
to be seen and heard 10'09"
Jonathan Spence, violin

Roberto Zanata
GYP SUM 4'08"

Birgitte Alstead
WOANDERS (elsewhere) 20'10"

Damian Gorandi
Recreacion de las soledades 6'35"
Vasko Dukovski, clarinet

Linghsuan Feng
Set 6'06"

Paul Leary
Perfume 8'09"
Robert Marshall Auler, piano

INTERMISSION

Kristina Warren
Look the Other Way 7'37"

Kyle Vanderburg
Reverie of Solitude 10'00"

Michael Lukaszuk
Aretha Variations 7'21"

Heather Frasch <i>sans histoire</i> Miriam Ingolfsson, cello	3'16"
Chris Arrell <i>Mutations</i> Miriam Ingolfsson, cello	7'38"
Gregorio Panerai <i>In Illo Tempore</i>	8'48"
Ivonne Paredes <i>Cuerdas De Un Pueblo</i> <i>Muy Lejano</i>	5'12"
Chin Ting Chan <i>tempora mutantur</i> Esther Lamneck, clarinet	8'27"

Program Notes

Marco Dibeltulu, *C'era una volta*

C'era una volta... ideally comments a fantasy and indefinite tale: sounds which compose the episodes follow one another in parallel with the narrative sequences of the classic tale. Here take place the "moods" corresponding to the oppression of good over evil, expressed by the contrast and the alternation of tension and relaxation, evoked using bands sound and melodic-rhythmic cells. Do not miss the final reflection (the moral fairytale) in which the compositional elements reappear to suggest a return to the initial state of calm that negative events had compromised.

Joshua Tomlinson, *to be seen and heard*

to be seen and heard is an attempt to rediscover the child-like creativity that many of us relished when we were young, and that the lucky few of us were able to maintain. Children are imaginative, innovative, and eager to implement their ideas, unashamed of the results. They play. They create. They enjoy. And when playtime is over, they begrudgingly rest, eager to get up the next morning and start the process all over again.

Roberto Zanata, *GYPSUM*

Abstract Audio Video Installation entirely made with open source software Supercollider.

Birgitte Alstead, *WOANDERS* (elsewhere)

The title refers to the situation of thinking and longing for another place. The music is made as a metaphoric voyage and is in 4 parts, although in continuous "narrative" stream. As in many of my works the sounds are meant to having a double impact - "real" sounds are recorded and elaborated to more or less recognizable associative condition, but even more chosen for their musical value as sounds in themselves, - and edited in "Pro Tools" sequencer for a collage giving possible surrealistic meaning and expressive experience to the audience. The sound material is derived from several recordings from near and far away places, - and from an earlier work of mine, "Zu versuchen, die Fragen" (© 2002), and as in this, the poet Rilke is an inspiration and many of his words exist in obscure background. *WOANDERS* is a long-time "birth", for around 6 years a "work in progress"- and may perhaps continue still...

Damian Gorandi, *Recreacion de las soledades*

Recreacion de las soledades is a mixed Work for clarinet and electroacoustic sound. There is an important exploration of timbres nevertheless it, understandable enough melodies can be listened along the work. This Generates a dialectics that crosses the complete work, on the one hand the recognizable melodies with the stamp of the traditional clarinet and for other one the engraved and transformed sounds, the widespread technologies of the clarinet and the synthetic sounds extending the spectrum of the clarinet or as independent objects. The Intervals, and rhythms of the melody they arose from an own system based in Armed from certain modules that are constituted by the odd numbers principally, for example of determined fundamental I have used only the partial odd ones generating like that several harmonic fields. Nevertheless this system treats it as a very flexible form, as a mere primary organization, granting importance to him to the stamp as structure of the work. The work presents a species of form I court that was not imposed from the exterior as a structure or dead architecture, but it arises from the interior of the sounds, giving place like that to a form with essence of I patrol but with many organicity. It is based on the poem "The lonelinesses " of Góngora. Because of it in this case the concept of loneliness is considered as in the poem as the return on one itself, with the idea of that can exist several ways of experiencing the loneliness and many of them as something positive. In the course of the poem the protagonist passes along different landscapes because of it in the work also they go happening different textures, climates and "Sonorous landscapes ".

Linghsuan Feng, *Set*

People usually judge the sounds by their experience. But sometimes it is far from the original sound producing object. By this experience, I collect the sound resources by consequentialism, which means that they have the relevance through hearing to each other after

transformed, to build up the structure. There's no point in realizing what it is in the original form. *SET* is a collection of distinct objects. This work is a *SET* of sounds which are noised.

Paul Leary, *Perfume*

In 1993, eight months before taking his own life, Kurt Cobain, lead singer of the famed Seattle grunge band Nirvana, gave an interview and stated that Patrick Süskind's book *Perfume* was a book that he read frequently, and that it continuously haunted him. The book recounts the life of a perfume apprentice in France in the 18th century with an exceptional sense of smell. The protagonist struggles to find his own place in the world, and is unable to form normal loving bonds with other people. His awkward and peculiar manner and hyperosmia drive him to create the ultimate perfume, resulting in murder and his own demise. My piece *Perfume* borrows the Süskind title, and uses portions of the audio from Cobain's interview. All the audio in this piece is sampled and manipulated from the music of Nirvana and Cobain's voice. *Perfume* was written for pianist Thomas Rosenkranz, in memory of Kurt Cobain and the music of Nirvana.

Kristina Warren, *Look the Other Way*

Look the Other Way consists of two layers: pre-recorded vocal samples played back and processed using a Wacom tablet; and vocal material, largely improvised, with variable delay techniques applied. I'm very interested in how emotion in vocal performance acts as a constellation of pitch, rhythm, timbre, and other musical factors – and how textures of samples in turn create constellations of emotion.

Kyle Vanderburg, *Reverie of Solitude*

Reverie of Solitude serves as both an exploration of and a invitation to reverie; providing a space wherein the listener is asked to reconsider their idea of what it means to daydream. At once immersed in a familiar crowd hum, lost among the multitude, it is easy to believe that this daydream is not an expression of solitude, but rather a longing for solitude. And so the piece suggests the pattern of a day dream: the crowd noise giving way to a train, a lazy lawn sprinkler, a contemplative rain storm, a frothing river which becomes a bucolic afternoon on the lake. Each vignette is a self-contained narrative wherein to consider solitude in a natural context. The metaphor of water and the alternating themes of movement and respite invite the listener to reflect on the purpose of a daydream: to escape, to pacify, or to enrich a perfect moment. After having their attention turned to the daydream they themselves have been lulled into, the listener is returned to the crowd hum having established a personal sense of solitude within the piece and within the audience. (Program Note by Walter Jordan.)

Michael Lukaszuk, *Aretha Variations*

Aretha Variations is part of a series of pieces that play with the way that we perceive artifacts from pop culture. The idea of "variations" is approached in a less traditional way. This piece is not so much a set of variations on a theme or melody. Instead, variations are made on the sound of Aretha Franklin's voice, using certain words or phrases that she sings, and to many of the procedures and programming concepts and that I used to construct the piece.

Heather Frasch, *sans histoire*

sans histoire is a miniature composition for cello and fixed electronics. Despite its short size, it takes the listener from one space to another. the original performance contained an installation that was running when the audience walked into the venue, which could used again if allowed. the piece acts as a bridge from the installation to a more concentrated performance space, but stands on its own as well.

Chris Arrell, *Mutations*

Mutations, written for Jan Müller-Szeraws with support from the Mellon Summer Research Program at Holy Cross, blurs boundaries between acoustic and electronic sounds with the aid of an interactive computer application that I designed with the software program Max/MSP that allows me to alter the sound of the cello in real-time. Complementing these alterations, which range from bright echoes and spiraling Doppler effects to microtonal distortions, ghostly harmonizations, and whispered glissandi, are prerecorded sounds modeled largely after spectral permutations of cello timbres. These prerecorded sounds mix with the live cello during a performance to create timbres that are neither entirely acoustic nor entirely electronic but rather hybrids that paint new sonic possibilities on a canvas of soaring virtuosity cast in the coloratura of the instrument.

Gregorio Panerai, *In Illo Tempore*

The fundamental concept that inspired me in the creation of this song, it is human memory, and more particularly the memory. For neuroscience memory is the brain's ability to retain information in the short, medium and long term. If we wanted describe it, we could divide the work made by our memory into three basic phases: encoding, or the processing of the received information, the storage of information, and the recall. It is on this last phase was based my work for *In Illo Tempore*. I wondered how it would be the journey in search of a memory in our mind, his temporary discounting, our ability to relive that memory, and its subsequent and different sedimentation at some level of our mind. Created using Supercollider, Pure Data and Max-Msp.

Ivonne Paredes, *Cuerdas De Un Pueblo Muy Lejano*

Cuerdas de un Pueblo Muy Lejano ("Strings from a Town Far Away") is based on a Huayno melody that goes through different transformations. Huayno is a style of music that comes from the deep Andean regions of Peru.

Chin Ting Chan, *tempora mutantur*

Tempora mutantur is a Latin phrase meaning "the times are changed." It is usually stated in a hexametric form, followed by another phrase "nos et mutamur in illis," meaning "we too are changed in them." This piece is one in a series of electroacoustic pieces relating to the motion of time and its effects on sounds. It is commissioned by and written for clarinetist Pei-Lun Tsai. The fixed sample playbacks used are pre-recorded clarinet sounds and synthesized materials. Live processing techniques such as feedback delay, chorusing, flanging, harmonizer and granular synthesis are also employed throughout most of the sections.

Concert 13
June 24, 8:00-10:30 PM
Playhouse

Program

Joao Pedro Oliveira

Magma 10'41"
Blanca Gonzales, violin

Howard Frederics

Northern Lights 8'
Daniel Pate, percussion
Sharon Harms, soprano
Charlotte Mundy, mezzo-soprano

Joseph Klein

Cornell Set 8'07"
Joseph Klein, narrator

Lilya Ugay

Nostalgia 8'52"
Lilya Ugay, piano

Christopher Jette

utuquq 6'39"
Keith Kirchoff, piano

INTERMISSION

Michael Matthews

Sky Rings 15'10"
Esther Lamneck, clarinet

Yian Hwang

The Strike 6'19"
Blanca Gonzales, violin

Orlando Garcia

mixtura 13'30"
Miriam Ingolfsson, cello

Ragnar Grippe

The Cellist 12'54"

Anthony Cornicello

Breathing time
as fishes breathe water... 8'
Anthony Cornicello, accordion

Jesper Nordin

calm like a bomb 10'13"
Blanca Gonzales, violin

Program Notes

Joao Pedro Oliveira, *Magma*

Magma for violin and electronics uses as basis several resonances between the violin and the electronic 14'sounds. The color of the violin timbre is changed, transformed and expanded by the electronics, enlarging the instrument sound into a surrounding mass, constantly changing. The volcanic magma also transforms over time going through shades of red, yellow, gray, until it reaches black, always in a constant tension and plastic mutation. Even when it has solidified and its surface seems to be stable, the inside of it is still boiling and filled with the agitation of the elements that constitute it.

Howard Frederics, *Northern Lights*

Northern Lights, a work for soprano, mezzo soprano, percussion and electronic sounds was inspired by the composer's experiences while traveling in Denmark during July of 2001. After making a pilgrimage to Christiania, the utopian subculture located within Copenhagen proper, a number of sound gestures came to mind. Subsequently, sound sources were collected for 15'10"the tape part by recording improvisations by the percussionist, Jonny Axelsson. These sources were subjected to digital processing and hybridized with sounds of the choir of San Bartolomeo Cathedral, Busetto, Italy, which were recorded during June of 2001. The ultimate percussive goal of the piece is to blend electronic, et of electroacoustic colors, while exploring the natural

spectral characteristics of each of the sounds.

Joseph Klein, *Cornell Set*

Movements:

- I. Gorge Dweller: Evensong I (Tacey M. Atsitty)
- II. Elegy for a Car (Clayton Pityk)
- III. What is Broken (Benjamin Garcia)
- IV. In Mid Autumn: Shanxi Province 2007 (Elizabeth Lindsey Rogers)

In the spring of 2010, I was contacted by poet and Cornell University English Professor, Alice Fulton C whose poems I had set to computer music several years earlier C about undertaking a similar project with the second year MFA poetry students in Cornell's Creative Writing Program. A dozen poems were submitted for consideration, from which four C each by a different poet C were selected for this collection. The poems were chosen for their contrasting content and style, allowing for a variety of approaches in the computer music setting as well. Specific references in the text provided the impetus for many of the processed sounds (e.g., cars and dogs in the Pityk poem, birds and rain in the Garcia poem); in some cases, the text reading itself provided the source material (this occurs to some degree in each setting, though the computer music in the Atsitty poem is based entirely on a reading of the text by the poet). Cornell Set was commissioned by the Creative Writing Program and the Department of English at Cornell University. The work was first performed by poets Tacey M. Atsitty, Clayton Pityk, Benjamin Garcia, and Elizabeth Rogers on 15 April 2011 at Cornell University. It is included on the album *Improbable Encounters* (innova 873, 2014).

Lilya Ugay, *Nostalgia*

Nostalgia, for piano and live electronics, reflects how my perception of memories from home has changed with time and personal evolution. The instrumentation, technical elements, form, and use of acoustical space connect to express these emotions. In particular, there are three main thematic timbral elements, each with a distinct function: a music box associated with childhood, folk sounds from my country, and my response to how these memories affect me. To connect these ideas I have added a theatrical element in which the piano serves as a music box. To begin, I open the piano lid, as one would open a music box. Inside the piano there is an actual music box, which I wind, and which is heard by the listener. The piece continues with an original tune, performed directly on the piano strings. The repetitiveness of this tune induces the listener to become increasingly reflective, entering a meditative state, reminiscent of childhood. At this point, I introduce electronic folk sounds from Uzbekistan, which emanate from two small speakers inside of the piano. This process repeats three times, developing in complexity as the piece evolves. *Nostalgia* concludes as I feel completely overwhelmed, exhausted with my memories and close the music box, dropping the piano lid, and

walking away. My intention here is to create an effect opposite to Schaffer's goal of abstracting the sound from its subject source, by connecting listeners with an imaginable source of sound, and therefore communicating in a common language.

Christopher Jette, *utuquq*

The topographical arc of piano material (left hand only) is drawn from the ridge line of Mt. Huntington, part of the White Mountains in New Hampshire. This piano cell is repeated and unpacked over the course of the work. The right hand sculpts a complimentary electronic sound world controlling the electronics via a Kinect sensor. In conjunction with synthesis, a recording of walrus made at Round Island Alaska (closed as of September 2014) is used as the basis for waveshaping. Akin to the unpacking of the piano material, the electronics evolve, increasingly probing layers and components of the sound mass. The break up of both the piano and electronic material over the course of the piece occurs on different timescales. The processes both reflect an aesthetic point of departure. The piano unfolds in a very linear, if edited, method. The electronics evolve in an irregular fashion, expanding and contracting in a manner that suggests an external force, both unpredictable and irregular. The final statement posits an intertwined ebb and flow.

Michael Matthews, *Sky Rings*

Sky Rings was written for and is dedicated to the masterful clarinetist Esther Lamneck, whom I met in Mexico City a few years ago, and who was kind enough to ask me to write a work for her. In writing the piece I was interested in exploring both the lyrical and virtuosic sides of Esther's playing.

Yian Hwang, *The Strike*

The Strike is for solo violin and computer music. All they are imitating is the strike sound.

Orlando Garcia, *mixtura*

Mixtura (Mixture) for cello and recorded processed sounds was written between January and February 2004 for cellist Carter Enyeart. The work was premiered by Mr. Enyeart at the Primavera in Havana Festival of Electroacoustic Music held during March 2004 in Cuba. The electronics for the work were created using fragments of recordings of some of the composers' music for cello. These digital fragments were processed and manipulated using the computer. The exploration of the counterpoint between the processed timbres and the live cello part is the basis for much of the work. The electronic part for the work was realized at the Florida International University Music Technology Center.

Ragnar Grippe, *The Cellist*

t h e C E L L I S T is a work combining 40 years of work in the electroacoustic field. Starting out as a cellist who wanted to compose, Groupe de Recherches Musicales

in Paris became my professional start point which later made me meet Luc Ferrari. As in *Crushing Silence* presented at NYCEMF 2014 this is a piece where references to the classical music scene are reappearing throughout the piece.

Anthony Cornicello, *Breathing time as fishes breathe water...*

Breathing time as fishes breathe water... is a work for accordion and live electronics. The title comes from the poem *Variations and Reflections on a Theme by Rilke* by Denise Levertov.

Jesper Nordin, *calm like a bomb*

We often hear that in the aftermath of an explosion or a similar extreme shock, there reigns a strange silence: a sort of inner, timeless silence that drowns out the outer tumult. The title *calm like a bomb* calls to mind that type of contradictory phenomenon. And in the sensual central part of this work time does indeed seem to stand still. Jesper Nordin borrowed the title from a track by the group "Rage against the machine". It was written for violin and tape, the tape part consisting of arrangements of improvisations and variations on a lullaby. Here, Nordin has edited material from the folk/rock musician Fredrik Lindqvist, violinist Daniel Frankel and the folk singer Sofia Karlsson, whose voice and vocal technique play an important role in defining the character of the music. As the music passes into the final section, it does so through the emergence of a kind of tick-tock, mechanical music, and with this slightly limping march of alternating meters and accents, *calm like a bomb* ends in something reminiscent of a more "urban" sound milieu. For Nordin himself, *calm like a bomb* was a seminal work on the route towards an individual idiom.

Concert 14

June 25, 1:00-3:00 PM

Experimental Theater

Program

Francesco Bossi

First I was Afraid #8

8'01"

Peter Hulen

Organum on St. Denio

3'42"

Michael Dzijparidze

Extase 4 (Version)

14'03"

Ignacio Pecino

Boids

8'09"

Claudia Robles-Angel

La-bas...(There...)

14'29"

John Walker

Z

3'28"

David Granstrom

Prism

17'46"

Sune Mattias Emanuelsson

*It took me a long time to learn
not to be sad*

7'30"

GiO Janiashvili

Nonconformist Object

6'32"

Daria Biaocchi

Plasma

6'40"

Program Notes

Francesco Bossi, *First I was Afraid #8*

One of the things I could say is that *First I was afraid #8* has been made with a "multiple scrubber" (4 + 4 file), designed by me, and realized with Max Msp. The scrubbing is managed by touching the screen of the Ipad tablet via OSC (Lemur). The instrument itself is the main part of the music, in this case. The composer is the designer of the instrument, the instrument is the music. I always wonder if music has a significance and sometimes I think music is only sound. In fact, composers do not compose with notes anymore. They compose with sounds and we hear sounds. Electroacoustic has transformed the idea of music itself. Eight is the key number: eight are also the sound files that are employed; eight minutes is the length time. The significance of the number eight is linked to the symbol of the Infinite, to the victory. It represents fertility and prosperity. The symbol of the chaos comprises eight arrows. The chaos theory more than anything else may explain what is happening in our era, which seem to be governed by the ubiquity of deterministic laws. Also the title, which has a chaotic origin, is pure sound. The chaos of *First I was afraid* evokes the paradoxical assumption of the reflection of an experience, which would seem to deny the possibility of a reverse. You could also describe as an attempt to represent a form of exclusion, through the delimitation of its boundary only. The project combines computing expertise with the attempt to organize the randomness.

Peter Hulen, *Organum on St. Denio*

Fundamental frequencies of pitched spectra in *Organum on St. Denio* comprise a superparticular mode of the fifth octave of the harmonic series with intervals in successive simple ratios beginning 17:16, 18:17, 19:18, etc., and continuing through 32:31. The texture is analogous to organum, a kind of 12th century polyphony. Low frequency drones outline a contour in relatively long temporal values (per the tenor in organum), while rapid, randomized higher frequency events in series-relation are structured above (as with the duplum). It combines many forms of digital synthesis, and was premiered at SEAMUS 2011 at the University of Miami.

Michael Dzijparidze, *Extase 4 (Version)*

Extase 4 (Version) focusses on the timbral development of texture over time in order to create movement and flow in the music. Instead of drawing attention to a causal relationship between events and a forward propulsion of the music in time, the work tries to create an immersive listening experience, where the focus is on highlighting the inner timbral details of the sound. All sound material for *Extase 4 (Version)* was realised with the help of a custom build physical modelling sound synthesis environment, developed in the SuperCollider and Python programming languages.

Ignacio Pecino, *Boids*

Boids proposes a non-conventional 3D virtual instrument based on a flocking behaviour algorithm (boids), that works as a spatial/kinematic model for real-time procedural audio and the exploration of sound gesture, texture and spatialization. This particular model was also chosen because of its AI/emergent properties (non-trivial complex behaviour originated from simple rules and elements), exhibiting a minimalistic visual representation that reinforces the aural aspect of the piece. The boids algorithm was implemented in a 3D simulation environment (Unity + C# scripting), including random/generative elements for a non-deterministic micro-structure, and can be controlled using a set of custom control methods (API) representing multiple instrumental techniques. Each of these methods or functions encapsulates a number code instructions (procedure) with a particular effect on the flock's state/configuration, and can be called from a third "sequencer" script as an organised list of events (procedural composition). Sounds are generated in real time in SuperCollider using incoming spatial and physics information from the simulated flock agents (particle height, velocity, collisions, etc.). This sonification process results, among others, in rich, dynamic textures whose spectral content, density and distribution, is ultimately representative of the flock's state.

Claudia Robles-Angel, *La-bas...(There...)*

Là-bas... is an invitation for the audience to submerge in an empty and still space. The entire sound materials are derived from the recording of the poem that gives the name to the piece. The composition is a journey from the pure human voice spatialised to its transformation into noise. This is the concert version of an original composition for an installation of the same name. The poem that opens both the acousmatic piece and the installation was also written by the author. The original piece (installation) works with a phosphorescent structure in a completely dark space, creating an immersive atmosphere which introduces visitors into a contemplative situation. The acousmatic version keeps the original musical intention of the installation.

John Walker, *Z*

An exploration in 2 channel composition focusing on spatialization, and very dynamic amplitude and tempos, with many troughs and valleys in terms of energy of the piece as it moves through time. *Z* mixes discrete sonic events with longer dynamic sounds, many of which have a "vibrato" of sorts to them, to give the piece distinct layers of sound that accentuate each other without complicating the piece. The piece teases more tonal elements, with the presence a triad, for example, but does so without becoming a tonal piece. The piece moves through sounds fairly rapidly, exploring one sound then quickly fading it out and using it to transition to the next subject.

David Granstrom, *Prism*

Prism is a study of time and proportions and the perception of time and pitch. The overall form and durations in *Prism* is constructed around the ratio 3/2 (a perfect fifth if used as a frequency ratio). The piece is divided into three major parts, where each part is divided into subsections with the same proportions as the overall form. The pitched material in *Prism* is distributed in three separate layers, or voices, where some pitches are combined algorithmically according to weighted random choices tied to each section of the piece where others are predetermined.

Sune Mattias Emanuelsson, *It took me a long time to learn not to be sad*

Variations on a chant by Hildegard von Bingen.

Holy Spirit, bestowing life unto life,
moving in All.
You are the root of all creatures,
washing away all impurity,
scouring guilt,
and anointing wounds.
Thus you are luminous and praiseworthy,
Life, awakening,
and re-awakening all that is.

GiO Janiashvili, *Nonconformist Object*

The concept of the *Non-Conformist Object* is to express through a purely sound domain, a transformative process, which provides symbolic meaning to utilitarian object of everyday life. With this action, the object becomes a protagonist and is liberated from the status of being a slave that serves the consumer. This idea responds to the problems of today's culture on all social levels— most importantly it responds to the problem of loss and the transformation of cultural values, where at present, everything, including art, has become an object of mass consumerism. The structure of the piece embarks on a journey starting from a naturalistic concrete sound. This sound documents the consumer pressing the button of the washing machine. Afterwards, we hear how the machine begins to operate. As time passes, we hear the sound being modified. The listener detects the transformation, which, from time-to-time, becomes more immanent and the sound world which surrounds the audience becomes more and more violent. The sound then moves backward and forward and around the audience, almost as if the mind of the audience member— metaphorically speaking of course— is being thrown into the washing machine itself and is being violently slaughtered. After the culmination of this process, the machine slowly begins to wind down. The "beep" sound of a button is then heard, but in an altered and modified way— filtered and placed in different spaces and saturated with reverb and a delay effect. This is repeated several times in different variations. In the end, as the "beep" is processed through a delay-effect which gives the listener the distinct impression that the "beep" is flying away somewhere in a metaphysical realm, this

metaphysically suggests that the washing machine was somehow metaphysically liberated.

Daria Biaocchi, *Plasma*

The creative idea for *PLASMA* comes from the word "Plasma" that is often called the "Fourth State of Matter". Plasma is a distinct state of matter containing a significant number of electrically charged particles, a number sufficient to affect its electrical properties and behavior. Plasma also refers to the liquid component of blood that holds the blood cells in suspension. Energy, thunder and blood inspired my composition process. I started by recording some sounds with a new percussion instrument, called "Sinori", a thunder-sheet, that have been processed with these images in my mind.

Concert 15
June 25, 3:30-5:45 PM
Playhouse

Program

Stephanie Moore <i>LCROSS 2009-10-09</i>	7'35"
Leng Censong <i>Jiang Xue (Snowy River)</i> [guqin]	6'59"
Yu-Chung Tseng <i>Fantasy</i> Margaret Lancaster, alto flute	8'50"
Christopher Poovey <i>Gift of Flame</i> Robert Cosgrove, timpani	5'22"
Kenn Mouritzen <i>Tempestuous Breaths</i> <i>(A Girl in Her Garden)</i>	9'59"
Thommy Wahlström <i>2014 Invention for E.A. no. 14</i>	6'00"
Lin Liang-Yu <i>Remains</i>	3'00"
Louis Goldford <i>Travertine Hybrid #3</i> Lauren Cauley, violin	11'05"

INTERMISSION

Giovanni Costantini <i>il battito del respiro</i> Gianni Trovalusci, flute	7'00"
Annelie Nederberg <i>Ayvalik And/act</i>	14'59"
Ying-jung Chen <i>Mirage</i>	4'30"
Anna Terzaroli <i>Dark Path #2</i>	7'35"
Shawn Crouch <i>Pocket Life</i> Jon Anderson, horn	7'05"
Jorge Garcia del Valle Méndez <i>no sun, no moon</i> Gianni Trovalusci, flute	9'20"

Program Notes

Stephanie Moore, *LCROSS 2009-10-09*

On October 9, 2009, NASA carried out a "moon-bombing" using its Lunar Crater Observation and Sensing Satellite (LCROSS). The violent impact "lifted a plume of material that might not have seen direct sunlight for billions of years"

(http://www.nasa.gov/home/hqnews/2010/oct/HQ_10-271_LCROSS_LRO.html). What might this have sounded like and how do we feel about this? This piece will recount this event and imagine a sonic equivalent to the strangely poetic visual descriptions of it.

Leng Censong, *Jiang Xue (Snowy River)*

About work: Qing Bo (Plainness), Dan Ran (Cool), and Ningjiang zhiyuan (Keep cool it will win). To use pitch processing of the Spectral music and through the computer modulation of Simple wave according to the harmonic series sampled of Guqin, and combined it with the deformation of sampling waveform of Guqin, it tried to express the individual specific imagination of the poem Jiang Xue (snow river), as well as a new acoustics realm of combination an artificial one with natural one. The software used: Spear, Max/Msp and etc.

Yu-Chung Tseng, *Fantasy*

Fantasy was finished at the Center for Audio and Visual Experiment at National Chiao-tung University in Taiwan in 2012, has been selected by Asian Composer League 2012 conference and festival in Israel, and won the Honorary Mention Award(2nd place)in 2012 Musica Nova in Prague. *Fantasy* was composed for alto flute and live, interactive electronics. The main concern of the work is to explores the time – a flexible time following(in certain aspects :time is a broader meaning of rhythm); The piece could be viewed as a fantasy of time journey/traveling.

Christopher Poovey, *Gift of Flame*

According to ancient Greek mythology, Prometheus gave man fire after stealing it from the gods. Not only did fire give man the ability to cook food and keep warm, but it also allowed man to achieve feats of godlike stature. This power, which has been used for both the advancement of mankind and his relationship with technology, can also be used as a violent and destructive force. *Gift of Flame* is a meditation on this duality.

Kenn Mouritzen, *Tempestuous Breaths (A Girl in Her Garden)*

Tempestuous Breaths (A Girl in Her Garden) deals with acuteness and urgency. It has two layers, sound and voice, that do not relate to each other in any obvious way, but the conversational fragments are reflecting and reflected by the soundscape. They run their own course, but in an urban way they bump into each other. I have recorded a telephone conversation with a friend of mine, a woman, talking on the phone in Danish about, among other things, future plans (including her travel to Greenland). The soundscape has been created using a special feedback treatment and is more or less created en bloc with a clear gestural character. The title is taken from a poem by the US poet Frank O'Hara. O'Hara was an autobiographical poet in the sense that he would use acute impressions, emotions and ideas in an obviously very acute way in his work.

Tommy Wahlström, *2014 Invention for E.A. no. 14*

In 2014 invention for EA no. 14 I combine pieces of melodic material and rhythmic figures from the Swedish folk music tradition with sounds from environments where this music traditionally is performed and sounds from electronics. I wanted to create a piece where these expressions are present without being folk music. I also had the intention to create a swinging piece with the old dance form "polska" beat in it but uncatchable. Hopefully we can hear and associate to the historic milieu in which this music dwells in our dreams.

Lin Liang-Yu, *Remains*

Among the ruins, some voices echoed. The piece uses a lot of music material to create a sound echoed in ruins.

Louis Goldford, *Travertine Hybrid #3*

In the winter of 2011 I visited the Getty Center in Los Angeles. There, I recorded myself striking the surface of travertine limestone spread throughout the Getty campus, which produces an amazing hollow ringing sound. The following year I used analyses of this audio as the compositional basis for a series of pieces for solo string instruments. The two prior works in this series are for viola and cello, while *Travertine Hybrid #3* marks the first for violin and is also the first to include accompaniment via live electronics. Previously I crossed-synthesized the partials drawn from viola samples with partials from the travertine samples and produced hybrid spectra. The electronic accompaniment here includes such cross-synthesis, but also includes resonant filter techniques and generative score material. For example, a Markov chain was constructed in order to generate much of the pitch material for the notated part.

Giovanni Costantini, *il battito del respiro*

At the base of piece there is the rhythm, meant in all its possible manifestations: the one most classical, expressed by the rhythmic patterns of the percussions, the one most natural of our breath, recreated through the breath that puts in vibration the flute, the one more general, which gives life to the macroform of the piece. The continuous changing of the rhythm, sometimes abrupt and sometimes gradual, generates its fragility, which takes the listener suspended in a continuous evolution of movements and timbres.

Annelie Nederberg, *Ayvalik And/act*

This piece is a process of confluence; a way of joining the corporeal relatedness with a place that I experienced when recording prayer calls over water in Ayvalik, Turkey, together with the relatedness I have with the sounds of electroacoustic feedback. "This flux of awareness is not precisely definable, and yet it is evidently prior to the definable forms of thoughts and ideas which can be seen to form and dissolve in the flux, like ripples, waves and vortices in a flowing stream." David Bohm in *Wholeness and the Implicate Order*.

Ying-jung Chen, *Mirage*

Mirage was completed in August 2014. "Mirage" is a naturally occurring optical phenomenon in which light rays are bent to produce a displaced image of distant objects or the sky. Material is variety of ambient sounds and take from daily life, such as: door open, piano, flushing, construction sounds ... etc. Using computer technology to various sources become abstraction, creating fuzzy features between the real and the imaginary. By familiar sounds, hope that can arouse the audience's own deeply imagination.

Anna Terzaroli, *Dark Path #2*

Dark Path #2 is a piece of electroacoustic music, usable in stereo and acousmatic. The sounds used in *Dark Path*

#2, processed, then composed together to create the musical work, were recorded in a soundscape dear to author, located in the Italian region of Marche. *Dark Path #2* can be defined as a journey through light, shadow, shape, color, drifts and landings.

Shawn Crouch, *Pocket Life*

Pocket Life refers to the three-part life cycle arch that is the form of the work. The horn emerges from within the electronic backdrop, slowly finding its voice through experiments in timbre and repetition. In the second section large sound pillars interrupt fast moving horn lines that interact with and around the electronic sounds. Finally, the third section gives way to a slowly fading through-line that falls deeper in register, slowly dying away.

Jorge Garcia del Valle Méndez, *no sun, no moon*

no sun, no moon, for bass flute and electronic (Fixed Media, Stereo), immerses into another world: a world without reference points, where everything which looks like real it's not necessarily... This world reflects ours, but with a different sense, other logic. It follows a course which we can not foresee. We will hardly realize that the world is changing around us and growing strange. Reality is considered by two different points of view, and we do not know which is the real and which is not. In *no sun, no moon*, the bass flute and the electronics are the two worlds, reality and parallel reality, the two sides of the mirror. Both are the same thing and simultaneously its opposite, interacting and reacting one another. The player will be conditioned, influenced and guided by the electronics. The electronics was/will be also influenced by the player: in the composition of the work and by the perception of the audience in the concert. Both ways are intertwined. The raw materials for the electronics consist exclusively of bass flute samples. These samples have been shaped and spatialized using different software (AudioSculpt / Ableton Live / RTGS / MaxMSP / ProTools) and assembled in ProTools.

Concert 16

June 25, 8:00-10:30 PM
Playhouse

Program

Takuto Fukuda
Centrifugal Melodies 10'07"
Alice Jones, flute
Blanca Gonzales, violin
Arielle, harp

Thomas Dempster
Congaree Voices 10'55"
Duo Korusa: Sujung Cho and
Jacob Clark, piano

James Croson
We Interrupt This Breaking News 6'23"
Haim Avitsur, trombone

Robert Taylor
The Synesthetic Conjurer 10'
Daniel Pate, percussion

Dominique Schafer
Cendre 9'21"
Gianni Trovalusci, flute

Roberto Ventimiglia
*Ten Lilac Ghosts
in the Dooryard Gloom* 10'
Gianni Trovalusci, flute

INTERMISSION

Cort Lippe
*Music for Vibraphone
and Computer* 11'33"
Patti Cudd, vibraphone

Christian Banasik
Ik' 9'03"
Alice Jones, flute

Neil Rolnick
O Brother! 11'15"
Neil Rolnick, laptop

Kevin Ernste
Nisi ("island") 13'
Adam Unsworth, horn

Gerald Eckert
Cer 7'

Robert McClure
now our grief is put away 14'
Jamie Jordan, soprano

Program Notes

Takuto Fukuda, *Centrifugal Melodies*
Centrifugal Melodies was commissioned by Vertixe Sonora Ensemble, and composed at the University of Music and Performing Arts Graz in Austria in 2014. This piece is inspired by centrifugal force caused by cyclic motions. From the idea of centrifugal force the basic structures of the 2 dimensions of this composition are derived: fluctuations of musical tension, and emergences of melodies. The fluctuation of musical tension is associated with changes of centrifugal force in dependence of the speed of rotation. In imitation of irregular changes of centrifugal force, the musical tension oscillates between higher and lower intensities, while three types of melodies and few types of phrases are introduced. The emergence of melodies is designed in analogy to the visual image of an object revolving in space, where the different sides repeat to come into and out of view. Eventually the four types of melodies vanish during the course of the piece. Toward the end, the tension of the piece gradually raises in accordance to the intensified centrifugal force during an acceleration of the cyclic motion.

Thomas Dempster, *Congaree Voices*

It is dawn, the morning after a flooding rain along a trail in the Congaree National Park. Faint glimmers of sunlight peek through the fog and glistening cypress, murky water slowly passing by in a swollen creek. The slight damp chill to the air, the din of insects, and sound of falling hickory nuts converge as the passage grows darker. Everything seems suddenly sinister and large, hidden away, as though we were an inch tall. We continue on, hoping to find the river, moving among the voices of the swamp. A thunderclap; the swamp returns to quiet as we hear the alien voices grow ever more intense. A second thunderclap and the outpouring of rain as it finally breaks through the canopy: we happen across the Congaree River, slow, wide, light bouncing off of tiny ripples. We continue to walk alongside it, going north, the majestic river swirling and unfurling both in front and behind us. Soon, the ever-present roar of cicadas and crickets gives way to the punctuation of a city; the river, once even and sleepy, has awoken into rapids, rocks jutting out, creating a turbulence while, upon the banks, the imposed order of humans unfolds in a noisy rhythm. After the confluence, the Congaree breaks apart, tracing itself to its two tributary sources beyond the city of Columbia: the Saluda River veers away into a deep valley, with the massive Lake Murray Dam impeding the passage; the Broad River, itself a confluence of other streams, traces itself away from the Congaree back to the mountains, moving as gently and as quietly as any river unbent by human hands, as still and serene as we found the Congaree swamp...

James Croson, *We Interrupt This Breaking News*

The music unfolds through several scenes punctuated by recurring motifs reminiscent of the musical news tickers on the news. The piece was realized using Csound with assistance from Max/MSP, was mixed in Digital Performer, and uses a string physical model for several of the instruments and effects. Some brass instruments used are based on those from *Cooking with Csound* by Andrew Horner and Lydia Ayers.

Robert Taylor, *The Synesthetic Conjurer*

The Synesthetic Conjurer is a multimedia work for oscillator-canvas (literally a canvas, that has a variable square wave oscillator built into it) and percussion, that is intended to engage the audience on multiple levels of consciousness. The oscillator-canvas is mounted on an artists easel, and surrounding it are several percussion instruments (chosen freely by the percussionist). The improvised sounds created by the percussion instruments and oscillator-canvas are then transmitted in real time to a computer program that interprets these sounds as visual elements (colourful lines and shapes) that are then projected on to a screen, creating the illusion that the percussionist is effectively painting with sound. In addition to the musical and extramusical elements, the percussionist also creates a dramatic

narrative which may change from one performance to the next, and is intended to compliment the sense of spontaneity of the piece as a whole.

Dominique Schafer, *Cendre*

Cendre draws on the concept of impermanence and materiality. The title of the piece (ashes), while referring to organic material that has been incinerated, represents a symbolic meaning of transformation and renewal. It implies the meaning of a certain fragility and volatility, but also the potential of ashes as a fertilizer for the new. The bass flute is processed through the electronics that extends space and timbre, at times to a degree that it is detaching itself from its own identity, and in turn is absorbed into the electronic soundscape. During the performance the sound of the instrumentalist and the electronically generated sounds are in constant interaction and are both live-processed. Within the eight-channel projection, the sound of the flute is spatially enlarged, and transformation through the dynamic change of parameters is dissolving the singularity of the instrument within a new musical context. First conceptualized as an adaptation of *Ashes in the Air* (tenor recorder and electronics), *Cendre* became a radically different work, in a way its sister piece.

Roberto Ventimiglia, *Ten Lilac Ghosts in the Dooryard Gloom*

This work represents a second new version of my previous solo flute piece titled *When lilacs last in the dooryard bloom'd* (2011), or, much better, a wish to be an amplification of the latter's latent features. The subtitle Two-part re-invention first of all tries to explicate this wish, and secondly, tries to rearrange the original solo piece's proportions according to the new pre-recorded "voice" (especially after performing the first version). The solo flute version is almost entirely characterized by the strong presence of a non-mensural notation, with a very few types of boundaries and tempo markings; this will provide the calculation of phrasing and timing by oneself, within approximately 5 minutes: so, the idea was to make a brand new piece remembering the possibility to breathe freely within certain boundaries – because of the presence of an electronic counterpoint – trying to set the feature of subjective chant of Walt Whitman lines in music, then and now. In general, a previous reading of the poem should help to find a right way both to perform and to listen to the piece.

Cort Lippe, *Music for Vibraphone Pan and Computer*

Duo for Vibraphone and Computer (2015) was adapted from a work entitled *Duo for Tenor Steel Pan and Computer* composed in 2011. The computer part was created at the Hiller Computer Music Studios of the University at Buffalo, New York, using the software Max/MSP. The digital synthesis algorithms focus on various kinds of analysis/resynthesis, along with

delay/feedback, spatialization, frequency shifting, frequency modulation synthesis, harmonization, and sample playback. Technically, the computer tracks parameters of the vibraphone performance using Miller Puckette's sigmund~ object, which does an analysis of the incoming vibraphone signal and gives out information as to when the vibraphone is struck, how loud it is struck, and the pitch and timbre of each strike, including details about relative loudness across the frequency range of independent frequency bands. The intent of gathering this information is to offer the performer potential to influence the computer output based on aspects of the musical expressivity of his/her interpretation of the score. Information ranging from large scale rhythmic and phrase tracking of pitches and attacks down to micro-level frequency band data is used to continuously influence and manipulate the computer sound output by directly affecting digital synthesis and compositional algorithms in real-time, giving the performer an active role in shaping all of the computer output.

Christian Banasik, *Ik'*

Ik' is the name of the 2nd day in the ritual calendar of the Maya associated with breath and wind. The liturgical year of the Maya consisted of twenty cycles and their glyphs, each of them thirteen days long, and had 260 days in all. It was based on an ever repeated series of twenty days and their unchanging names. For the tone material I use a contemporary folk song from Central America and a virtually generated original song of the Maya. The flute score consists of virtuoso variations mixed with the graphical-audio analysis of this particular glyph. It is divided in 20 different fragments combined with 13 algorithms controlling the electronic flutes which follow the soloist.

Neil Rolnick, *O Brother!*

For my first year and a half in college, I spent most of my evenings playing folk music at a communal house called Old Joe Clark's in Cambridge, MA. When I'd return home for visits, I'd usually spend time playing some of the music I'd learned with my younger brothers and my sister. My brother Peter has really made that kind of traditional folk music into a big part of his life. He sings and plays guitar, banjo and mandolin beautifully, and is usually involved in one or more local bands playing some variant of this music. When we get together now, 50 year or so after that time in college, we still play some of those same tunes. But now, I sort of feel like I'm on his turf, since our playing is always in the traditional style which he does so well. So I tend to follow his lead in this. But in a way, this reflects an interesting parting of ways: From that point in 1965 and 1966 when I focused so much on traditional folk music, I might very well have followed the same path Peter did, both in terms of keeping music as an avocation, and in terms of keeping the focus on well crafted performances of traditional material. But that's not how it's turned out. A while ago, I began wondering what I'd do if left to my own devices with this music, if instead of trying to back up Peter's

faithful performance of the songs, I just turn my imagination loose and explore the sounds, the lyrics and the structures. So that's *O Brother!* The source material is Peter singing and playing guitar and banjo on the traditional tunes Buckeye Jim and Shady Grove.

Kevin Ernste, *Nisi* ("island")

Iannis Xenakis: "...I think that the music that I write is not important for most of the people. It is like an island. ...maybe after my death [people] will be more interested in what I have done during my life. But that is not a problem because I cannot do anything else. I am writing music..." *Nisi* was composed for hornist Adam Unsworth, motivated by his highly personal approach to the horn. It is dedicated to composer Iannis Xenakis to commemorate his 90th birthday (May 29th, 2012), inspired by Xenakis's singular spirit, his totally unique sonic palette, and the uncompromisingness of his ideas. Xenakis truly was and is a musical island unto himself. It's materials are drawn from several of Xenakis's works, notably *Eonta* (1963-64), *Anaktoria* (1969), and *N'Shima* (1975). All of the electronic sounds of for *Nisi* are drawn from horns, in most cases from Unsworth's own instrument(s)—recorded together at Cornell University in 2011 and 2012—with the exception of several "vocal" sounds derived from the sung text, "in vanum laboraverunt" ("labor in vain") from Claudio Monteverdi's "Nisi Dominus" (from *Venetian Vespers*, 1610) that appear in the last coda.

Gerald Eckert, *Cer*

The mining of rare earths not only causes extreme environmental pollution, but also produces "desert-like" abort-landscapes. However, these "exploited" landscapes are an aesthetic side own. The "ruin-like" of these crashes, the results from the degradation, leaves and produces a "void" that can be seen as a starting point for something new or for a complete destruction, and thus the defeat of human endeavor. The musical starting material consists of industrial sounds (docks, railway bridges), instrumental sounds in industrial buildings as well as human speech shreds by various transformations and overlays - *Cer* is an element of the so-called rare earths and is found almost exclusively in combination with other elements. The "void" which is traced in *Cer*, is basically the reciprocal result of the initial position.

Robert McClure, *now our grief is put away*

now our grief is put away uses the poem titled Khao Lak Paradise Resort by Anne Shaw in her book, *Undertow*. I found Anne after searching for poets I wanted to set for a different project. This poem leapt off the page with its vivid imagery and haunting descriptions of the tsunami that occurred on December 24, 2004 in the Southeast Pacific which included Thailand, the setting for this poem. Due to its length and singularity of subject, I decided to not include this poem in what would eventually become *Transit* for soprano, vibraphone, and

double bass but rather set the work as its own piece. The poem is filled with Anne's own description of her experience in the relief efforts, sayings from Thai culture, and descriptions from survivors of the tsunami. Shaw writes, "Thai culture allows a mourning period of 100 days, after which the soul of the departed - and the lives of the living - must move on," as a description for the line, now our grief is put away. In setting the work, I did not want to try and take the audience to the places described but rather give them snapshots of moments or resurfacing memories they might have if they experienced this horrific event. The reader of the spoken text in the electronics is Anne Shaw who, kindly, lent her voice to this project.

Concert 17

June 26, 1:00-2:00 PM
Playhouse

Program

The Known World

*Music for piano and mixed media for
and from a changing climate*

Chryssie Nanou, piano

Matthew Burtner

Iceprints 25"

Panayiotis Kokoras

West Pole 8'40"

Chris Chafe

Siren Cloud 10'

Victor Gama

Impact on Strings #2, #0, #15 10'

Program Notes

This concert program entitled *The Known World* features works for piano and mixed media created using environmental data. Four composers each bring their four distinct voices to raise awareness to ongoing environmental changes through sound and music. These pieces together create an instantly compelling palette, one that simultaneously combines current 3D fabrication technologies with ideas, materials and traditions inspired by the natural world. Electronic sounds mixed with breath, ice crackling, animal cries, hand-made instruments and sonic objects along with a technologically reimagined piano, create a kind of harmony with contrasting lyrical improvisations and the

overhead whine, purr and rumble of the nearby urban environment.

Matthew Burtner, *Iceprints* (2010)

The unprecedented melting of ice in the polar ice cap in the Arctic is a primary means of measuring the affects of climate change on Earth. The composition *Iceprints* for three telematic pianos and Arctic sub-ice ecoacoustics uses scientific data measuring 40 years of polar ice change in the Arctic Ocean. It merges these data sets with real-time audio recordings of sub-ice conditions taken during the melting season. Burtner's unique compositional system devised for *Iceprints* simultaneously sonifies Arctic ice changes over decades, annual seasonal cycles, and in real-time. Hydrophones suspended beneath the Arctic ice captured the real time sound of ice melting. The hydrophones, positioned in a triangular formation over an area greater than 1 kilometer, allowed us to triangulate the position of events under the ice. It is a technique used by scientists to track the movement of underwater animals and by the military to track the movement of submarines. In *Iceprints*, the three-channel ice recording is sent through a specially-designed harmonic filter. That processed recording is played back on a three-channel surround sound system such that each loudspeaker corresponds to an hydrophone. The audience, situated virtually underneath the ice, now becomes part of the unfolding ecosystem. Each page of the piano score represents one year of ice extent (sum total of ice) change in the Arctic according to the following chart. This graph was created by the composer using published scientific data (satellite and pre-satellite measurements of ice extent). The X axis shows the total sum presence of ice measured in millions of kilometers mapped onto the first six octaves of the piano. The Y axis shows time, mapped onto pages of music. The black line running between the two outer lines shows the average ice extent change compensating for seasonal cycles. This graph thus reveals a strong melting trend in Arctic ice over the past 40 years. The piano score presents a transcription of one of the hydrophone's real time sound recording, mapped into the tonal system of ice melting across 40 years. The pianos are set in a distance triangular relationship in three distinct spaces and connected with telematics. The triangulation of the material sound surrounding the audience is mirrored by the conceptual distance triangulation of the pianists. The telematics reveal how we are intimately connected but also separate from these dramatic changes of our planet. The audience perceives the remote pianos through the delays, glitches and compression artifacts of network sound. These sounds of separation, introduced by the medium, evoke distance. We are continuously pulled to the other locations and simultaneously to the Arctic sub-ice world of cracking and thumping ice, whale and seal calls. *Iceprints* uses telematics to evoke a complex paradox: individuals are distant and separate from some real effects of our actions and from things that affect us; we cannot escape

our physical or temporal context and yet we are constantly affecting and affected by things that are not present spatially or temporally. *Iceprints* collapses and folds time and space to illustrate this concept. The composer is grateful to ice scientist and Geophysical Institute Professor Hajo Eicken for his guidance and collaboration on the mapping system and data sets used in *Iceprints*.

Panayiotis Kokoras, *West Pole* (2009)

for one piano/ percussion player and electronics
West Pole was completed on January 2009 and was written for the pianist Stephane N. Ginsburgh. The piece gives a dualistic role to the performer, that of pianist and percussionist. However, my intention was to blur this distinction by providing one performer playing percussive instruments. As a result, the piano is rather approached as a percussion instrument with passages played inside the harp using various sticks but also on the keyboard with virtuosic gestures that fuss well with the electronic part. In addition to piano the performer plays several percussion instruments and found objects in a way that extent, enhance and dialogue with piano and electronics. The instrumental part of *West Pole* is compiled out of 200 hundred sound samples that are previously recorded. The produced sound library has been analyzed and classified according to MPEG-7 low-level descriptors by a computer system implemented on MaxMSP. The electronics play through out the piece and fusses with the instrumental part. It is an amalgam of concrete, synthesized sounds, instrumental and soundscape sounds which along with their references and their semiotics aim to create a reach sonic experience. This piece was awarded the 2009 Giga-Hertz Special Prize for electronic music in Germany.

Chris Chafe, *Siren Cloud* (2010)

Based on Chris Chafe and Greg Niemeyer's collaborative web project at <http://www.blackcloud.org/>, this piece develops "live" music from breath rhythms. The project was named the Black Cloud after the mysterious dark masses that appear above Cairo every October for around two months, which are possibly the result of burned agricultural waste and urban pollution. Sensor data drives the piece, electronics and a graph to be interpreted by the pianist, by sampling and "musicifying" the CO2 level in the hall. This version couples two "breathers" with audience instructions to inhale/exhale and drive musical processes.

Victor Gama, *Impact on strings* #2, #0, #15 (2014) for piano strings and analog impact mechanisms

Impact on strings is a metaphor about the environmental and social impact of human technologies driven by the constant need of resources.

Concert 18

June 26, 2:30-3:30 PM

Experimental Theater

Program

Ursula Meyer-König

allears

8'

Matthew Harder

In Metal

5'

John Coulter

While the Sun Shines

12'

Jerod Sommerfeldt

Crystalline

3'

Andrew Babcock

Transformations

9'26"

Mercè Capedevila

Fons de Mar

8'47"

Kyle Vanderburg

Reverie of Solitude

10'

Barry Roshto

Zwischen den Zugen

7'04"

Program Notes

Ursula Meyer-König, *allears*

The inspiration for *allears* originally came from a series of intensive discussions with people who are deaf or have hearing impairments. We talked about the pros and cons of technical apparatuses such as hearing aids or cochlea implants, the different ethical and emotional responses people have to them, and the identity issues they raise. Wearing hearing aids also changes how sounds are perceived, sometimes causing interference, distortions, diminished spatial perception and noise overflow. I composed a piece that communicates my impression of the perception of people with hearing difficulties when wearing a technical hearing aid. For the composition I used samples taken from objects that people with hearing difficulties use to experience the quality of sound, and combined these with synthetic noise and voice samples.

Matthew Harder, *In Metal*

In Metal was composed using recordings of metal percussion instruments, various metal objects, and various forms of synthesis. It is an etude that explores the imaginary landscape inside a metallic universe.

John Coulter, *While the Sun Shines*

While the Sun Shines is a 3-dimensional multichannel acousmatic work designed for presentation in 'The Sound Dome' - an acoustically treated 8m diameter, 5m-high geodesic dome fitted with 33 Genelec loudspeakers, engineered as a re-locatable composition and performance venue for temporary installation at national festivals throughout New Zealand. The facility is designed to showcase a range of sonic arts genres including three-dimensional acousmatic works (surround, vertical, and proximate sound), instrumental and vocal works with live electronics, audiovisual works, works based on movement/dance, interactive installations, and works inspired by popular genres. For further details please visit www.sounddome.org. The saying "make hay while the sun shines" is an idiom that is used in all walks of life. It expresses an attitude that can be literally translated as: if you have an opportunity to do something, do it before the opportunity expires! This code and other similar types of etiquette form a big part of education in the country. It reflects a small part of the lifetime of learning and discovery that comes from working alongside nature. It is only now, in my mid forties that I recognise the wisdom contained in the farming-related ethics I grew up with. I finally appreciate what my father was trying to pass on in exposing his family to a life in the country. He spent his own childhood holidays on a farm in Milburn Otago New Zealand, and intimately knew the value of the experience. *While the Sun Shines* is a sound-based journey that guides the listener through the process of making hay. A key driver in the work is the examination of a practice common to

those who work with industrial farming equipment - a technique referred to in the work as 'bailing by ear' (listening to the sounds of the bailer to ensure it is working correctly). Through 3-dimensional sound imaging and spectral transformation of a range of source sounds including interviews with my father, and the vernacular sounds of the farm, I have attempted to expand on this curious tradition to expose some of the more general ideologies related to work ethic and social responsibility that stem from the rural community.

Jerod Sommerfeldt, *Crystalline*

Crystalline is a short, fixed media work for stereo playback: From a lightly ringing introduction to a short burst of rhythmically frenetic material, the piece reveals a clearer core of ambient, high frequency content that gradually builds upon itself to its eventual close.

Andrew Babcock, *Transformations*

Transformations is an exploration of recurring patterns of energy changes. The piece draws upon recordings of water, snow, ice, and heat sources that were collected in my childhood neighborhood in Buffalo, NY over the course of the winter season.

Mercè Capedevila, *Fons de Mar*

This work was created on the basis of two planes of different significance: Concrete sounds and electroacoustic sounds. The concrete sounds, recorded in outdoor and indoor spaces, were subsequently manipulated, taking some of their parameters to extremes. The strictly electronic sounds were approached organically; at times, they find a non-linear sense and at others, thickness and perspective. These sounds are also taken to extremes and/or drowned out, allowing their electricity and energy to be extracted to the maximum while attempting to avoid any mimetic use. Upon resonating, the sounds overlap, uniting with subsequent sounds while some close in upon themselves. Certain irregular pulsations allow them to act as tensors. In *Fons de Mar*, the tensions active towards the high notes over a cold atmosphere "more or less" lend drama, since the inhibition and expansion exercise a special counterforce. The low and high-pitch extremes attempt to unite strength and tension.

Kyle Vanderburg, *Reverie of Solitude*

Reverie of Solitude serves as both an exploration of and a invitation to reverie; providing a space wherein the listener is asked to reconsider their idea of what it means to daydream. At once immersed in a familiar crowd hum, lost among the multitude, it is easy to believe that this daydream is not an expression of solitude, but rather a longing for solitude. And so the piece suggests the pattern of a day dream: the crowd noise giving way to a train, a lazy lawn sprinkler, a contemplative rain storm, a frothing river which becomes a bucolic afternoon on the lake. Each vignette is a self-contained narrative wherein to consider solitude in a natural context. The metaphor of

water and the alternating themes of movement and respite invite the listener to reflect on the purpose of a daydream: to escape, to pacify, or to enrich a perfect moment. After having their attention turned to the daydream they themselves have been lulled into, the listener is returned to the crowd hum having established a personal sense of solitude within the piece and within the audience. (Program Note by Walter Jordan.)

Barry Roshto, *Zwischen den Zugen*

Zwischen den Zuegen / In Between the Trains (2014) is a collage of recordings made on the Williamsburg Bridge on June 8th, 2014. Excerpts from the 2 hours of original recordings are distributed spatially to create a virtual stroll across the bridge. The sounds encountered are mundane in themselves, but are filtered through the use of contact microphones attached at various points along the bridge's metal substructure. This method exposes the portion of the ambient noise that the bridge "hears". 32 passing trains provide the beginning and end of the trip consisting of a series of different aural observation points of view. The meditative drone of the bridges fundamental resonance is a kind of mantra allowing one to follow different "trains" of thought until she encounters some significant moments in between.

Concert 19

June 26, 4:00-5:45 PM
Playhouse

Program

Haruka Hirayama

Translucency 8'33"
Aleks Karjaca, bass clarinet

Derek Kwan

shoebox memories for Kalimba and Supercollider 6'04"
Derek Kwan, kalimba

Charles Nichols

Il Prete Rosso 6'21"
Sarah Plum, violin

Nat Grant

With the Inside Where the Outside Should Be 8'10"
Daniel Pate, vibraphone

Eli Stine

Ring 1'30"

Lucas Smith

Talos 5'12"

INTERMISSION

Stephen Bailey

The Uncurling Nautilus 6'52"
Gil Selinger, cello

Javier Garavaglia

Duo Spectralis 14'
Javier Garavaglia, viola
Esther Lamneck, tárogató

Stuart Cunningham

LSD No. 2 1'04"

Momilani Ramstrum

Standing While Dreaming 6'42"
Momilani Ramstrum, voice

Carlos D. Perales

Danzon 6'25"
Esther Lamneck, clarinet

Program Notes

Haruka Hirayama, *Translucency*

This piece is for bass clarinet and live electronics that was programmed with Max/MSP. Originally this work and the sound system was designed for solo bass clarinetist so that the person can control whole stuff by oneself. However, it is also possible to be performed by two people (instrument part and live electronics), and the choice will mostly depend on whether the performer has a set of audio system which is designed for the instrument including specific microphones for it and some equipments pertaining to the device. (Please see the score for more details regarding setup and required audio systems.) This composition includes some audio clips to be played back, but major part of electronic sounds are created in realtime with the live audio input of the instrument. whole details are all notated in the score.

Derek Kwan, *shoebox memories for Kalimba and Supercollider*

shoebox memories draws inspiration from those Justin Bieber 800% slower videos floating around the Internet where no matter what the original input sounds like, the slowed output sounds like a beautiful, ethereal soundscape. Using onset detection to trigger constantly-recorded input played back granularly 100x slower without change in pitch in SuperCollider, scratches on the contact-mic-equipped kalimba turn into earthquake-like ruptures while kalimba plucks turn into hazy clouds of memory. Conceptually, *shoebox memories* is representative of my ongoing project of creating improvisational electronic soundscapes. Combining my

lifelong loves of improvisation and electronically-created timbres, I follow a general roadmap of what processes should be triggered on the computer and what textures should be created with their general time proportions and sonic densities, but the finer details such as the actual notes and section lengths I leave up to the moment. The title of the piece is drawn both from the fact that I keep my kalimba in a shoebox and the fact that I keep small items of sentimental value in a shoebox.

Charles Nichols, *Il Prete Rosso*

Il Prete Rosso, for amplified violin, motion sensor, and interactive computer-effects, was inspired by the violin concertos of Italian Baroque composer and virtuoso violinist Antonio Vivaldi, who was nicknamed The Red Priest, because of his red hair and Catholic ordination. In the piece, the amplified violin is recorded live and played back in four parts, spatialized around the audience, as an accompaniment with itself. A motion sensor on the wrist of the violinist tracks bow arm performance gesture, to interactively control audio effects in the computer. The piece was written for Sarah Plum, with a commission from Drake University, and the full premiere at Virginia Tech was performed with the new 124.4 channel 3D surround-sound system, installed in the Cube of the Moss Arts Center.

Nat Grant, *With the Inside where the Outside Should Be*

This work, created for Erica Rasmussen in April 2014, is made up of nine musical cells across three tonal centres. The cells comprise specific chords, rhythms and bowed notes on the vibes, and may be played in any order and any number of times by the performer. *With the Inside Where the Outside Should Be* is a guided improvisation, and should be treated as a puzzle with an indeterminate or infinite number of realisations. The electronic accompaniment is made up of all kinds of cymbal and bell sounds, digitally altered – pitch shifted, delayed, and/or reversed. The title of the work refers to the reversed cymbal sounds in the accompaniment.

Eli Stine, *Ring*

Ring | *Axle* | *Gear*: This video triptych explores 3 shapes: ring, axle (line), and gear, accompanied by sound design encompassing a wide range of synthesized and real world sounds.

Lucas Smith, *Talos*

In Greek mythology Talos was a giant, bronze automaton forged by Hephaistos and sent by Zeus to protect Europa on the island of Krete. Talos patrolled the island daily, driving pirates and invaders from the shore with volleys of rocks or a fiery death-embrace. According to the Argonautica, Talos attempted to prevent Jason and the Argonauts from landing on Krete with the newly acquired Golden Fleece. Unable to land, Jason called on the enchantress Medea, who summoned spirits of death to torment Talos. In a confused state, Talos was finally

defeated when he scraped his ankle on a sharp rock, allowing his life-giving ionic to drain from his veins. Weakened, Talos fell with a tremendous crash and died. *Talos* (2014) was inspired by this general program.

Stephen Bailey, *The Uncurling Nautilus*

Many notable composers have had a fascination with the Fibonacci sequence. This is a series of numbers where the next number is reached through the addition of the previous two. The order of these numbers is 0, 1, 1, 2, 3, 5, 8, 13, 21 and so on. Another important element of this sequence of numbers is the ratio between each consecutive number after the third. This ratio is about 62% and has for many years been known as the golden ratio. This ratio also describes the spiral curling of the shell of a nautilus, a sea-dwelling cephalopod related to, but far more ancient than, the squid and the octopus. *The Uncurling Nautilus* is not me expressing my own fascination with the Fibonacci sequence, though I do use the sequence as a compositional tool. The initial concept behind this work was one of gradual accumulation of elements over time and the Fibonacci sequence stuck out as a significant and interesting pattern through which to accumulate elements that wasn't simply 1, 2, 3, 4, 5 etc. The work is split into three main sections: in the first, the cello plays brief gestures which are played back by the computer as microtonal clusters through a delay. The Fibonacci sequence governs the accumulation of attacks in this section. So first the cello plays one note, then one again, then two, three, five, eight and so on. This creates micro-level call and response periods of growth and decay which, together, create a macro-level accumulation of sound. In the second main section, the cello plays a lyrical, rhythmically free melody and is accompanied by chords played by the computer. The accumulation of texture within the accompaniment is governed by the Fibonacci sequence: first the cello is accompanied by one note, then two, three, five and so on. The third section is a shortened recapitulation of the first. Each of these sections is separated from the next by a cadenza, first improvised by the cello, and then played by the computer based on recorded and highly altered material from the cello's cadenza.

Javier Garavaglia, *Duo Spectralis*

The piece consists of diverse spectral analysis DSP-based processes, which transform the sound coming from the two live instruments in real time. Together with several Phase Vocoder, which transpose the pitches of both instruments, the main DSP process herewith is the SPECFLT, a MAX patcher by Dr Ron Parks (Winthrop University, USA), which was strongly modified by me for this particular piece. The SPECFLT analyses the incoming spectra from both instruments, and is able to make an accumulation of those bandwidths analysed (FFT bins), which then can "evaporate" one by one by another algorithm included in the SPECFLT. Other processes involve Ring modulated COMB filters, envelope following/cross synthesis, convolution and different types of delays and reverb (the

latter, a special version of the Schroeder type). The music of Duo Spectralis is based on two elements: a glissando and a motive, which first appears in the Tárogató. They serve for the entire structure of the piece.

Stuart Cunningham, *LSD No. 2*

LSD No. 2 is part of a series of artistic interpretations, focused particularly on hallucinated voices, based upon reports of hallucination from the site erowid.org, of a person's experience, when using the drug LSD: "There was the sound of voices. I don't even know if I knew that they were voices at the time. I couldn't and didn't even try to understand them. They were all mingled together and didn't sound like noises people would make. It sounded distant, like the last words in a dream when the person on TV wakes up. It sounded like alien cafeteria chatter."

Momilani Ramstrum, *Standing While*

Dreaming

Standing as I work – standing as I walk – standing as I look – standing as I dream. Without a place to rest, standing, I am aware of the dust and detailed turns in the wood - the grains of sand, the lines in the mirror. In this piece the composer is the vocalist, programmer, and instrument designer. Her voice is recorded in up to 12 tracks using her patented wireless MIDI glove - designed and created to trigger real-time vocal recording and digital signal processing in the programming environment Pure Data. The piece is composed in real-time with voice alone, generating a dense landscape of sounds, bells, and vocal responses which create an exploration of time and memory.

Carlos D. Perales, *Danzon*

We all dance,
ones better than others,
we come in white
and become colored,
sometimes willing,
others without knowing how.
When we see what we like,
we fix it,
without being able to avoid it
we keep learning what we need.
When we think we know a lot,
we keep dancing,
become colored,
until black,
ones better than others.

Concert 20

June 26, 8:00-10:30 PM

Playhouse

Program

Sylvia Pengilly

Sometimes I Forget to Breathe 8'07"
Esther Lamneck, clarinet

Michael Rodes

Amber Orbs in a White Infinity 17'26"

Maurice Wright

sweet; picturesque 7'40"
Siang Ching Ngu, piano

Robert Scott Thompson

Flora of Fynbos 14'42"

Wang-Ting Liao

Neurosis 4'23"

Katherine Norman

Making Place 15'
Maja Cerar, violin

INTERMISSION

TRIONYS

Protuberanzen 25'
Rainer Bürck, piano & electronics
Günter Marx, violin & electronics
Markus Hauke, percussion & electronics

Jacob Sudol

Vanished into the Clouds 10'34"
Miriam Ingolfsson, cello

Kirsten Volness*River Rising*

8'04"

Lilit Hartunian, violin

Dan Van Hassel*Camouflage*

11'04"

Keith Kirchoff, piano

Program Notes

Sylvia Pengilly, *Sometimes I Forget to Breathe*

One of the most exciting and fulfilling times for a creative artist are those magical occasions when all perception of self is completely forgotten in the intense involvement in what is being created. *Sometimes I Forget to Breathe* epitomizes those times. It is based upon a single algorithm, which creates the images of the video. The algorithm consists of a set of linked components, each of which can be modified in various ways by changing the settings of their parameters. It is astonishing to see the visual transformation that can be achieved by changing just one number in one parameter of one component, and when multiplied by the dozen or so components and their two or three parameters each, the possibilities become staggering. When working with a structure this complex I frequently find myself holding my breath in an effort to find the most sensitive adjustment that will cause the image to be as beautiful as it can possibly be, only to be rudely awakened by a sharp intake of breath as my neglected and forgotten body makes its need for oxygen known. This performance features the clarinet, the music for which was created by Dr. Esther Lamneck. Dr. Lamneck's virtuosic skill is legendary, and is surpassed only by her consummate musicianship and sensitivity. Her contribution to the piece has enriched it beyond measure, and has made of it a totally new and exquisitely beautiful musical/visual experience. The electronic portion of the music is mainly derived from the images, the numbers that determine the shapes, x-y positions, and colors of the images being mapped onto parameters of rhythm, pitch, and panning, sometimes with surprising results. The world of numbers is a very exciting environment in which it is very easy to lose oneself...

Michael Roades, *Amber Orbs in a White Infinity*

The inspiration for the piece, *Amber Orbs in a White Infinity*, comes from a perspective that has recurred in the composer's mind for many years. It is not intended to be a statement of fact or even one of belief. Instead, it is a suggestion to ponder and to perhaps investigate if the

chance should occur. The piece is divided into three sections: The Whispering, Amber Orbs, and White Infinity. The words that follow, which are whispered at the beginning of the piece, are as much of an explanation as is possible.

imagine...

Amber Orbs in a White Infinity

strands of burning white light
 extending in all dimension
 in all direction
 infinite being
 beyond all knowing
 omniscient
 unbounded strands of living light
 ever oscillating cosmic dance
 undulating indescribable relationship
 ebb and flow of eternity
 joyously creating universes in which to play
 though eons fade away in the slightest twitch
 substance imagined
 as if reality did not exist
 lifetimes played out
 dramas unfold
 ever leading onward
 consciousness within the dream
 ecstasy in such moments
 as all is revealed
 light abounds
 immense golden web
 thin line between
 imaginings and infinity
 comical little lives (lies)
 and infinite being(s)

Maurice Wright, *sweet; picturesque*

sweet, picturesque revisits the tenets of the picturesque movement in English landscape painting, which celebrated the beauty of ruin and decay. William Gilpin (1724-1804) writes in *Observations on the River Wye*, "When we stood at one end of this awful piece of ruin, and surveyed the whole in one view—the elements of air and earth, its only covering and pavement; and the grand and venerable remains which terminated both; perfect enough to form the perspective, yet broken enough to destroy the regularity—the eye was above measure delighted with the beauty, the greatness, and the novelty of the scene." I composed the music first, the images second. The images for each movement are based on old things: a sheet of handmade paper, a photo from a trip to Scotland, a stone fireplace, and a raw opal from West Australia.

Robert Scott Thompson, *Flora of Fynbos*

The Fynbos ecoregion is one of the world's six floral kingdoms and is both the smallest and richest per unit of area. Exceptionally beautiful in topography and general landscape, the region exhibits extremely high biological

diversity with over 9000 species of plants occurring in the area. Of these, 6200 are endemic and grow nowhere else in the world. Comparable in floral diversity to tropical rainforests, the area is unique for a relatively dry continental zone. *Flora of Fynbos* is an acousmatic fantasia inspired by the pungent, earthy sweetness of Rooibos and also by the fragile ecosystem of the Fynbos region where the tea is found. Made from both leaves and branches, and sometimes ground to a fine red dust, Rooibos, also known as bush tea, is a unique and highly prized brew; fully without caffeine, yet high in anti-oxidants and full of beneficial effects. The tea possesses a distinctive and individual flavor and has very low tannin levels. Rooibos is purported to assist with nervous tension, allergies and digestive problems, and studies indicate that two flavonoids found in rooibos have been known to have cancer fighting qualities. The composition is organized in three contrasting sections and was created using software synthesis techniques. Tools used include Csound, Metasynth, and Max/MSP. Sound sources, in addition to purely synthetic timbres, include bamboo, ethnic drums and bells, mbira, classical percussion instruments of various types, voices, piano, cello, violin, additive re-synthesis of various acoustic sounds, and also, in the first large section of the work, the sounds of various birds native to the region. A general technique of acousmatic music is to distance somewhat the acoustic sounds from their origins through signal processing and editorial procedures. However, in this work, some of the sounds used remain relatively unprocessed within a context of highly processed materials – creating an interplay where the real and the imaginary coexist and blend. The longer middle section of the composition imagines the deep of night in the Fynbos, and nearly all of the sounds are processed or synthesized. Originally conceived for quadrophonic presentation, the composition has also been realized in quadrophonic, octophonic and stereo versions.

Wang-Ting Liao, *Neurosis*

Neurosis is an Electroacoustic piece. Neurosis is a kind of personality, while under pressure, that will suffer from severe psychic discomfort. Addition to genetic heredity, pressure is one of the main cause of this diagnostic. Exposing under long term of stress and unsafe environment, accompanied with the diagnostic will be more vulnerable to anxiety, anger, fear and depress. This piece was composed mainly of vocal materials, modulating recordings and adding abstract sound synthesis, creating an unstable atmosphere and emotion.

Katherine Norman, *Making Place*

Making Place is a poetic exploration of place, and place making, for one or two performers and live interactive processing of animation, text and audio, using PD and Processing software. Composed originally for pianos, it can be performed by any instrument capable of realising a version of the semi-improvisatory score.

Here, setting out alone,
feet heavy in the clay,
travel seems a blind cacophony
replete with ancient allegories.
In a dark wood
An isle full of noises
Tilting at shadowy windmills
You can't see the wood for the trees
— the usual wayfaring fears ,,,

Commissioned by Kate Halsall with funds from the Arts Council of England and the Britten Pears Foundation. First performance, Sonorities festival, Belfast, April 2013 (one piano version); Falmouth University, Cornwall, May 2013 (two piano version), other performances include Huddersfield Contemporary Music Festival, International Computer Music Conference, ZKM Karlsruhe. *Making Place* follows on from a similar investigation of our 'ordinary' experience of place in my interactive sound essay (online or app-based), *Window*, winner of the New Media Writing Prize, 2012, www.novamara.com/window.

TRIONYS, *Protuberanzen*

Protuberanzen is a collaborative work. It is based on materials which have been derived from improvisations on piano, violin and percussion, including live electronics, and which have been compositionally processed in various ways. As in the trio's previous work *Vector alpha*, TRIONYS tried to integrate the particular parts into an overall form, thus creating a large-scale work. Each part of the work is defined by specific sound regions, playing actions and interactions between the musicians. The electronics comprise two layers: sounds of the particular instruments are stored in a sampler and are triggered via MIDI, and there is real-time signal processing, using various modules.

Jacob Sudol, *Vanished into the Clouds*

Vanished into the Clouds takes its title from a chapter in the ancient Japanese novel *The Tale of Genji*. This chapter is significant because it has no content. There are two theories about this chapter. The first theory is that the chapter is lost. The second theory, and the one that I prefer, is that the chapter was left intentionally blank so as to express the narrator's sorrow about the death of Genji which occurs between the end of the preceding chapter and the following chapter. Unlike the aforementioned chapter, this work for cello and live electronics is not left blank. This said, many conventions of music such as melodic or motivic development, clear phrase structure, and rhythmic motion are regularly obscured and ignored. The resulting work instead focuses on exploring the inner sonic regions of the cello's open and muted C string, sudden ruptures in motion, and the gradual degradation of material. The goal of this approach is to create a sort of new musica povera that reflects on both a narrators' or authors' difficulty of writing as well as the sort of inequalities of wealth that pervade our world. The work was written for and premiered by cellist Jason Calloway and is dedicated

to him.

Kirsten Volness, *River Rising*

River Rising is an elegy to those who have lost friends, family, livelihoods, and communities—sometimes an entire existence that can never be recovered—to unexpected tragedy. The hopelessness and horror that tsunamis, hurricanes, floods, earthquakes, war, illness, climate change, and other catastrophic forces may bring seem surreal, having never lived through anything like this firsthand. I wanted to take a moment to reflect on being overwhelmed entirely by situations beyond our control that may only be endured together. Special thanks to Mary Kouyoumdjian for letting me play and sample her beloved Siran.

Dan Van Hassel, *Camouflage*

Camouflage is a work for piano with interactive live electronics. The work deals with different types of veils or disguises, which we all use to hide our true intentions to varying degrees. Musically this is represented by a sensuously romantic harmonic progression that gradually reveals itself through the course of the piece. Noisy electronics attempt to mask or camouflage this progression, which is forever struggling to break free. All of the electronics are built from sounds sampled in real-time from the piano. In the first section of the work, the computer responds to the sharp attacks of the piano with colorful rhythmic patterns built from the very sound that triggered the pattern. In this way the music has a regular pulsing rhythm, without resorting to continuous sequenced patterns. The electronics act as an extension of the instrument, creating a hybrid entity in which both elements are necessary for the music to make sense. As the piece progresses, the underlying harmonic progression gradually becomes more prominent, enhanced by sustaining electronics, creating blurry impressionistic washes of color. As the piano moves increasingly towards an ecstatic outburst of romanticism the electronics become increasingly noisy and aggressive.

Concert 21

June 27, 1:00-2:45 PM

Experimental Theater

Program

Diana Salazar

Rewind (modus operandi) 11'36"

Damian O'Riain

Configurational Energy
Landscape No. 9 20'08"

Ioannis Andriotis

Shades of Life: Negative Space 2'59"

Kari Besharse

Omphalos 12'58"

Hoyong Lee

Mirage 5'43"

Hans Tutschku

Firmament-Schlaflos 20'23"

Cheng-Ya Cheng

Dishes Ensemble 5'55"

Nicola Casetta

Piano Simulacrum 10'41"

Program Notes

Diana Salazar, *Rewind (modus operandi)*

Rewind [modus operandi] is a 5.1 electroacoustic work that uses the operational sounds of vintage and obsolete recording machinery as its primary source material. This material was recorded with kind assistance from the British Library, who granted me access to all of their on-site collection of recording and playback equipment at their Kings Cross site (although this was only a fraction of their full range of acquisitions, most of which are stored at Boston Spa site in Yorkshire). The devices I recorded ranged from wax cylinders and wire recorders through to more recent technologies such as vinyl, tape, cassette, compact disc and mini-disc. I chose not to focus not on the playback of sound recordings stored on the different media, but instead the operational sounds of the technology, the sonic by-products of mechanisms such as dials, switches, reels winding, and also the evidence of technological mediation brought about during playback, such as noise, hiss and crackle. By utilising these supposedly routine, disregarded and incidental sounds of recording devices as musical material, the composition seeks to explore parasitic sound and metanoise as fundamental compositional devices.

Damian O'Riain, *Configurational Energy Landscape No. 9*

This work draws upon the resonant characteristics of a sheoak stave construction snare drum. Spectral characteristics specific to the timbre of the drum shell dictate the work's frequential structure. With respect to the use of imposed spatiality, the notion is that listeners might perhaps have an impression of being situated at the centre of a large resonating vessel. The spatial movement of individual sonic components is de-emphasised and instead sound spatialisation functions as a means of reinforcing encapsulation. Here, changes in auditory-perceptual space relate to changes in spatial density. Aesthetically, the piece can be viewed as an exploration of immersive "deep listening" using minimal means.

Ioannis Andriotis, *Shades of Life: Negative Space*

Negative space is the third piece of the *Shades of Life* suite. It represents an imaginary site where the unconscious clashes with reality. It is the place where our true desires, thoughts, and feelings fight for domination over daily strains in an effort to be heard. The result of this virtual battle determines our decisions and actions on a daily basis, and eventually, leads to a better understanding of our selves.

Kari Besharse, *Omphalos*

In Greek, the word "omphalos" means "navel," and the center of the world according to Greek mythology.

According to legend, Zeus sent out two eagles to fly around the world and meet at its center, the "omphalos" of the world. To mark central point, a stone monument was placed at the oracle in Delphi. In this piece, the idea of a center point was translated into personal terms. In my piece, *Omphalos* represents a search for mental peace and the connection between outer and inner worlds. The work is in the form of a journey from the far reaches of the universe, through the dissonant, active earth with its traffic and noise, into the soul, where hopefully one can find peace. However, cognitive dissonance always exists between outer and inner worlds. There is always an interference pattern, or distortion that makes true inner peace perpetually ambiguous.

Hoyong Lee, *Mirage*

Mirage represents the journey of chasing a mirage in daily stuffed lives like living fossils. In the process of hide and seek following mirage of desire, many illusions on mind appear and scatter suddenly as endless repetition. Focusing on realization of shaking images of mirage, pre-recorded sound materials (female voice, Gayaguem, metronome, triangle etc.) were synthesized individually through the protocols, audiosculpt and Csound, then they are linked successively as drone sounds. Especially soprano voice, intonation, laugh, and conversations express the gestures of mirage and emotional cries of heart. Finally, Gayaguem (Korean traditional instrument) improvisation which was recorded in studio is gradually transformed in order to describe this imaginary soundscape.

Hans Tutschku, *Firmament-Schlaflos*

Firmament – schlaflos is a 16-channel electroacoustic composition. Voice: Sarah Sun; studio: Harvard University, 2010. The work is dedicated to Omar Alvarez. The first performance on July 29, 2010 during the festival Inventionen, Elisabethenkirche, Berlin. The work is composed for a diffusion system with a circle of eight speakers surrounding the audience and a second circle of eight speakers above the audience or at a higher elevation. A universe of sound is surrounding us "from within." It's composed of our dreams, fears and longings. It only exists within our body, our own imagination. We want to share it; but there are no words, no possible descriptions. We are sitting on a meadow on a warm night, alone, watching the stars. Nobody is disturbing our thoughts. Nobody is limiting our space. We don't have to rush anywhere; we have time to let go and to follow these sounding creatures... It's not a nightmare; it's just the interplay of our imagination.

Cheng-Ya Cheng, *Paranoid*

The whole piece is made by dishes' recordings.

Nicola Casetta, *Piano Simulacrum*

The piece is a tribute to the modern instrument par excellence, sound-symbol and reflection of the Western decline. The piano represents an object on which many artists experimented with sound and beyond. These provocative practices crowned the piano as a symbol of a new music, capable of overpassing the technical and sonic limits dictated by the tradition, giving a new spirit to the main instrument of the Western musical tradition. The music was composed in two asynchronous moments united by an investigation inside the sound rather than of the sound. First the sound raw material was recorded. Opening the gran piano, the research on the sound was inspired by the classical techniques of preparation with the help of the most disparate objects and materials. The more interesting sounds were recorded one by one experimenting directly on strings and soundboard. Subsequently the material was digitally processed, sometimes maintaining a ratio of mimesis with the source, at other times strongly transfiguring it, obtaining an abstraction which exceeded the characteristics of the original sound. The form is like a sequential process, gradually transforming, dictated by the intrinsic characteristics of the starting material and by the result of the signal processing.

Concert 22
June 27, 3:30-5:45 PM
Playhouse**Program**

Phillip Schuessler
Driftwood Box Puzzle 14'10"

Sean Sonderegger, alto
saxophone
Phillip Schuessler, piano

Samuel Wells
stringstrung 5'20"
Benjamin Wedeking, guitar

Yuanyuan (Kay) HE
*On the Threshold of a
Drizzly Reality* 9'22"
Andrew Borkowski cello

Wei Dai
If I'm Lost Now 5'20"
Anthony Izzo, alto saxophone
Cody Hosza, baritone saxophone

Naotoshi Osaka
*Morphing Collage for Piano and
Computer* 10'47"
Hiromi Osaka, piano

Paolo Rotili
e nel tempo si desperde 10'30"
Gianni Trovalusci, flute

INTERMISSION

Hanna Lisa Stefansson
Star Map 7'50"
Gianni Trovalusci, flute

Chet Udell <i>Jornetta Stream</i>	11'
Sang Mi Ahn <i>Metabolism</i>	3'44"
Dominic Thibault <i>inner_wires</i>	15'
Elizabeth Comninellis <i>White Birds</i> Vasko Dukovski, clarinet	4'06"
Eva Li <i>Weather the Storm</i>	10'
Adam Vidiksis <i>Things that Live in the Whirligig</i>	6'41"

Program Notes

Phillip Schuessler, *Driftwood Box Puzzle*

Driftwood Box Puzzle mixes structured improvisatory musical figures with strictly notated sections to create contrasting textures juxtaposed with one another. The resulting form of such interactions may be analogous to a labyrinthine kind of musical game in which the instruments and electronics wind around each other in order to find a "way out."

Samuel Wells, *stringstrung*

stringstrung, for guitar and digital media, was commissioned by and is dedicated to my dear friend, Benjamin Wedeking. The digital audio is entirely derived from acoustic guitar samples. The work is loosely inspired by the strings of a guitar and the last stanza of "87" by E.E. Cummings:

what a wonderful thing
is the end of a string
(murmurs little you-i
as the hill becomes nil)
and will somebody tell
me why people let go
- E.E. Cummings
© Grove Weidenfeld

Yuanyuan (Kay) HE, *On the Threshold of a Drizzly Reality*

On the Threshold of a Drizzly Reality for cello and electronics is dedicated to cellist Nora Karakousoglou. The piece attempts to describe a mixed world of both my ideals and the stone-cold realities of my life. Everyone and everything enters my life for a certain reason, and at a certain time. This piece, too, came into my life with a purpose. It is a soul-searching piece for me. It describes the powerful emotion of my beautiful mind and imagination, and also reveals the various hard aspects of the reality that intrude on my life all the time. Perspective - drowning in illusion or dancing on the threshold of the reality. The cellist is on the stage alone, which is the reality of how I individually exist in this world. The electronics, based on pre-recorded sounds of the cello, are the illusion. Processed cello reveals a mysterious world, which sings simultaneously with the live cello. They are tangled with each other. The audience is unable to distinguish what is real and what is the "illusion". In the middle rhythmic section, the repeating notes travel through stage and surrounding speakers. The effect represents how fantasy and reality seem so interwoven sometimes. On stage mic'd cello with reverberation is used to present a spatial-temporal variation of reality.

Wei Dai, *If I'm Lost Now*

Heraclitus once said "all things are an interchange for fire, and fire for all things, just like goods for gold and gold for goods." Opening and ending with matchsticks, the piece responds to a poem of the same name written by Emily Dickinson. Just like fire assembles subjects presenting in pairs—desperation and hope, destroy and reborn, lost and found, the entire poem gradually transfer Dickinson's loss into creativity. For seeking more driving possibilities of a motive based on merely two chords, the voice sings with different resonance positions while saxophone duet shuttle back and forth through distinct timbre and texture.

If I'm Lost—Now

By Emily Dickinson (1830–86)

If I'm lost—now
That I was found—
Shall still my transport be—
That once—on me—
Those Jasper Gates
Blazed open—suddenly—

That in my awkward—gazing—face—
The Angels—softly peered—
And touched me with their fleeces
Almost as if they cared—
I'm banished—now—you know it—
How foreign that can be—
You'll know—Sir—when the Savior's face
Turns so—away from you—

Naotoshi Osaka, *Morphing Collage for Piano and Computer*

The computer part of this piece uses digital shō using new sound hybridization and morphing technique. The Japanese traditional instrument, shō is a small mouse pipe organ, and it can play several types of chords. However, it cannot perform vibrato or shaking, and pitch is always kept the same. We made a physical model based digital shō in 2000, and this piece is an application of digital shō technique. The advantage of the model is not only being able to imitate and actual shō timbre, but it can hybrid expressions from other instruments. This piece hybrids the shakuhachi's (Japanese bamboo flute) expressive shaking and original shō's timbre. They are also changed to another timbre (morphing): gong (plate) sounds and other electronic sounds. Piano part is so composed to match these timbres, and not processed at all although it requires PA system. In live performance, several already processed tiny sound files are played back in a proper timing.

Paolo Rotili, *e nel tempo si disperde*

e nel tempo si disperde is a composition written by Mario Caroli. The idea with which it was written was to develop a form from a start very complex. The individual elements of this beginning are developed separately so as to create large parts of the composition. But, while the composition develops and time passes, it also loses energy and the silence is more and more present, to get rid of the sound. The project electroacoustic is very simple and implements this vision of development time.

Hanna Lisa Stefansson, *Star Map*

Star Map (2014) is an electro-acoustic piece for flute and quadraphonic playback that is inspired by the Forsyth Petroglyph, a rock with carvings that was first discovered in Forsyth County, Georgia in the early 1800s. The carvings consist of circles and other designs that are thought to be astronomical in nature. Two of the symbols are identical to the constellations Draco and Scorpio, and other symbols have been interpreted as evoking a comet that broke up into several fragments. A comet event did, in fact, occur around 536 AD. Another comet event occurred around 3300 BC, and this event may be the one signified in the rock's carvings due to the presence of other symbols that could be interpreted as the Cosmic Crocodile from Mayan mythology, which was decapitated, leading to a massive flood. The comet impact of 3300 BC caused tsunamis that destroyed coastal civilizations of the time. The piece is in three sections: the first features the constellations Scorpio, Draco and Sagittarius, and more specifically, the red giant star Antares in the Scorpio constellation (evoked by the drones and flute centered around the pitches B and C) and x-ray flares sent out by the constellation Sagittarius. The second section illustrates the comet approaching and breaking up into fragments, and the manipulated recorded flute signifies our perspective of time. The third section returns to the environment of

constellations from the first section.

Chet Udell, *Jornetta Stream*

We shall exist as long as our stories are moist with our breath.

Sang Mi Ahn, *Metabolism*

Metabolism is the set of life-sustaining chemical transformations within the cells of living organisms. The word Metabolism also can refer to all chemical reactions that occur in living organisms, including digestion and the transport of substances into and between different cells." (Wikipedia) In this piece, I wanted to focus on blood cells and their voyage from one vessel to another. The blood cells transport a variety of materials including oxygen, nutrients, waste, and signals to organs and tissues throughout our body. These substances are expressed in the music as different stratifications of foreground and background, as well as sparkling gestures. Vessel diameter and length vary enormously and they influence the resistance to blood flow within a single vessel. The changes of density in the music depict the blood flow as blood cells travel from place to place. As blood cells move towards the heart, the pulsation in the piece becomes more prominent.

Dominic Thibault, *inner_wires*

inner_wires is an audio performance utilizing the concept of digital audio feedback. It is a 15 minutes solo set of electroacoustic improvisation. It is performed on a software instrument that explores the sonic and musical possibilities of the computer as a self-oscillating sound generator. Using the internal routing functionalities of Ableton Live, I create feedback loops that are altered by digital effects. The internal mechanisms of the software are instantly being exposed, hence the title *inner_wires*. The resulting sound is the machine that begins to self-oscillate, to sing. I call this practice no-input DAW. It is highly inspired by the no-input mixer practice of renowned artists Toshimaru Nakamura & Marko Ciciliani. The aforesaid musical performance offers an innovative aspect both technologically and musically. The public witness the creation of a musique concrète that is a dialogue between the machine and the musician. The musical gesture becomes a sensible and human incarnation of the purely electronic sounds. The result is a music at the crossroad of styles, inspired as much by the minimal techno of Pan Sonic then by the sonic explorations of Hannah Hartmann, always in line with the live electronics legacy of David Tudor.

Elizabeth Comninellis, *White Birds*

White Birds is composed entirely of sounds recorded while walking in the early morning. I was especially interested in capturing the unspoiled sounds of birds calling. In order to avoid the pollution of early morning trash trucks and delivery vehicles, I resorted to leaving the house before dawn. Along the way, I chose to write a part for clarinet, because its pure tone and agility remind

so much of bird sounds. The title of the piece is drawn from the first stanza of a poem by W.B. Yates entitled "The White Birds."

I would that we were, my beloved,
white birds on the foam of the sea!
We tire of the flame of the meteor,
before it can fade and flee;
And the flame of the blue star of twilight,
hung low on the rim of the sky,
Has awakened in our hearts,
my beloved, a sadness that may not die

Eva Li, *Weather the Storm*

"Whatipu sits on the northern side of the entrance to the Manukau Harbour. It is a remote place with a large, open valley dominated by bush covered rocky peaks, and extensive black sand dunes stretching out to the wild waters of the Tasman Sea. Whatipu appears to be a natural place, yet people have gardened, fished, lived and died here for hundreds of years." (Auckland City Council) The original plan was to take a day off from my busy urban lifestyle and immerse myself in nature, but I was presented with a view so breath-taking that I missed a step and slipped into a pond. Over the next hour, the pain grew. I began to show signs of internal bleeding – I would later discover that I had torn a vein. It became so excruciating that I could barely walk. Yet, I knew that reaching civilisation was my only hope, so I forced myself to continue my agonising trek along an empty coastline for the next three hours, in search of salvation.

Adam Vidiksis, *Things that Live in the Whirligig*

Spinning, spinning, spinning... we greet the wondrous creatures that live within the whirligig. This piece explores textures created through spinning, or that evoke whirling. As the whirligig goes round and round, I imagine a menagerie of creatures great and small that reside within. This work is based on a poem composed by my mother when she carried me, and I dedicate it to my newborn daughter. *Things That Live in the Whirligig* is for solo multi-percussion and live processing, composed in Pure Data. "For things once seen are pulled within the whirligig of mind, where they are tamed and in the heart framed to be used over again in time..."

Concert 23

June 27, 8:00-10:30 PM

Playhouse

Program

Ivo Nilsson

Gedeckt 14'
Gianni Trovalusci, flute

Akira Takaoka

Twelfth Aitake for shō and computer 5'50"
Michael Dames, shō

Rainer Bürck

Alleluja 12'12"

Russell Pinkston

Vox Clamantis 7'38"
React: Francesca Arnone, flute,
Miklyah McTeer, violin

Hubert Howe

Inharmonic Fantasy No. 4 9'

Giorgio Nottoli

Traiettorie tesa 15'32"
Gianni Trovalusci, flute

INTERMISSION

Simone Cardini

Potlach (electric) 9'24"
Gianni Trovalusci, flute

Michael Pounds

Breathing 2: Re/Inspiration 7'02"

Joo-Won Park
Large Intestine 8'02"

Ambrose Seddon
Pellere 13'36"

David Taddie
Triptych 12'01"
Lisa Assimakopoulos flute

Program Notes

Ivo Nilsson, *Gedeckt*

The flute is a tube. Or a tunnel. You can fill it with sound. Or with light. You can let the sound out. Or the light in. It is built to connect. *Gedeckt* was written for Erik Drescher on commission from the EMS studio / the Swedish Concert Bureau. Sounds on the tape part was recorded on the Döben organ in the German Church in Stockholm. The piece is dedicated to all tunnel diggers.

Akira Takaoka, *Twelfth Aitake for shō and computer*

Twelfth Aitake I for shō and computer consists of three sections, A, B, and A. The chord progression of the shō part in the A sections is the same as that of the opening section of famous Gagaku piece Etenraku (Music of the Divine Heavens). In the B section, single tones of the shō are processed with a phase vocoder instrument so that those pitches unplayable by the shō can be used as well, and the melodic fragments of the shō and those of the processed sounds maintain heterophonic relationships throughout. The shō can produce only fifteen pitches. In other words, the shō allows composers to employ only three different diatonic sets while J. S. Bach, for example, used all the twelve in his Well-Tempered Clavier. In this piece, I tried to use the instrument in the twelve-tone pitch space. The entire piece has been generated by my own Java program using a rule system that makes possible the integration of the traditional eleven chords, "Aitake," into twelve-tone harmonies, which I call collectively the "twelfth Aitake." All the voice leading and the transformations of harmonies are strictly regulated by the rule system. My Java program generated the score files of the piece first and then they were fed into RTcmix, sound synthesis and processing software developed by Brad Garton. Its channel vocoder, phase vocoder, and various filter instruments written by John Gibson processed the shō sounds and produced all the synthesized sounds. I am indebted to Mayumi Miyata for a great deal of useful advice and suggestions and the late Minoru Miki for his book on Japanese traditional

instruments. I am also grateful to Jaroslaw Kapuscinski and Francois Rose for the Gagaku Project at CCRMA at Stanford University. Without their detailed, very clear descriptions of Gagaku instruments, I couldn't have finished this piece.

Rainer Bärck, *Alleluja*

Alleluja goes back to a project I had planned for the turn of the millennium. Since my home town Bad Urach is located in a narrow valley surrounded by mountains, this seemed to me the ideal place for a huge sound installation. I had the idea of setting up towers of loudspeakers on three rocks on the mountains around the centre of the town and a central tower on the market place. Though the director of the Cultural Office of Bad Urach got immediately enthusiastic about my proposal, it took until October 1999 till the Town Council discussed it. Many of its members were fond of this project, but when they finally agreed in a sound check to test it, it was too late as the required equipment was no longer available. Despite my disappointment about this, I decided to make a tape piece from the sound materials which I had started to develop during the summer and autumn of 1999. These materials are mainly based on two sources: sounds I had recorded from the bells of the St Amandus Church of Bad Urach and a Gregorian Alleluja. Using this chant from the origins of Occidental music and transforming it into contemporary music, I wanted to mark the time span of Occidental music - a period of incredible musical creativity and output. Not least, as an exclamation of joy *Alleluja* also wants to welcome both the new millenium and my son Ilmar, born on September 26th, 2000, to whom this piece is dedicated.

Russell Pinkston, *Vox Clamantis*

Vox Clamantis, for flute, violin, and computer, was commissioned by the Francesca Arnone-Mikylah McTeer Duo. It is an interactive work in which the computer captures and processes the sounds of the instruments, and uses those sounds as raw material to generate an electronic accompaniment in real time. The title comes from the Latin phrase, Vox Clamantis in Deserto, which is often translated as "a voice crying in the wilderness." It has several meanings in this piece, but the most obvious one has to do with the nature of the musical interplay between the flute, violin, and computer. The opening dyads in the violin can be thought of as "cries," which are immediately echoed, enhanced, and diffused by the computer, but seemingly ignored by the flute. Eventually, the flute does answer, and in the ensuing music, they become partners. At various times in the course of the piece, the roles change. Sometimes the flute calls and the violin responds; sometimes the computer reacts to the instruments and sometimes the instruments participate in something the computer has initiated. In the end, they all work together. Maybe this will happen in Washington one day!

Hubert Howe, *Inharmonic Fantasy No. 4*

Inharmonic partials are sounds that are not harmonically related to each other, as they are in most instrumental or vocal sounds, because they do not combine to create a sense of pitch. This work is another in the series of pieces I have written in order to create complex, evolving inharmonic sounds that include many different components that fade in and out over the course of a tone. In this work, the sounds are all compressed into the very small acoustic space of less than a perfect fifth. While each sound occupies only that small area, the tones within each passage sometimes are also compressed within a small space, or are spaced widely over the acoustic spectrum. 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. The piece was written in 2014 and synthesized using csound.

Giorgio Nottoli, *Traiettorie tesa*

Traiettorie tesa for flute and live electronics, consists of a long path or trajectory that unfolds through a large subset of the sounds producible by the instrument. The path is made up of many ascents to peaks of intensity, height and density of events and sometimes sweet and sharp descents from which to start with renewed tension. Each typology of sound is present in several sections of the work and, in at least one of these, is specifically developed. The electronics uses the sounds of flute to build live many timbral colours, stratifications and immediate answers to the instrumental gestures. The sounds of wind, which represent the primary energy of the sound of the flute, are widely used in the composition and begin and terminate the piece with intensity to the limits of hearing. The composition is dedicated to the flutist Gianni Trovalusci.

Simone Cardini, *Potlach (electric)*

Potlach was a ritual ceremony performed among certain Native American tribes, during which the members of the community exchanged and squandered gifts, contributing to the cohesiveness of the social concord, within a totally inverted logic with respect to our free economy, following a reciprocity principle, both within the group and towards the neighbouring tribes. The formal juxtaposition of the piece, initially seamlessly carried out, disperses at once those elements that will constitute later on the concealed foundation that penetrates the work.

Michael Pounds, *Breathing 2: Re/Inspiration*

Breathing 2: Re/Inspiration has its origins in a piece I composed roughly 20 years ago entitled *Breathing*. That was a very early work for me, and I have wanted to revisit the idea for a long time. This new work uses some of the original source recordings of toys and whistles (which I have been using for teaching demonstrations for years), combined with breath sounds made by my wife

that I recorded nearly 10 years ago, and just a few small portions of the original piece. The composition is inspired by various aspects of breath: breath as necessary for the functioning of the body, breath as related to life force/energy, breath as meditation, breath as rhythm, and breath as self-expression.

Joo-Won Park, *Large Intestine*

In no-input mixing, a performer controls an audio mixer by creating and manipulating feedback loop without the external sound source. With proper patching and some practice, the no-input mixer becomes powerful and expressive electronic instrument. The piece I am presenting uses such instrument to narrate the following story: I am a taco on a journey to a man's digestive system, and this is what I heard inside the bowel.

Ambrose Seddon, *Pellere*

Pellere explores spatial and material contrasts, processes and reminiscences by establishing networks of sound correspondence at local and global levels of structure. An express intention when composing was to evoke memories of the earlier sound materials and spaces, and to play on listener expectations as those events recur. I am grateful to Peiman Khosravi for his violin and Laura Reid for her cello. Made in the composer's own studio and at the electroacoustic music studios of City University, London. *Pellere* was awarded 1st prize in the International Competition KLANG! Électroacoustique 2014.

David Taddie, *Triptych*

Triptych, for flute and electro-acoustic accompaniment (2014), was commissioned by flutist Nina Assimakopoulos and is the result of an ongoing collaboration. The form is that of a typical triptych with the outer two sections being of equal proportions and the larger central one being the main focus. Ms. Assimakopoulos requested inclusion of a number of "Eastern" influences including various gongs, bells, and anklets as well as extended flute techniques, esp. those characteristic of a shakuhachi. After I had completed most of the piece, Ms. Assimakopoulos wrote a text based in part on her reaction to the sounds of the electronics which consist primarily of flute samples of her playing, and samples of three Tibetan prayer bowls, two tingsha bells and two sets of Indian anklet bells – all processed in various ways. I subsequently modified the piece to more closely reflect the text and to include portions of the text. The three texts reflect four related cycles: spring, summer, autumn; morning, midday, night; maiden, mother, crone (old woman); and sounding of the temple bell, reverberation of an ancient bell, decay of an ancient bell.

Concert 24

June 28, 1:00-2:00 PM

Playhouse

Program

HOT, a Swedish Circus on Merciful Inferno

by

Opera Factory Sessions

Duration: 40 minutes

Opera Factory Sessions are

Alannah Robins
Ewert Ekros
Jenny Soep
Sören Runolf
Cecilia Josefson
Girilal Baars
Louise Djurberg
Fredrik Johnasson
Rose Marie Andersson

Program Notes

A mini-opera which includes electronic music, performance, poetry, spoken and visual elements. The inspiration for this multi-disciplinary collaboration is John Cage's musical score "Circus On". John Cage's score consists of instructions about how to translate any piece of literature into a musical work. This work has its literary starting point in August Strindberg's "Inferno" together with Ikea's instructions for the "Barmhäftig"(merciful) stove. The nine artists in the Stockholm-based group come from various artistic disciplines and include members of Fylkingen, a contemporary intermedia/ interart organisation and Detroit Stockholm, an artist-run gallery and studio.

Our collaborative working process is of primary importance. We met over two intensive weekends of collaboration. Each day we divided the group into three groups of three, working on different parts of the book. Each group had a different constellation of artistic and musical input, and therefore a different character. After three days of intensive work we had nine mini compositions, all characterised by the texts of "Inferno" and the "Barmhäftig" stove . On the fourth day we stitched these together into one 40 minute performance. The electro acoustic musical work interacts with shadow theatre, performance art and live drawing in this creative space.

www.facebook.com/operafactorysessions

Concert 25

June 28, 2:30-3:30 PM

Underground Theater

Program

Thomas Beverly <i>Telepresent Storm: Rita</i>	6'43"
Ursel Quint <i>Troubled Bridge over Water</i>	11'45"
Joan Grossman and Charles Nichols <i>This Edge</i>	5'38"
Nancy Bogen and Hubert Howe <i>Sunday Inharmonic</i>	19'41"
John Thompson <i>Accretion Flows</i>	6'11"
Linda Antas <i>All that Glitters and Goes Bump in the Night</i>	7'39"

Program Notes

Thomas Beverly, *Telepresent Storm: Rita*
Time travel back to 2005 during Hurricane Rita's massive show of beauty and destruction. The weather data in *Telepresent Storm: Rita* is not a metaphor; rather it directly connects the visual and auditory experience with the historical energy of Hurricane Rita. The historical weather data of Rita is run through a piece of software to create a real-time graphical score, which is then interpreted live, using iPads. To create the piece I used an iPad app I built to interpret the graphical score by freely assigning sound, harmony rhythm, melody, and growth to the available weather parameters.

Ursel Quint, *Troubled Bridge over Water*
Troubled Bridge over Water is a collage of video and contact microphone recordings of the Williamsburg bridge made during our last visit for the NYC EMF 2014. During our week long stay, we walked across the bridge at least twice (sometimes as many as 8 times) each day. We have been making recordings of bridges in Europe for some two years and find it particularly interesting to compare the extremely different inner sounds and hidden resonances discovered by our magnetic DIY contact microphones placed on the railings and structural supports of different bridges. We were fascinated by the visual richness of the Williamsburg bridge during our first participation in the NYC EMF 2013 and made many still photos. At that time, we were unaware that we would be back again and that this structure would become another in our expanding catalog of bridge recordings. The video material was shot from the ferry as it passed under the bridge on its way uptown. It is presented in a collage of ten layers of different slow motion renderings of a short sequence that are slightly out of sync, producing an impressionistic view of the graphic patterns of this iconic structure which opened in 1903. The audio is taken from 31 different sequences of passing trains which dominate the bridge soundscape. The sequences are manipulated using transposition and filtering, but there is no looping involved. The repetitions are the original rhythms of passing trains and the spatial placement also remain true to their movement through our array of four microphones positioned 30 meters apart. The main compositional intervention was the ordering and timing of the sequences to create overlapping and convergence of the unique envelopes of crescendo-decrescendo as well as the rhythms contained in the original recordings created by variances in speed, weight and model of the train cars.

Joan Grossman and Charles Nichols, *This Edge*
This Edge is a multimedia collaboration, with video artist Joan Grossman. The five sections of the piece were originally atmospheric interludes, between interviews of artists talking about creativity, in a video installation projected on four screens. Selected from ten original interludes, these five were assembled into an independent piece of ambient computer music and video.

Nancy Bogen and Hubert Howe, *Sunday Inharmonic*
Sunday Inharmonic is an illustrated reading of Wallace Steven's "Sunday Morning" and a slide choreography of Hubert Howe's *Inharmonic Fantasy No. 3*. The images of the one become the artifacts of the other. The poem "Sunday Morning" consists of eight fifteen-line stanzas of blank verse. The main character is a "she" who of a Sunday morning prefers to stay home from church with coffee and oranges and her pet cockatoo. Of *Inharmonic Fantasy No. 3*, composer Hubert Howe writes: "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."

John Thompson, *Accretion Flows*

Accretion Flows presents a tightly couple relationship between the audio and the visual. This coupling is accomplished by allowing an underlying system to act as the substrate from which is medium will grow. In *Accretion Flows*, audio and visual particles are created and directed within a gravitational system. The composition is the organized sequencing and layering of these patterns and orbits.

Linda Antas, *All that Glitters and Goes Bump in the Night*

All that glitters isn't treasure—but it glitters nonetheless. Not everything that goes bump in the night does us harm, and in fact, many things are nearly equal parts "glitter" and "bump." I am sure that everything negative carries with it an equal measure of good, if only we develop the skills to bear difficult things in constructive ways. *All That Glitters and Goes Bump in the Night* is a reflection on our often distorted perceptions of the objects, situations, and people around us, and how these distorted perceptions cause undue negativity, unfounded positivity, and overall confusion about the causes of both happiness and suffering. On a technical level, the work explores the parallels between moving image and audio art, including the creative process itself. The parallels between the basic elements of the two media (texture, layer, color/timbre, density, and the scaling of time and frequency), and methods for transforming the digital data were investigated in creating this work. The audio was created using CSound, SuperCollider, and MetaSynth, and post-processed and mixed in Logic. The visuals were created with a Canon 5D Mark III and Adobe AfterEffects.

Concert 26 **June 28, 4:00-5:45 PM** **Playhouse**

Program

Nathan Corder <i>Seppuku</i> Nathan Corder, guitar	8'12"
Christopher Biggs <i>decoherence</i> Samuel Wells, trumpet	10'
Matthew Schoen <i>Track #1</i>	4'
Mercedes Blasco <i>Electronic Improvisations with Lobatus and Espongina</i>	15'
Ana Paola Santillan Alcocer <i>Oneirophrenia</i>	2'22"
Julian Hoff <i>Cameos of Light</i>	5'54"
Mario Peña y Lillo <i>Sous</i> Pablo Palacios Torres, guitar	6'

INTERMISSION

Joshua Mailman <i>Improvising FluxNOISations</i>	10'
Eli Stine <i>Gear</i>	1'30"

Michael Gogins <i>Telamon</i>	8'20"
Antonio D'Amato <i>Sphere within a Sphere</i>	3'15"
Yu Shih <i>Ring</i>	5'28"
Robert Mackay <i>Equanimity</i>	6'46"

Program Notes

Nathan Corder, *Seppuku*

Seppuku is a piece that explores extended techniques for the classical guitar, creating sonic events that sound almost electronic. The guitar part, while it is temporally bound to the electronic element, allows for moments of improvisation and interaction with the electronics.

Christopher Biggs, *decoherence*

Decoherence is dedicated to Samuel Wells and was commissioned by a consortium consisting of Samuel Wells, Aaron Hodgson, Scott Thornburg, and the UMKC Trumpet Studio. The work abstractly reflects on the phenomena in quantum physics and a possible explanation for the phenomena. Decoherence is a phenomena whereby particles that have probable locations always take on a specific location when observed by a human. This is represented through the presentations of hundreds of possible ways to a play a single pitch on the trumpet followed by the performer's decision to play the pitch in a specific manner. Also, when the performer is making a decision about what to play, they become part of the video. One possible explanation for how probable locations collapse into a specific location is that all probable locations come to exist in their own parallel universe upon observation. This mirrors a philosophical notion of parallel universes whereby each time a person makes a decision the universe fractures into multiple parallel worlds. As the work progresses the trumpet player has less and less freedom as the specific universe they inhabit becomes increasingly defined by the past decisions.

Matthew Schoen, *Track #1*

Track # 1 took flight as a combination of my interest for popular, electronic, and hip-hop music, as well as with a curiosity of analog synthesis. It is also grounded in my academic studies of electroacoustic and acousmatic music. Hence, with *Track # 1* I sought to achieve of a more experimental use of sounds commonly associated

with the aforementioned music genres, as well as expanding their said musical vocabulary. One notable example of this is my use of tonality, which although quite obvious in this piece, does not take away from the other parameters of electroacoustic music (energy, space, density, timbre, etc...). Withstanding certain exceptions, all of the sounds heard in this piece were created using analog synthesis.

Mercedes Blasco, *Electronic Improvisations with Lobatus and Espongina*

Electroacoustic improvisation that I will perform myself with the two gestural controllers that I am presenting, Lobatus and Espongina, within my voice.

Ana Paola Santillan Alcocer, *Oneirophrenia*

Oneirophrenia is based on this serious mental disorder. A type of schizophrenia, its symptoms include deliriums, disorientations and other instabilities. It is linked to the extended lack of sleep, hence causing loneliness and isolation. The music and video is divided into 3 main sections: The first section reflects and leads you to experience the actual view and schizoid state of anguish, confusion and delusion of a patient with this detrimental illness. The second section encompasses a debate of certain groups of people against forced mental illness treatment and medication, asserting that they cause even more harmful mental effects to patients. The third section reflects the losing battle of the patient. The schizophrenia is strongly connected risk of suicide attempts and completed suicides. It is believed that more than 40% of people with schizophrenia will attempt suicide at least once. The interaction between the music and the images aids the overall atmosphere of this clinical profile.

Julian Hoff, *Cameos of Light*

Cameos of lights is a tribute to the visual music of the Canadian filmmaker Norman McLaren. It's an experimental videomusic that try to rely moving images and sounds by many ways: association of haptic textures, movements, colors, forms and rythm.

Mario Peña y Lillo, *Sous*

With *Sous*, I decided to explore some possibilities for enlargement and deformation of the guitar behavior by electro-acoustic processes. The electronic part is treated as a projection of the instrument in successive levels, since the extension of certain phenomena of the guitar, to the poetic gaze and fantasy of them.

Joshua Mailman, *Improvising FluxNOISations*

This is noise- and symmetry-based audio-visual performance art exploiting motion-capture, dance movement, and physical modeling. It exploits the *FluxNOISations* interactive system developed by the performer. *FluxNOISations* is a full-body motion-tracking interactive system whose real-time output combines

noise-percussion sound with harmonious symmetry-based live computer graphics, a colorful spectacle projected on a large screen behind the performer. Both the sounds and visual are manipulated by spontaneous controlled movements of hands and body. The same movements that control the sound also simultaneously control the graphics. *FluxNOISations* (and its precursor *Fluxations*) uses an infrared camera and Sofia Paraskeva's wireless sensor gloves together as a full-body controller for music (sound) and graphic (visual) generative algorithms developed and programmed in the RTcmix computer music language and Processing computer graphics environment. *FluxNOISations* produces three controllable streams of rhythmic sound (1) wood (2) metal, and (3) noise (water, sandpaper, pebbles, sticks, etc.) and live computer graphics all of these simultaneously controlled through real-time data input from the Kinect camera and sensor gloves. Additionally there are audio-visual "explosions" triggered through the wireless sensor gloves. All sounds are generated algorithmically using physical models built into the RTcmix language running in a Max patch; the responsive live graphics are programmed in Processing. This project explores the unexpected potential of DIY hardware design, physical computing, biofeedback, and responsive systems. It explores a new way in which the body can form a lense of experience, perception, cognition, and disruption in particular. Experience of *FluxNOISations* disrupts the typical cognitive-perceptual linkages between "noise" and "harmony" that we are used to experiencing. It does this through unconventional kinesthetic and synesthetic correlated real-time responsiveness of graphics and sound to human body motion. Unlike the sound, the graphics are based on harmonious symmetries of shape and color, somewhat like the "visual music" of Oskar Fischinger and John Whitney. The interactive coordination of "aural noise" and "visual music" precisely inverts the usual situation of listening to conventional harmonious music on an iPod while experiencing visual "noise" of one's surroundings. Thus *FluxNOISations*'s interactive coordination of "aural noise" and "visual music" recasts the way noise is experienced. In this way it disrupts our habituated cross-sensory cognition, to forge new connections. This recasting is intensified through a new sort of synesthesia arising in improvisation. When improvising with the system, I often explore by trying to attain sounds or visuals that are "in between" two or more sounds and visuals I've just made, thus striving for increasingly fine-grained nuances, while listening, watching, and responding to what emerges sonically and visually, while the fluctuations of both are linked to each other. This process of improvising with *FluxNOISations* (and *Fluxations*) is discussed in "Improvising Synesthesia" in Leonardo Electronic Almanac v.19/3, 2013.

Eli Stine, Gear

Ring | *Axle* | *Gear* is a video triptych explores 3 shapes: ring, axle (line), and gear, accompanied by sound design

encompassing a wide range of synthesized and real world sounds.

Michael Gogins, Telamon

Telamon is Greek for "enduring" and is an epithet of Atlas, the Titan who upholds the celestial spheres (not the Earth) as punishment for siding with other Titans in their war against the Olympian gods. Herakles got Atlas to fetch the golden apples of immortality from the garden of the Hesperides, his daughters, by offering to hold up the sky in his place. But Herakles tricked Atlas into holding up the sky again by saying he needed to fold up his cloak as a pad for his shoulders, then running away, so as far as I know, Atlas is still holding up the sky from embracing the earth, and through this enormous punishment opening up a space for human life and consciousness. This piece is one of a cycle inspired by the great sculpture in the Naples museum of antiquities showing a weary, haunted Herakles resting on his club, with the three golden apples held behind his back. This piece was composed on my Android tablet using the Csound6 app. The score was generated using a recursive iterated function system written in Lua. The system operates both on notes, and on chords, using the K, Q, and T operations of neo-Riemannian music theory. In essence, the computer generates a triadic chord progression with a major/minor duality that is not "tonal" in the strict sense, but makes many of the same moves as tonal music. The chord operations are performed using my ChordSpace software, based on the work of Dmitri Tymoczko and of Thomas M. Fiore and Ramon Satyendra.

Antonio D'Amato, Sphere within a Sphere

Sphere within a sphere is a short piece inspired by one of Arnaldo Pomodoro's sculptures bearing the same name. It was moulded in 1991 and placed in the square in front of the United Nations Headquarters in New York. The piece describes a complex machine which reveals by degrees and only partially his working, by means of a gradual disclosure of its inner microstructures. Sound elements, both continuous and impulsive are elaborated, mixed and overlapped several times in order to give birth to a visionary sound landscape where a monolithic and smooth shape conceals deep stratified discontinuities like linked cog wheels. The piece is an reflection on concepts of approach modalities and comprehension of properties or qualities, that an object possesses and its functions.

Yu Shih, Ring

Ring was completed in September 2014. Materials are drawn from ringtone. After beginning with the gorgeous attack, then delicate ringtone following that create a large contrast on hearing. In the end, with rich sound to show the magnificent effect that attract listener. Finally, the ringtone appears again that is also echoing the beginning and the title "Ring".

Robert Mackay, *Equanimity*

Taking a moonlit night on a beach in Majorca as its inspiration, *Equanimity* is an attempt to convey a sense of delicate balance between different environmental and sonic factors: a certain stillness in the air; the sound of different nocturnal creatures blending in harmony; the ocean shifting in the darkness. I have tried to exploit the different elements that make up the sound of the clarinet, at the same time relating these to the natural sounds on the recording. A delicate balance is set-up between stillness and movement, knowing and unknowing. Is the listener hearing the sound of the clarinet or cicadas? Do they hear the performer's breath or the sound of waves gently lapping against the shore? Through the use of live electronic processing, the sound of the clarinet is subtly extended to aid this blending of instrument and nature. The through-composed nature of the piece reflects a gradual unveiling of the natural scene, shifting from the different harmonics contained in the clarinet to the sounds of insects and birds communicating on their own narrow bands of frequencies. *Equanimity* was composed for clarinetist F. Gerrard Errante in Scarborough and Las Vegas (with support from the University of Hull and the great hospitality of D. Gause and Gerry Errante). A recording is available on the CD *Delicate Balance* published by Aucourant Records.

Concert 27

June 28, 8:00-10:39 PM

Playhouse**Program****Kotoka Suzuki**

Shimmer, Tree in Memoriam

Jonathan Harvey

15'05"

Karl Larson, piano

Gil Dori

Phase One

4'40"

Mara Helmuth

From Uganda

7'56"

CiCLOP Plus, the Cincinnati

Composers Laptop Orchestra Project

Plus Guests:

Benny Martinson,

Paul Poston,

Haerim Seok,

Xian Wang,

Michael Lukaszuk,

Mara Helmuth, laptops

Gary DiBenedetto

Improvisation on

A Drop in the Bucket

5'

Jillian Egan,

Remi Harris, dancers

Theodore King-Smith

Winter's Summer

5'17"

Cody Hosza, alto sax

Barry Schrader

Fallen Sparrow

20'

Mark Menzies, violin

INTERMISSION

James Dashow

Soundings in Pure Duration
no. 2b

12'26"

Eric Honour

Handcrafted Ale

7'04"

Anthony Marasco

Weld

5'40"

Carter Rice

Code Fragments

Aaron Hynds, tuba

6'15"

Nicole Carroll

Everything in its Place

13'

Program Notes

Kotaka Suzuki, *Shimmer, Tree in Memoriam*

Jonathan Harvey

I. Like a gentle wind

II. I count the fleeing hours

This two-movement work is written in memory of the British composer, Jonathan Harvey. He was a deeply spiritual man and beautifully sensitive to the details that surrounded him. I vividly recall a particular moment as we sat together by a window one sunny afternoon in California discussing music. In the middle of his sentence, he paused and looked outside the window, mesmerized by a tree as its leaves gently swayed in the wind. He then softly said, "Do you see how beautifully that tree is moving?". This piece depicts the image of this moving tree. The second movement is loosely based on his work, *Bhakti*. A more direct quotation of this work, particularly from the seventh movement where the same tenor bell from his other work *Mortuos Plango* appears, is presented in the tape section of *Shimmer, Tree*. This piece was commissioned by the pianist, Ayaka Isono.

Gil Dori, *Phase One*

Phase One is a fixed-media stereo piece.

Mara Helmuth, *From Uganda*

From Uganda was created from recordings made while on safaris in Uganda in 2011. I participated in a Teach and Tour Sojourners program which allowed me to travel there, meet wonderful musicians, dancers and professors, give lectures to primary school through college students, and to go on safari in many of Uganda's finest parks. There were no fences, and on my last day in Uganda, I hung out with a pride of lions for an hour in Queen Elizabeth National Park. Usually with a recorder, camcorder and microphone in hand, I saw up close rhinos, monkeys, gorillas, antelope and so many birds. The networked performance is based on recorded samples, which are processed with RTcmix and Max by the 4 performers in a structured improvisation. Thanks to TATS for recording opportunities and to Jim Metz for technical assistance. The blog of the month-long trip is at <https://marahelmuth.wordpress.com/>. The first performance was by CiCLOP, the Cincinnati Composers Laptop Orchestra Project at CCM in 2014.

Gary DiBenedetto, *Improvisation on A Drop in the Bucket*

Improvisation on A Drop in the Bucket is a short dance improvisation using my composition *A Drop in the Bucket*. The composition originated with the sound of a single drop of liquid. A day was spent recording drops derived from various sources. One of them was selected and then manipulated, using various computer software, to create an assortment of percussive and sustained sounds. Percussive sounds were amplified to a tone row and contrasted by elongated sustained lines. This piece took approximately 40 hours per minute to record. Most of the 3.5 months of work was spent on creating the sound banks.

Theodore King-Smith, *Winter's Summer*

Written for Duke Sullivan in April 2014, *Winter's Summer* is inspired by his poem "Re-Blooming," most notably the last phrase:

But,

in the depth of winter
I had an invincible summer
to feed the buds,
a chance to bloom again.

This piece emulates this phrase by shifting between a winter soundscape, still and quiet; and summer one, bright and active. The Alto Saxophone and fixed media are often intertwined with each other, as the fixed media was written almost entirely with filtered sounds and techniques on saxophone. *Winter's Summer* begins with a winter soundscape of melancholic phrases in the Alto while being accompanied by a cold, empty wind in the

fixed media. Several interruptions in the fixed media foreshadow the arrival of summer, which contrasts winter with fast, rhythmic, and jazz-like gestures. Summer gradually fades away and returns following the climax of the piece. However, at winter's return the Alto is no longer melancholic. Having had the opportunity to "bloom" in the brief summer of this piece, the Alto waits once more for winter to fade away, and is given one final reminder of summer in the fixed media before the winds of winter finally let go.

Barry Schrader, *Fallen Sparrow*

Fallen Sparrow is a work for violin and stereo prerecorded electro-acoustic music. The idea for *Fallen Sparrow* came to me one cold winter day as I was cleaning up around the outside of my house. In front of the dryer exhaust I found a dead sparrow that had made a little nest out of the lint that had come from the exhaust vent. I was touched by the attempt by this small creature to seek shelter and create some comfort as it approached death. How like all higher creatures the final actions of this fellow wanderer had been. As I carried the still, nesting body to its final resting place, I imagined what might have been the sparrow's thoughts as it lay dying. I envisioned the bird thinking of its first spring, a time of birth and great activity, all of it new and exciting to the young sparrow. I considered the remembrance of one special evening when the fading light gave way to the sights and sounds of a mystic night. And, of course, I speculated that the most wonderful of avian abilities, that of soaring flight, would be among the last thoughts of the dying bird.

James Dashow, *Soundings in Pure Duration no. 2b*

Soundings in Pure Duration no.2b makes use of the considerable surplus of material that was generated for *Soundings no. 2a*, now subjected to further signal processing, as well as projected into an expanded octophonic space (2a is hexaphonic). As in the earlier piece, the phrasal, timbral and spatial interaction between pre-recorded percussion sounds and electronic sounds are synchronized in the overall structure to create the quite specific form of the work. Needless to say, the electronic manipulation of the percussion sounds allows for the precise realization of complex figurations that would be impossible for live percussionists, particularly the spatialization of these sounds, which would require Peter Pan to become a multi-armed percussionist. Timbrally, the electronic sounds, which also move around in precisely designed trajectories - usually in a sort of spatial counterpoint to the movement of the synthetic Peter Pans - , are designed to partake in the frequency content of the more resonant percussion sounds in order to achieve a close integration of the various sonorous materials. Pacing: well, the general form of the piece relies on contrasts mainly in velocities and varying densities of events, i.e. densities of single events and densities of collections of

events at all levels, from that of the details to that of the largest formal dimensions. Things alternate between or gradually transform from one to another of these densities, and this is the core of the compositional conception, the part that should be the most immediately perceptible and at the same time, the most fundamental aspect of the work. Stay tuned, as we once said before the world became awesome.

Eric Honour, *Handcrafted Ale*

After my family, my two great loves in the world are music technology and high-quality beer. As a home brewer, I delight in crafting unique, delicious beers. As a composer, audio engineer, and performer, I love exploring the intersections between music and technology. This work extends the sound world that exists around the enjoyment of a great beer through live granular and spectral audio processing in Max. The performer enjoys significant flexibility in interacting with the physical objects of the work (a bottle of beer, a glass, and the beer itself), while control over the musical output is accomplished via multiple interfaces: a QuNeo or iPad running TouchOSC for control of the spectral/granular processing, and an accelerometer connected to the beer glass allowing spatial dispersion to be controlled by the tilt and motion of the glass, as the performer drinks.

Anthony Marasco, *Weld*

Inspired by sights and sounds of construction work sites, *Weld* is a two movement, improvisatory piece for iPad, radios, and prerecorded audio. The audio track is mixed as a 6-channel audio file, sending two channels through the house audio system and the remaining four channels through individual radios placed on stage around the performer and/or the audience. The iPad performer uses the Curtis granular synthesis app to manipulate a prerecorded sound file that contains raw samples of various sounds found throughout the backing audio track. The player manipulates this audio file by running their finger over the waveform displayed on the iPad's screen, while also changing effects and sampling parameters such as reverb, delay, and grain size. Since the iPad performance is highly improvised (aside from moments of predetermined effects parameter changes), a Visual Audio Cue Sheet for both movements is utilized instead of a traditional score. The piece can be performed by anyone who has had experience using an iPad or comparable tablet device after taking the necessary time to learn how the user-friendly granular synthesis app works.

Carter Rice, *Code Fragments*

Code Fragments, originally written for tubist Aaron Hynds, follows a rather direct narrative: a machine becoming self-aware and rejecting its repetitive and menial task. Inspiration came when realizing how many excess fragments of code were leftover in certain patches I had previously used to aid in composition. What happens to these fragments when they aren't

attached to anything else? Typically, they still perform their own task, but without purpose. What if that often fabled moment of self-awareness occurring in a machine happened in one of these fragments?

Nicole Carroll, *Everything in its Place*

Everything In Its Place is an improvisational duet between the machines and myself. Audio from homemade analog circuits is sent to Max/MSP, where pitch and amplitude tracking control processing parameters, creating a control-feedback loop. Direct and ambient light actuates a master circuit, ensuring a degree of uncertainty. The agency of the machines prompts a responsive approach from the performer. I consider this a game of "Choose Your Own Adventure", where I have some control over the next event, guiding the piece to an unknown outcome. A custom interface utilizing capacitive touch sensors in a circular matrix is used for spatialization and additional process control.

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Installations

Eva Sidén and Jens Hedman
Double Bind Player

Location: Underground Theater

The grand pianos are at the core of this work, both musically and visually. The grand piano is an instrument laden with prestige and tradition, in stark contrast to the light-hearted game in which it is engaged here. As if drawing in space, externalising the motion of the notes, long sculptural metal feelers extend from and around the grand piano. The objects extract new notes from the piano and contribute to drawing the audience into the instrument. The sound enveloping the visitors in the room takes place on several levels. They all originate in the grand piano. It is an intricate technique, where electronically-processed audio is mixed with mechanically produced sounds in a specially-composed piece that will be heard constantly in the room throughout this period. During the concerts, which take place on several occasions, a purely human level is added when Eva Sidén plays, and relates to, the prepared grand piano as a physical object. The title *Double Bind Player* refers to Gregory Bateson's theory of the double bind. This theory is used in communication studies, but also in Buddhism and psychoanalysis. The installation encompasses a number of contradictory parameters; mechanical/corporal, electronics/instruments, and music/unstructured sound."

Pieces for grand piano and electronics/EAM in the installation: Metal 14:40 for prepared piano, electronically treated plates and recorded electronics. Sidén Hedman duo (2014) Commission and residency ZKM (Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany) Total worklength 30 min. Shortversion 14.40. First-time performance at ZKM, Klangdome in mars 2014. EBU-broadcast concert. Lost in a Legend 20:00. Grand piano, sound objects, EAM. Firsttimeperformance at Nordic houses in Reykjavik, Island, Katuaq, Nuuk, Greenland and The Art museum in Torshavn Faroeislands. 2011. Playing Double Bind. 15:00. Prepared grand piano, sound objects, mechanics, EAM. First performance at Museum of Modern Art Stockholm 2012 and in Buenos Aires, Argentina, Recoleta Art Center 2012.

Stephen Dydo and Susan Haire
As Above, So Below

Location: Underground Theater Balcony

This installation is a sculpture with embedded audio. The sculpture is made of four suspended layers, 15'x9'x5', partially obscuring a layer of photographs. The audio is six channels spread out across the sculpture, playing a looped 40-minute computer generated electronic composition. The theme of the installation is transformation, as represented by alchemy. This installation premiered at the Bergen Borealis Festival in March, 2014. The musical part of the installation is entirely based on the short musical pieces—called fugae—included in *Atalanta Fugiens*. These pieces, each around two-dozen beats in length, are all of the form of two imitative tunes written over a common melody, or ground, which recurs in each of the fifty pieces. The transformations of these pieces in the installation involves treating the original fugae as a kind of prima materia, the life-force, the seed of alchemical process. Each fuga was transcribed into modern notation and entered into the computer, and was then extruded, via Csound, through nine separate processes, roughly corresponding to subdivisions of nigredo, albedo, and rubedo stages delineated by the early alchemists. In the music, each of the processes involves a series of internal transformations modeled on the sounds of natural language, which itself can be seen as a constantly transforming stream of air. But the sound materials used in the different stages are radically different. Thus some transformations have the sounds of some language which you don't quite understand, while others are completely inhuman, alien. The visual element of this work was originally inspired by scum on a river that can be seen in the background photographs, human effluent transmuted into heavenly visions of constellations following alchemists of the Silent Tradition who worked with rejected and worthless substances like dirt, sea foam, dew, brackish water and urine. The tangled mesh-like qualities, in both the sculpture and the photographs, express the interconnectedness of that which is above to that which is below and alongside the celestial scum are photographs of fragments of off-cuts such as wire, string, cable ties and acrylic drillings from the artist's studio, saved for no particular reason over the last three years. There are also photographs of the work itself signifying the enfolding of the work in upon itself like nesting Russian Dolls. This articulates the idea that everything contains everything else, a common thread in our work, which is reflected in alchemy.

Birgitte Alstead
Ice and Us

Location: Underground Theater

ICE AND US is inspired by a journey to Greenland by the visual artist Birgitte Ejdrup Kristensen, with whom I have created various poly-media projects. The video part of ICE AND US is a slow stream picturing melting ice and water - a metaphor of Greenland's climatic situation. The

video is changing indeed slow, almost imperceptible, but have you closed your eyes for a while, you on opening again observe a distinct modification. The video is longer than the music, but as no sync is necessary, this may cause small variation in combination with the music, when both are on "repeat". The music, a collage of different more or less elaborated "real" sounds, is edited (in Protocols) in my special narrative course of style, to make a suggestion of emotions being in Greenland's cold and magnificent nature. Sound material: elements of water bubble dripping, voices calling/singing, bits of a Greenlandic a cappella choir performing a (Danish) psalm, children skating on a frozen pond, - included too is a raven recorded by BEK in Greenland. A feeling of nature's infinite power is the inspiration for both of us.

Robert Mackay *Resounding Mulgrave*

Location: Underground Theater

Resounding Mulgrave explores the post-industrial landscape of Port Mulgrave, north of Scarborough, UK. It is one of three artistic interventions exploring and reinterpreting the Rotunda Museum, Scarborough (created by the father of modern Geology, William Smith), as part of the Arts Council England funded Dictionary of Stone. The installation combines poetry, sound, video and performance:

'There's a fossil shell by my foot the colour and texture of grey opaque glass, perfectly moulded, complete with a scallop's bow and ridges. Right next to it, but 183 million years later, there's a limpet. The gap in time between the two doesn't seem to exist, but I know that it does.'
(poetry extract)

This awareness of the silent, pre-human gap between our present and geological past motivated our exploration of the coast between Port Mulgrave and Staithes. We used words and sound, both found and structured, to play within this silence and make connections between the 'pastoral', the 'sublime', and the history that has flowed from the smelting of the ironstone for which this stretch of the North Yorkshire coast is geologically famous. Our lives and cultures are shaped by the rocks under the soil. Our post-industrial ruins are part of the on-going geology as well as history of the area: the mine workings between Port Mulgrave and Staithes are fossil burrows in the making. We hope that we've evoked something of this haunting place, and the way it provokes awareness that we're a species among other species, dangling by a thread.

Steve Wanna *Meditation on Form and Measure*

Location: Experimental Theater

This installation aims to create an immersive and meditative sonic environment, that also allows for the potential for active visitor participation. It combines Text and sound in iterations that constantly change, while simultaneously having a repetitive quality. The primary source material consists of recordings of various text materials (poems, short plays, etc) and simple pure tones. The title of the installation is the title of one of the poems I used for source material, a poem by Poet Laureate Charles Wright. The selected texts were chosen for their evocative nature (imagery, sound, etc). The recorded text is broken up into fragments of varying durations, ranging from single words to phrases and sentences lasting up to 10 seconds. A Max/MSP patch that utilizes principles of cellular automata cycles through the files randomly and plays them over 5 speakers placed around a room. It also simultaneously generates pure tones that create an undulating texture with limited variation, which serves as a sonic theatre for the text fragments to interact on. As the words and sentences mingle in unexpected and unpredictable ways, new sonic and syntactic intersections arise. The iterations of the each generation of the cellular automata are all assigned equal durations (10 seconds), which gives the installation a regular pulse and overall order that juxtaposes the potential internal irregularity and occasional chaos within each iteration. This regularity also lends the installation a meditative, almost hypnotic quality that invites the listeners to immerse themselves in its varying sonorities.

Listener Participation:

The installation is set up in a closed room with dim lights. Participants may stand or sit and simply listen for a while. The iterative and generative nature of the form permits participants to come and go as they please. There is, however, an added level of interaction. The installation has an optional aspect (depending on space availability, as this requires a separate space) that allows for listeners to engage with the installation by contributing their own voice. Listeners have the opportunity to record their voice to add to the pool of sound files that are available for Max. Listeners wishing to participate can draw from a stack of cards, each with a prompt on it (ex.: answer a specific question, think of a favourite word, read a printed line, etc), then, following a few, simple instructions, they can record their voice into the computer. The patch is designed to add those files to the same directory, and they become part of what is played back on the speakers. If the installation is allowed to go on for a long period of time, this participation has the potential to drastically change the syntactic and sonic landscape of the installation.

Matthew Schoen
Color Chord

Location: Experimental Theater

Color Chord is an interactive audiovisual installation in which users can control shapes and sounds. There are 16 variable shapes on a screen which light up at varying speeds and emit musical notes. Users interact with the shapes via a tablet to create endless combinations. This project was created during the year 2014 at the Montreal Music Conservatory. <http://vimeo.com/111816364>

Mitchell Keaney
Music for Found Objects

Location: Stairwell

"Music for Found Objects" is interactive sound installation exploring the sonic characteristics of everyday environments. This iteration is comprised of a phase shifting algorithm sending carefully tuned sine waves to individual assembled resonant sculptures. Viewers are encouraged to move around the space in order to explore the way sounds are interacting within the space and identify how the sounds alter based on their perception of and location in the space.

Gary DiBenedetto
Spool Winder (2013)

Location: Onsite

Spool Winder has a kinetic component, powered manually. The spectator holds both handles and turns them in clockwise revolutions. Audio processing brings the sound generated by this machine to life. The audio component can be made available to viewers either through headphones or speakers. As a result, the spectators are able to explore the operations of the tools that comprise this sculpture.

Heather Frasch
sense boxes

Location: Playhouse Lobby

sense boxes: Interactive Installation for small boxes, fabric, sensors, electronics & headphones

If one could touch sound, what would it feel like? We are constantly touched by sound in the world around us. But it touches us, we don't touch it. In this interactive installation for fabric, sensors, sounds & headphones, participants are invited to discover what a sound might feel like if we could hold it in our hands, through one sound artist's vision. Like the material, the sounds used are highly textural and seek to correspond a sonic "fuzzy" sound with a physical "fuzzy material". Each box is embedded with a variety of sensors (force, stroke & stretch) The participant then pushes, pulls, squeezes, and stretches the material, which then manipulates the sounds coming through the headphones. The interactive nature of the installation allows the listener to engage with the composers' idea of tactility but think through their own as well.

Courtney Brown
Blown Away

Location: Playhouse Lobby

Blown Away is an interactive installation and audiovisual instrument for contact microphones, speaker, laptop, and video projection, which investigates breath as a musical interface in an unconventional context. Visitors are encouraged to blow into the projected circles, or points of contact. The installation responds dynamically to their breath with a haunting wind-like sound, and the projected points of contact blur, expand and contract with the ebb and flow of the breath. The points of contact are placed at different levels in the space so that gallery visitors must sometimes kneel, jump, or use benches in order to reach them. If they want to play different tones in fast succession, they must move very quickly, or even run. Additionally, this installation changes the normal mode of interacting with a wall, by asking visitors to blow on it, which both draws attention to the act of breathing and turns to the wall into a more intimate place. In this way, *Blown Away* is designed to change how visitors interact and experience the space in which it is installed.

Hye-Yeon Choi
Durch

Location: Dressing Room #1

Durch for live electronics, mirrors, sensors and public (2012). This work was created as part of the Musik 21 Niedersachsen John Cage 100th Anniversary Project, and is based on Cage's *Variations II*. The work is performed in a darkened room and uses 5 mirrors, each of which has a light sensor and is attached to a sound speaker. The five mirror/speakers are placed around the

room such that a single beam of light is pointed at the first mirror and then reflected from one mirror to the next. A suggested setup is provided, but it can be reconfigured for different spaces. Breaking the beam of light on a sensor triggers sounds from the speakers, and each of the five speakers features differently themed sounds:

Mirror 1: Nature
Mirror 2: Man
Mirror 3: Music
Mirror 4: Street
Mirror 5: Mechanics

The audience is free to move around the room, breaking various light streams at random and thus creating an aleatoric interpretation of the work.

Brian Jacobs *Subwhistle*

Location: Dressing Room #2

The subwoofer, a powerful instrument responsible for transmitting the visceral energy of pop, hip-hop, and dance music is in this piece repurposed as a performer. Such a powerful engine, capable of shaking entire neighborhoods is reduced to performing a \$1 slide whistle- a often comical children's toy. *Subwhistle* is a sound installation that uses low frequency sound to play slide whistles. The air forced out of each of 4 subwoofers is connected to a slide whistle, directing it into the mouth piece. It oscillates at the frequency of the speaker, usually between 10 and 30 hertz. The installation moves between composed and aleatoric passages. A few simple algorithms generate the composition in real-time. The exact sounds it makes are always different. There is no beginning or ending. All the sound we hear in the enclosed video is generated acoustically from the slide whistles. Low rumblings of the subwoofers can occasionally be heard.

Andrew Phillips *voiceWork3*

Location: New York University

Using the Max/MSP environment and a selection of analog synthesizers, this system isolates the sounds of the human voice within an enclosed space, recording and deconstructing the speech into fragments and then playing these fragments back in a random order and at varying speeds over a set of speakers. The more play-back speech the system detects, the more individual syllables and phonemes it catalogues and

plays back, thereby creating feedback loops that grow continuously over a period of time. During this process, the speech fragments are sent through various levels of spectral and granular resynthesis, creating a diverse – and constantly (de)-evolving – spectral output, while envelope followers read detect time and amplitude information of the vocal fragments, which is then used to control parameters of external synthesis engines. The overall result is a mix of complex textural sonorities composed of voices and electronic sounds that grow and develop over time. Thus, using the continuous loop cycles, the system adjusts its internal states to the sensed information coming from interactions with its own sonic output as well as with one or more human actors and the interface. The work's subtitle comes from a trope (if not cliché) in Russian poetry to refer to a "quiet, inarticulate voice"... a "wild, inarticulate voice." This installation explores the concept of voice as a complex, multi-dimensional form of embodied interaction with the environment. While conventional, linguistic, constraints on voice are socially useful, they can also severely inhibit one's ability to adequately express deeper physical and emotional phenomena – an expressiveness that, for instance, an infant achieves through its incoherent babbling and crying. Thus, the goal of this work is to investigate ways in which the sonic contours and dimensions of voice have the power to reveal and communicate various states of mind and body that might go unnoticed in most everyday linguistic exchanges. Can form and meaning arise from the "inarticulate" voice?

Michael Musick *Sonic Space No. 5*

Location: New York University

Sonic Space No. 5 is part of Michael Musick's ongoing *Sonic Spaces Project*. These interactive performance systems are more specifically defined as Sonic Ecosystems. Ecosystemic performance systems are coupled to the physical space in which they are installed by having microphones throughout the space capture all sounds, and by having speakers return sound to the entirety of the space. In this way the acoustical properties of the space, the human agents within the space, any other sound making agents in the space (background machinery, outside sounds such as trucks or trains, etc.), and the digital agents programmed into the Sonic Space system become reliant upon each other and affect the final experienced performance. The digital agents are composed to only come to life if particular types of energy are present in the space. When this occurs, they consume the energy and in so doing transform the sonic energy before returning it back to the physical space. This is similar to the way species of our own ecosystem survive off certain types of energy, and then become or create energy for other species to

consume. One could consider these systems as complex feedback systems. All of the musical elements that create the final presented performance have originated from the physical space and are processed within the system; no sounds are synthesized or pre-recorded prior to this performance. Participants to this installation may interact with the space in a number of ways:

1. Simply sit on one of the provided benches and listen to the composition as it unfolds.
2. Move around the space and experience how the composition changes depending on location and head position.
3. Contribute to the composition by singing, or playing an instrument. (Toy Instruments are provided to facilitate this interaction)

Presentations

All presentations take place at:
New York University
35 West Fourth Street, room 303

Presentation 1 **June 23, 10:30-11:30 AM**

Joshua Mailman
*Experimental Pragmatist Approaches to
Interactive Music Systems inspired by Music
Analysis*

The field of interactive music systems (IMSSs), beginning in the 1980s is still relatively young and fast moving. The field of music theory-analysis, during the same period (since 1980) has undergone a major transformation in terms of technological innovations, flexibility, and breadth. The two fields have not really caught up with each other. It will be interesting to see what arises as they do—especially, as both fields have become more concerned with the role of the body and embodied cognition. This essay will consider the relevant developments in these fields leading up to the present. The most popular approaches to IMS design are rationalist (Ashby 2010), exploiting the “correct” embodiments of music (Mead 1999, Wessel and Wright 2002, Godøy 2004, Leman 2007, Paine 2009) based on affordances (Gibson 1977, Kelso 1998). The proposed paper, however, advocates an experimental pragmatic (Ashby 2010) approach inspired by music analysis and exploiting the potential of kinesthetic learning. Prompted by a progressive approach to music analysis, theory, perception, and cognition (Dubiel 1999, Mailman 2007) interactive music technology can also be constructive, flexible, and progressive, by exploiting kinesthetic learning from immersion in new and unusual motion-to-sound mappings derived from dynamic formal processes in analyzed music. In this way immersive interactive systems offer an opportunity to systematically learn new associations based on principles theorized in response to analysis. Experience of these systems essentially “rewires the brain,” thereby exemplifying what Korsyn (2004) has attributed to Lewin’s (1986, 1987) approach to music perception: the liberal ironist approach, as formulated by Rorty (1989). Rather than committing to any particular ways music is already embodied, this approach acknowledges the contingent status of embodied musical experience. It forges and uses interactive music technologies to continually redescribe and therefore reform how music is embodied, thereby expanding how it is heard, contemplated, experienced.

Presentation 2
June 24,10:30-11:30 AM

Michael Gogins
*New Developments in JavaScript and HTML
for Computer Music*

I will present new developments in HTML, JavaScript, and other Web technologies for use in computer music, both in composition and in performance. These include computer music systems that run in Web browsers, and computer music systems that embed Web browsers to create user interfaces or generate scores for existing software sound synthesizers. I will give brief demonstrations of some systems, including Gibber (a live coding environment for audio and graphics, written in JavaScript, that runs in Web browsers) and CsoundQt and Csound for Android (which embed Web browsers that can be used to create customized user interfaces, store presets, generate scores, and much else). Both Gibber and the Csound based systems can be used to create "visual music." I will then spend some time on more extended demonstrations starting with basic techniques and ending with some glimpses of complete pieces, and conclude by taking questions from the audience.

Tae Hong Park
*Capturing Soundscapes via Ciytgram: Space
to Place*

to be announced

Presentation 3
June 25,10:30-11:30 AM

Giorgio Nottoli
*Composing "Traiettoria tesa", for flute and live
electronics*

The presentation concerns the composition of the piece *Traiettoria tesa*, composed by the author (Giorgio Nottoli) in 2012. It describes and elaborates the expressive objectives and construction processes that are at the base of this composition. *Traiettoria tesa* is a piece for flute and live electronics in which is very important the interaction between the instrumental sound and the electronic device. In this regard, it will describe the process of sound processing based on the extraction of acoustic parameters and subsequent control of sound processing in real time. The score of *Traiettoria tesa* was built making extensive use of algorithmic composition techniques. After a description of the general structure of the work, it will deepen the use of such techniques and the compositional problems associated with them. It will take into consideration the localization techniques of

sound sources used in the piece and, in the same way, it will be described the techniques of sound processing used, particularly the original algorithms, designed and built by the author.

Presentation 4
June 26,10:30-11:30 AM
to be announced

Presentation 5
June 27,10:30-11:30 AM
to be announced

Composers

Sang Mi Ahn is a composer whose blend of electronic and acoustic works have garnered numerous international awards. Her recent awards include winner of the 31st Republic of Korea Composition Prize, the 2014 Indiana University Dean's Prize in Composition, the 2013 Heckscher Composition Prize, the Judith Lang Zaimont Prize at the 2013 Competition of The International Alliance for Women in Music (IAWM), winner of the 2011 Women Composers Festival of Hartford International Composition Competition, and second prize at the Sixth International Musical Composition Contest held by the Long Island Arts Council at Freeport. Ahn's works have been featured in festivals and conferences across the United States as well as in Europe and Asia— at the 2014 International Trumpet Guild Conference, the 2014 Australasian Computer Music Conference (ACMC), the 2013 and 2012 International Computer Music Conference (ICMC), the Symposium on Acoustic Ecology, OLE.01 Festival, N_SEME, the Americas Society, and at the 2012 North American Saxophone Alliance Biennial Conference. Ahn completed a Doctor of Music degree in Composition from Indiana University, where she also earned her Master of Music in Composition and served as an Associate Instructor in Music Theory.

Ana Paola Santillán Alcocer has written for all genres of contemporary music from orchestral to chamber, chorus, solo instruments, electronic, video and installation. She has been performed by such ensembles and soloists as Gail Archer, Andy Costello, Duo Sonoris, Duo Harpverk, The Het Trio, the Enso, Camerton and Carlos Chavez String Quartets, Speculum Musicae, the New York New Music Ensemble, Mexico's National Symphony Orchestra, the Bellas Artes Chamber Orchestra, the Woodlands Symphony and the Shepherd School Chamber orchestra, among others. Ana Paola has been recipient of several awards and fellowships including the Fulbright Scholarship; the UNESCO Aschberg Bursaries for Artists Programme; resident composer at the Virginia Center for the Creative Arts. Her piece NEMESIS, for orchestra, was selected to represent Mexico at the UNESCO's 57th International Rostrum of Composers. She holds the LTCL Licentiate in composition, with distinction, from Trinity College London and her Master of Music from Rice University. She is currently pursuing a doctorate degree at McGill University. She has been a composition fellow at the Brevard Music Center (U.S.A.), the Czech American Summer Music Institute (Czech Republic), the Internationale Sommer MusikaKademie (Germany), the Fontainebleau Conservatory (France) and the Canadian Contemporary Music Workshop (Canada).
www.anapaolasa.com

Susan Alexjander's work is about the inter-connections between light and sound, science, art, geometry and our

universal stories. She's a presenter, musician, and perpetual student whose recordings and soundtracks have achieved international acclaim in galleries, publications, and performances. In addition to her collaborations with visual artists, dancers and filmmakers, she teaches privately in Portland, Oregon, and continues to explore the harmonics of nature, our bodies and the cosmos. The burning question is always - how does everything communicate through resonance?
www.OurSoundUniverse.com

Composer **Birgitte Alsted** (Denmark) is inspired and fascinated by sound and noise from her environment. By voice in widest sense, as expression of life and communicating emotion from all creatures, by tone and narrative form. Elements, which she work into her electronic (several of these created in DIEM - Danish Institute of Electronic Music -) and acoustic musical works - sometimes directly, sometimes more or less transformed to surrealistic dreams of sound. Birgitte Alsted is experimenting music- and sound artist, educated violinist from the Royal Danish Academy of Music in Copenhagen, master degree in composing electronic music from the Royal Academy of Music in Aarhus, and has composed since 1972. Birgitte Alsted has been granted many prizes and scholarships, among many others the grand 3-years scholarship 2 times from the Danish State's Art Foundation, the Major Prize for a woman composer, and awarded life annuity from the Danish Ministry of culture. Link: <http://www.dacapo-records.dk/da/recording-birgitte-alsted--agnetes-laughter--agnetes-latter.aspx>

Francesco Altilio: see **e-cor ensemble**.

Talia Amar was born in 1989 in Jerusalem. She began studying piano at the age of 6 with Mrs. Luisa Yoffe and composition at the age of 14 with renowned composer Prof. Mark Kopytman. She graduated her piano studies with honors with Prof. Emanuel Krasovsky at the Buchman-Mehta School of Music and earned her B.M. in composition at the Jerusalem Academy of Music and Dance. Talia earned her M.M. at the Mannes College of Music in NYC with Prof. Mario Davidovsky in composition and Prof. Victor Rosenbaum in piano. She is currently studying for her PhD at Brandeis University with Prof. Yu-Hui Chang. She has won several awards in international competitions such as: CIRCE competition (USA-2013) London Ear Contemporary Music Festival (London-2013), North-South Consonance Composition Competition (USA-2010), International Music Prize for Excellence in Composition (Greece-2009), 8th Italian Percussions Competition (Italy-2010), IBLA (USA-2011), TIM (Italy-2010), and has consecutively been awarded scholarships from the America-Israeli Cultural Foundation both in piano and composition (with honors). Talia also won the prestigious Klon Award for young composers granted by the Israeli Composers League in 2012.

Antonio D'Amato graduated at conservatory in Piano, Harpsichord, Music for multimedia, Music Pedagogy and Electronic music. He also studied composition for eight years, bassoon for three years, baroque organ and audio engineering. In 2010 he was Ondes Martenot student in Strasbourg and Paris. At the moment his main interest is joining traditional composition procedures and the wide opportunities of computer-based music. Some of his instrumental works are published by Forton Music, U.K. His first electronic composition was selected for a performance during the ICMC 2012 Conference. His works have been performed in Australia, Brazil, Greece, Italy, Mexico, Slovenia, Taiwan and USA.

Aaron Anderson completed his bachelor degrees at Ball State University in Music Technology and Music Composition under the tutelage of Keith Kothman, Michael Olson, and Michael Pounds. Aaron has had works presented at SEAMUS (2013, 2015), BSU New Music Festival (2015), The Electroacoustic Barn Dance (2013, 2014), Root Signals (2014), N_SEME (2014, 2015), Threshold (2012, 2014), and Electronic Music Midwest (2013). In the fall of 2014, he began his MM in Music Technology at Georgia Southern University under the direction of John Thompson.

Jim Anderson is a composer of both acoustic and electroacoustic mediums as well as a guitarist pursuing a Master of Music in Composition at the University of Michigan where he studies with Michael Daugherty. He completed the Bachelor of Music in Composition at Western Washington University where he studied composition with Roger Briggs and Bruce Hamilton and guitar with David Feingold, Aidrien Wilkins, Federico Pol, Michael McCabe, and Jerry Hahn. His music has been featured in the 2014 Electroacoustic InterExchange in Seattle, Washington and the 2014 Midwest Composers Symposium in Cincinnati, Ohio.

Ioannis Andriotis (b. 1983, Greece) is currently pursuing his DMA in Music Composition at the University of Oklahoma, USA. Andriotis focuses on sociological aspects of music emphasizing social memory and its reflections on contemporary human relationship and interaction. He has composed works for acoustic and acousmatic media, live electronics, theatre, short films, international biennales, and installations. His work has been presented in Europe, Canada, the United States, and the Middle East.

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 Electroacoustic 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.

Loredana Arcaro was born in 1969 in Laurino (Italy). Degree in Flute, Composition and Electronic Music at Conservatory of Salerno and Milan. She won prizes or was marked out in several competitions (1° Prize "Concours International de Composition de musique symphonique - Orchestre des Jeunes de la Méditerranée" Aix-en-Provence; 1st Prize in ex equo "Progetto Giovani Compositori" Fondazione Orchestra G. Cantelli and Novecentomusica, 1999; "The Seventh Biennial Symposium on Arts and Technology", Connecticut, 1998; "Gaudeamus Prize", Amsterdam, 1997; Prize "Valentino Bucchi", Roma, 1996). Her compositions are published by Nuova Stradivarius and Vigormusic, have been performed both in national and International festivals and broadcast by Italian, Holland, Swedish and American radios. She has been member of AGON - acustica informatica musica, Centro Studi A. Gentilucci, a center for computer-aided music founded in Milan in 1990, where she works both for his own pieces and as assistant for other composers.

Chris Arrell (b. 1970, Portland, Oregon) composes music for throats, fingers, and oscillators praised for its nuance and unconventional beauty (New Music Box, Boston Music Intelligencer, Atlanta Journal Constitution). A specialist in the music of Gérard Grisey and a rock guitarist in a previous life, Arrell writes music of blurred boundaries and intentional pluralism. Arrell's commissions include the Alte Schmiede (Austria), Boston Musica Viva, MATA, Spivey Hall, Cornell, and the Fromm Foundation. A winner of the 2014 Ettelson Composer Award for his work *Of Three Minds*, he holds additional prizes from Ossia Music, the League of Composers/ISCM, the Salvatore Martirano Competition, the MacDowell and ACA colonies, and the Fulbright-Hays Foundation. Arrell is an associate professor at College of the Holy Cross in Worcester, Massachusetts. His music is available from Beauport Classical, Electroshock Records, Parma Recordings, and Trevco Music. www.chrisarrell.com.

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.

Jeremy C. Baguyos is a double bassist and computer-mediated sound artist pursuing all forms of arts innovation at the intersection of tradition and technology. He is Associate Professor of Music Technology and Double Bass at the University of Nebraska Omaha where he splits research and teaching time between the School of Music and the School of Interdisciplinary Informatics. He holds a graduate degree in Computer Music from the Peabody Conservatory of Johns Hopkins University where he studied with McGregor Boyle.

A fierce experimentalist, **Stephen Bailey** is a Colorado-based composer, instrument maker, and sound engineer. Stephen's compositions embody a language which is deeply expressive and highly textural. This definitively contemporary language borrows techniques from composers of minimalism, sound mass, new simplicity, and post-serialism, integrating them and exploring their capabilities as tools for the expression of the realities of the human condition. The result can be both ecstatically serene and forcefully chaotic, both sumptuously beautiful and disturbingly ugly. Common topics for Stephen's music include night, death, sleep, science, nature, and the struggle of human beings to relate to the world around them. Stephen has been featured twice on the Playground Ensemble's Colorado Composer's Concert, and their 2013 New Creations concert. Stephen was also one of three composers featured at The Classical Salon at Dazzle Nightclub. His devotion to modern music has garnered him commissions from the MSUD Men's Choir, Our Lady of Fatima Catholic Church, Modern Hue, and several Denver-area musicians and chamber groups. He has studied composition with composers such as Conrad Kehn, Fred Hess, Chris Malloy and William Hill. He holds a Bachelor of Music degree in composition from Metropolitan State University of Denver and a Master's of Music in composition from the University of Denver.

Daria Baiocchi studied piano, classical composition and electronic music. As music composer for electronics, she won National and International selections in Argentina, Holland, Ireland, Germany, Italy, England, Hungary, USA, Bulgaria etc. and took part in the Karlsruhe (Germany) University project "Open Doors" that was winner 2011 in MitOst(Berlin). She has been awarded the title of "Cavaliere di Gaia" by the Italian Ministry, as a special recognition for her musical work *Piano Inside*. Her piece *Ombre* has been selected in 2012 for "120hours for J.Cage" by the New Art Radio in New York. In 2013 her piece *Beat Impulse* for contemporary dance ballet has been selected by "Biennale" in Venice. In 2011 she was awarded the first prize from the "Bianca

d'Aponte" music for videoart competition and in 2012 from "Mediamix" in Florence. She also owns a degree in "Classical Literature" from the University of Bologna (Italy).

Christian Banasik (*1963) studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann Academy of Music in Dusseldorf 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 Dusseldorf, Germany. Beside live electronics and computer music, he has produced works for tape, radio plays and film soundtracks.

Following a course of five years, **Martin Bedard** graduated with the high distinction from the Conservatory of Music of Montreal in electroacoustic composition. He recently completed a PhD in electroacoustic composition at the University of Montreal. His works have been presented in more than 60 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. 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 primarily focused on algorithmic composition and electroacoustic music. Often engaged in techniques of Musique Concrète, collage or multi-format organized sound. Studies at Les Ateliers UPIC (now CIX, Centre Iannis Xenakis), with Gerard Pape and Curtis Roads and Université Paris VIII with composer Horacio Vaggione. Personal web site: <https://sites.google.com/site/abello110/home>.

Continuously exploring the myriad ways that music intersects with science, nature, and the human world, **Kari Besharse's** compositional output spans various facets within the field of contemporary music, fully engaging new technological resources as well as traditional instruments and ensembles. Her works, which incorporate sounds from acoustic instruments, found objects, the natural world, and sound synthesis, are often generated from a group of sonic objects or material archetypes that are subjected to processes inspired by nature, physics and computer music. 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, and graduate work at the University of Texas at Austin and University of Illinois at Urbana-Champaign.

American composer **Thomas Rex Beverly** is a graduate of Trinity University in San Antonio, Texas where he received a bachelor's degree in music composition. He completed a Master of Arts in Teaching for Music Education at Trinity University. He has had pieces performed at the 2009 SCI Region VI Conference, the 2013 Electroacoustic Barn Dance Festival, the 2013 New Voices Festival at the Catholic University of America, the 2013 Christian Fellowship of Art Music Composers National Conference, the 2013 National Student Electronic Music Event at Temple University, the 2014 Biennial Symposium for Arts and Technology at Connecticut College, 2014 National Student Electronic Music Event at Georgia Southern University, the 2014 Bowling Green State University Graduate Student Conference, the 2014 SCI Iowa New Music Symposium, the 2014 TransX Transmissions Art Symposium in Toronto, Canada, the 2014 Sweet Thunder Electroacoustic Festival, the 2014 New York City Electroacoustic Festival, Circuit Bridges, IngenuityFest 2014, the Firenze Multimedia Festival, the 2014 International Computer Music Conference. He is studying with Elaine Lillios and Christopher Dietz and is a Music Technology Teaching Assistant.

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, Mich., where he is Assistant Professor of Digital Composition at Western Michigan University. Biggs' recent projects focus on integrating live instrumental performance with interactive audiovisual media. In addition to collaborating with artists in other disciplines on projects, he treats all of his works as collaborations between himself and the initial performing artist by working with the performers during the creative process and considering their specific skills and preferences. <http://www.christopherbiggsmusic.com/>

Mercedes Blasco - concept, instrument building, sound design, performer. Trained as a Telecommunications Engineer, Merche Blasco developed in parallel to her studies a more creative path related with sound, video, installation and performance. As an Electronic Music Performer she has participated & collaborated with various artists such as Chicks on Speed, Cristian Vogel or Lucy Orta, establishing a strong relationship between different mediums of artistic expression & her own musical direction. She has presented her performance work in Sonar Festival in Barcelona, Mapping Festival (Geneve), Sonic Art Circuits (Washington) and Queens Museum of Art (New York) among others, and sound installations in Dumbo Festival (NYC), CCCB (Barcelona), Harvestworks (NYC), Tsunami Sound Festival (Valparaíso, Chile) and several galleries in Brooklyn. Thanks to a Fulbright grant she graduated

from the MPS Interactive Telecommunications Program (ITP /NYU) and became a resident researcher there, where she mainly focused on Interactive Design for exhibitions and new tools for Electronic Music Performance, meaning visual sound reactive pieces, choreographic tools through computer vision and New Interfaces for Musical Expression.

Nancy Bogen (born April 24, 1932) is an American author-scholar, mixed media producer, and digital artist. Bogen has to her credit three serious novels of ideas: *Klytaimnestra who Stayed at Home* (1980); *Bobbe Mayse: A Tale of Washington Square* (1993); and the space satire *Bagatelle * Guinevere* by Felice Rothman (1995). Distinguished literary critic John Gardner made a spirited defense of *Klytaimnestra* when a reviewer in *Library Journal* relegated Bogen's novel to the "popular fiction rack" with his own work. Also of note is Bogen's *Be a Poet!* (2007), a winner of numerous small press awards. In 1997, Bogen began to fashion works in which she rhythmically synchronized her digitized photos to readings of poetry or performances of New Music. To date, she has 16 works in this genre to her credit. All, including *Licorice Moments* and *Sunday Inharmonic*, can be found on Vimeo. Half a dozen new works are in as are full-screen and stand-alone tv presentations.

Jason Bolte is a member of The Einstein Collective formed as part of the Celebrating Einstein Event at Montana State University. The group explores the intersection of art, science, and education. Collaborators include Sara Mast (visual artist), Jessica Jellison (architect), Christopher O'Leary (video/visual artist), Cindy Stillwell (video artist/film maker), Jason Bolte (composer), and Charles Kankelborg (physicist), along with guidance from physicists Joey Key and Nico Yunes. More information can be found at <http://www.celebratingeinstein.org/index.html>.

Musician and composer, **Francesco Bossi** completed his musical studies in Genoa, Bologna (where he graduated with highest honors in Arts, Music and Show), and Milan (where he graduated with highest honors in Electronic Music). His works have been performed by orchestras and ensembles of international renown. He is frequently invited to participate as a composer at Festivals, Workshops, film music performed live on stage. In 2012 he won the competition of Sound Design The sounds of music, as part of the Villa Arconati Music Festival in Milan. His installation Sankta Mona Liza has been chosen for the exhibition Vuotociclo Sankta Sango - Palace of Arts, Naples, 26/10/13 - 11/12/13. Recently, he takes part as author at various Festivals Workshops and Concerts in Florence (Diffrazioni Multimedia Festival), Padua, Venice (Wave Field Synthesis from Sound Design to Composition) (Italy), New York City, NY and Denton (41st International Computer Music Conference), TX (USA). He is also specialized in the use of the Arp Odyssey synthesizer, which owns an exemplar of 1977. He has managed for years the Palazzina Liberty

concert venue in Milan (Italy).

Myriam Boucher is a Montreal based artist. Since 2006, she has extended the field of artistic projects on the North American music scene. From her early experience as a keyboardist for various instrumental music projects through to her visual work, she breaks down anyone's attempts to conveniently classify her. Since 2013, she creates electroacoustic music, videomusic, performance and audiovisual installation. Inspired by natural phenomena, she deals with sound and image from organic and synthesis materials. Her work was prized in the JIM Electroacoustic Compositions 2015 Competition and Bourse Euterke 2015 (SAT and Elektra). In 2015, her work will be presented at many events, including the Festival Montréal en Lumière, the Festival NoiseFloor (UK) and Understanding Visual Music 2015 (Brasil).

Nathan Bowen holds a doctorate in composition from the CUNY Graduate Center and has been part of NYCEMF from its beginning. He teaches music technology and theory at Moorpark College. His current interests include network-based music projects with an emphasis on mobile phones and their accompanying challenges. Earlier projects with mobile phones centered on music-making for non-musicians. More recently the focus has shifted toward designing a mobile phone instrument geared toward disciplined practice.

Lars Bröndum, PhD, is a composer, performer of live-electronics, theorist and guitarist. His music has been performed in Sweden, Japan, Scotland, Russia, Lithuania, Latvia, England, USA, Spain and Mexico and has been broadcast on radio in Germany, England, Sweden and USA. Bröndum often composes for (and plays with) the ensembles ReSurge, ExSurge, AGAIG and Spiral Cycle. He has received composer grants from Konstnärnämnden (Swedish Art Council), STIM (Swedish Performing Rights Society) and awards from FST (Swedish Composer's Society). Bröndum is the founder of the independent record label MuArk. Lars is an active composer at EMS (Electroacoustic Music in Sweden) and was on the Board of Fylkingen (new music & inter media art society), SEAMS (Society of Electroacoustic Music in Sweden), and was Chairman in VEMS (Composers at EMS) 2007-2008. He has served as a board member on the Swedish Section of ICEM (International Confederation for Electronic Music). In 1992 Bröndum finished his PhD in Composition & Theory at the University of Pittsburgh. Lars is currently a Lector (assoc. prof) in Music at Skövde University. More info at: http://www.brondum.se/MuArk/Lars_Brondum.html.

Courtney Brown is an interactive sound artist, Argentine tango dancer, and computer music researcher. She is a doctoral candidate in Digital Media and Performance at Arizona State University, and a graduate of Dartmouth's Electroacoustic Master's Program. A former Fulbright Fellow, she developed interactive Argentine tango dance during her residency in Buenos Aires, Argentina. This on-

going project gives dancers agency over music, their movements driving real-time musical composition within an Argentine tango social dance context. Through the physical act of creating sound, her works are a catalyst for investigating and altering embodied experience. Her continuing project, 'Rawr! A Study in Sonic Skulls', allows both gallery visitors and musical performers to give voice to an extinct lambeosaurine hadrosaur. Users know the dinosaur through the controlled exhalation of their breath, how the compression of the lungs leads to a roar or a whisper. Her work, 'Every Night I Lose Control', a solo cabaret act of interactive works designed for inevitable performer failure and loss of musical agency, explores fractured states of embodiment, bodily limitations, and the aesthetics of losing control. Mirroring the intimate relationship between musician and instrument, her use of musical interface demands vulnerability of the part of the participant or performer.

Julius Bucsis is an award winning composer, guitarist, and music technologist. His compositions have been included in many juried concerts, conferences and festivals worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments.

Rainer Bürck is a free-lance composer and pianist. As a composer he has been focusing on electroacoustic music in recent years, creating works for fixed media and works for various performers, including live electronics. His works have been performed at festivals such as the Symposium on Arts and Technology at Connecticut College, the SEAMUS Conference in Kansas City, the International Computer Music Conference in Berlin and Gothenburg, the NYFD Festival in Tallinn, the Barber Festival of Contemporary Music in Birmingham, UK, the City University Electroacoustic Music Festival in London, UK etc. Rainer Bürck's work Flautando for flute & electronics was awarded prizes at the Musica Nova competition in Prague and the EAR competition of the Hungarian Radio. Between 1997 and 2006, Rainer Bürck was chairman of DEGEM (the German Society for Electroacoustic Music), and he has been member of the jury of the Musica Nova competition in Prague since 2000 and also member of the JTTP competition of the Canadian Electroacoustic Community since 2007. As a pianist Rainer Bürck works in the field of contemporary music and improvisation. Currently his main emphasis is his trio TRIONYS (Rainer Bürck, piano & el; Günter Marx, violin & el; Martin Bürck, percussion & el).

Matthew Burtner is an Alaskan composer and sound artist specializing in concert music and interactive media. His work explores electroacoustics, (dis)embodiment, and extended polymetric and noise-based systems. First prize winner of the Musica Nova International

Electroacoustic Music Competition (Czech Republic), his music has also received honors and awards from Bourges (France), Gaudeamus (Netherlands), Darmstadt (Germany), Meet the Composer (USA), ASCAP (USA), Luigi Russolo (Italy), and Hultgren Biennial competition (USA). He is the composer of three multimedia operas — Ukiuq Tulugaq (Winter Raven) (2002), Kuik (2006), and Auksalaq (2010). Among published recordings for DACO (Germany), The WIRE (UK), MIT Press (US), Innova (US), ICMA (US), Centaur (US), EcoSono (US) and Euridice (Norway), his music appears on three critically acclaimed solo recordings: "Portals of Distortion," "Metasaxophone Colossus," and "Signal Ruins." He studied composition, computer music, saxophone and philosophy at St. Johns College, Tulane University (BFA, summa cum laude), Iannis Xenakis's UPIC-Studios, the Peabody Conservatory/ Johns Hopkins (MM), and Stanford University/CCRMA (DMA). Since 2001 he has taught at the University of Virginia where he is Associate Professor with tenure, Director of the Interactive Media Research Group (IMRG), and Associate Director of the VCCM Computer Music Center. www.burtner.net.

Born in Barcelona, 1946, **Mercè Capdevila** studied at the Superior Municipal Conservatory of Music in Barcelona. Simultaneously, she also studied Plastic Arts at the Massana School in Barcelona, as well as at the Kunsthand Werk Schule de Pforzheim in Germany with Professor Edward Mosny. Previously Capdevila worked on electro-acoustic music in the Phonos Labs of Barcelona with Professor Gabriel Brncic and attended courses on composition with Luigi Nono, Josep M. Mestres-Quadreny, Corian Aharionan, Lluís Callejo, Carmelo Bernaola, and Luis de Pablo. Capdevila's works have been interpreted in musical centers throughout Europe, Canada, and the United States. She has received many orders from CDMC, the Ministry of Culture in Madrid, as well as the Association of Catalan Composers in Barcelona. During the years 1993-94, Capdevila worked in the study of Aaron Copland from the University of New York at Queens College as a guest composer. Monographs of her work are on 2 CDs and others have been recorded for CD collections, as well as playtime on National and French Radios, Kolomna's Radio Station, Moscow's Radio, St Petersburg's radio station Radio Neva-3. Capdevila is a member of the Association of Catalan Composers and founder of the Association of Electro-acoustic Music of Spain. www.mercecapdevila.accompositors.com

Simone Cardini studies composition with F. Telli, piano with A. Torchiani; he participates in and seminars held by S. Sciarrino, M. Andre, T. Tulev, M. Trojahn, G. Giuliano, A. Gilardino, C. Antonelli, G. D'Alò, A. Di Pofi, S. Mastrangelo, L. Verdi, M. Gabrieli, M. Silvi, E. Filippetti, G. Garrera, D. Przybylski, G. Westley, M. D. Cisneros, P. Mykietyn, P. Manoury. His compositions have been played in Europe and USA in eminent expositions and festivals like ArteScienza (2012), Contemporanea (2013), Nuova Consonanza (2013, 2014), Rondò (2014),

NYCEMF (2015) by international ensembles like Divertimento Ensemble, PMCE and they have been awarded in illustrious competitions like AFAM (2013), Valentino Bucchi 37th ed. (2015), etc. He collaborated as korrepetitor and choir director to the research study Exploration of the effectiveness and transferability of an English model of health promotion based on participation in singing groups [...], developed by Elisabetta Corvo through Stephen Clift, director of the "Sidney De Haan Research Centre for Arts and Health" - Canterbury Christ Church University - United Kingdom. His paper Music and Architecture – Aesthetic and sociological implications has been published in the book *Musica & Architettura, Nuova Cultura Ed.* (2012).

Ben Carey is a Sydney-based saxophonist, composer and technologist with interests in contemporary classical, interactive, improvised and electro-acoustic music. Ben studied the saxophone at both the Sydney Conservatorium of Music and the Conservatoire de Bordeaux, and as a performer he performs a wide range of chamber and mixed works for saxophone and live electronics. In recent years Ben has been fascinated by the possibilities afforded by the use of new technologies in performance, with his research and practice incorporating equal parts improvisation, composition and the development of musical software systems. His work has been featured at the Australasian Computer Music Conference (Auckland, 2011 and Brisbane, 2012), the Conference on New Interfaces for Musical Expression (Michigan, 2012 and London, 2014), the dBâle festival of electronic music (Basel, 2012), IRCAM Live @ La Gaité Lyrique (Paris, 2012), Vivid at Seymour with Covalent Duo (Sydney, 2013) and at the International Computer Music Conference (Perth, 2013). www.bencarey.net.

Nicole Carroll is a composer, performer, sound designer, and builder based in Providence, RI. Her work spans installation, improvisation, and fixed media performance. She is active as a sound designer and composer in theater, performs electronic music under the alias "n0izmr", and builds custom synthesizers and performance sensor systems. She is also a bassoonist, currently developing a sensor system for augmented bassoon. Other research interests include soft circuits and wearable sensors, and AV synthesis on mobile devices and embedded systems. Through her work, she seeks to reconcile the natural world with technology. Themes found in her work derive from reflections on nature, supernatural phenomenon, literature, and the human psyche. Nicole holds an M.M. and B.M. in Composition from Bowling Green State University and Arkansas State University, respectively. She is currently pursuing a Ph.D. in Computer Music and Multimedia at the Multimedia & Electronic Music Experiments (MEME) program at Brown University. Her instructors include Butch Rovin, Todd Winkler, John Ferguson, Elaine Lillios, Mikel Kuehn, Burton Beerman, Tim Crist, Jared Spears, and Dan Ross. www.nicolecarrollmusic.com

Nicola Casetta is a composer and sound artist based in Italy. He graduated in Flute and Electronic Music, earned a BA in Music Technology and a MA in composition with M° L. Ceccarelli. His current work is split into two avenues: Studio Music; largely concerned with transformation of mostly acoustic and electronic materials via Musique Concrète techniques. Live Electronic Music; largely improvised and/or performed in loose, with a custom modular laptop instrument based on live sampling. His music has been performed at the ICMC 14 Athens, XX CIM in Rome, San Francisco Electroacoustic Music Festival, Premio Phonologia in Milan, Silence Acusmatica 2013, Segnali, Distanze 2013-14-15, Festival dei Due Mondi of Spoleto 2012 among others.

Aaron Cassidy is an American composer based in England since 2007. His work has been programmed by leading international contemporary music specialists including ELISION, Ensemble SurPlus, musikFabrik, EXAUDI, Ictus Ensemble, ensemble recherche, Talea Ensemble, the Kairos, Diotima, and JACK string quartets, and soloists including Garth Knox, Ian Pace, Mieko Kanno, Ryan Muncy, Jeffrey Gavett, and Christopher Redgate, at major international festivals and venues including Donaueschingen, Ultraschall, Warsaw Autumn, Huddersfield, Darmstadt, Gaudeamus, Dark Music Days, Bludenz, June In Buffalo, the ISCM World Music Days, Southbank Centre, Merkin Hall, Miller Theatre, Le Poisson Rouge, and Monday Evening Concerts. He has received grants, stipends, and commissions from Südwestrundfunk, allerArt Bludenz, the Yvar Mikhashoff Trust for New Music, Hauptstadt Kulturfonds Berlin, New York Foundation for the Arts, ASCAP, the American Music Center, Arts and Humanities Research Council, British Council, and PRSF 20x12/London Cultural Olympiad 2012. Recordings of his work are available on NEOS, NMC, HCR, and New Focus Records. Cassidy joined the staff of the University of Huddersfield in 2007 and currently serves as Professor of Composition, Research Coordinator for Music and Music Technology, and part of the Directorate of the Centre for Research in New Music (CeReNeM).

Leng Censong is the associate professor and supervisor of postgraduate in Wuhan Conservatory of Music. He has many works, such as electronic music The Five Elements Metal, and the interactive computer music Jane, and the music of clarinet and piano The Jazz in Miao Nationality Style, which has won the third prize of Golden Bells Award. He was invited many times to attend the Seminar of Music and Vocal Music, and the annual meeting of International Computer Music Conference (ICMA).

Chris Chafe is a composer, improviser, and cellist, developing much of his music alongside computer-based research. He is Director of Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). At IRCAM (Paris) and The Banff Centre

(Alberta), he pursued methods for digital synthesis, music performance and real-time internet collaboration. CCRMA's SoundWIRE project involves live concertizing with musicians the world over. Online collaboration software including jacktrip and research into latency factors continue to evolve. An active performer either on the net or physically present, his music reaches audiences in dozens of countries and sometimes at novel venues. A simultaneous five-country concert was hosted at the United Nations in 2009. Chafe's works are available from Centaur Records and various online media. Gallery and museum music installations are into their second decade with "musifications" resulting from collaborations with artists, scientists and MD's. Recent work includes the Brain Stethoscope project, PolarTide for the 2013 Venice Biennale, Tomato Quintet for the transLife:media Festival at the National Art Museum of China and Sun Shot played by the horns of large ships in the port of St. Johns, Newfoundland.

<http://chrischafe.net/>

The music of **Chin Ting (Patrick) Chan** (b. 1986) stems from an interest in representing his impressions of the visual world with sonic images. It is characterized by its complex harmonic progression within a multi-layered texture. Chan has been a fellow and guest composer at the International Computer Music Conference, the International Rostrum of Composers, IRCAM's ManiFeste, June in Buffalo and the Wellesley Composers Conference, and has held residencies with the Charlotte Street Foundation and the Virginia Center for the Creative Arts. Raised in Hong Kong, Chan has held faculty positions at the University of Missouri–Kansas City and Kansas City Kansas Community College. He is a founding member of Melos Music and vice president of the Kansas City Electronic Music and Arts Alliance. He holds degrees from the University of Missouri–Kansas City (D.M.A.), Bowling Green State University (M.M.) and San José State University (B.M.). 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 had additional studies with John Corigliano, Stephen Hartke and Bernard Rands.

www.chintingchan.com.

Chang Cheng-Ya: Born in Taipei, Taiwan. I major in Electronic music in National Chiao Tung University. My teacher is Prof. Tseng. My electronic works Baby and Kuku were selected into 2013 WOCMAT; ADishes Ensemble was the public prize piece in 2014 Concours de Composition Acousmatique; CParanoid (for pipa and electronics) were selected in 2015 NYCEMF. And Baby was selected in 2014 NYCEMF.

Eric Chasalow is widely recognized as a composer equally at home with electro-acoustic music as with music for traditional instrumental ensembles. In 1996, along with his wife, Barbara Cassidy, he established the

The Video Archive of Electroacoustic Music, an oral history project chronicling pioneering electronic music composers and engineers from 1950 to the present. Eric is the Irving G. Fine Professor of Music at Brandeis University, and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio. Among his honors are awards from the Guggenheim Foundation, Koussevitzky Music Foundation, National Endowment for the Arts, Fromm Foundation, and the American Academy of Arts and Letters. In 2011 the Library of Congress established an Eric Chasalow collection. www.ericchasalow.com.

Lily Chen, born in Taiwan, is a composer exploring poetic and timbral potentials of both western and non-western instruments. In her recent works, she creates counterpoint of timbre by synthesizing sound gestures with subtlety, which also shapes imaginative and poetic atmosphere in her music. She is currently a PhD candidate in music composition at the University of California, Berkeley, where she is studying with Ken Ueno, Franck Bedrossian, Edmund Campion, and Cindy Cox. She got her bachelor's and master's degrees at Taipei National University of the Arts in Taiwan, under the instruction of Chung-Kun Hung. Since 2005, Lily has received several prizes, including 1st Prize of Asian Composers League Young Composers Awards (2012), 1st and 2nd Prizes of Nicola de Lorenzo Prize in Music Composition (UC Berkeley, 2014-15), and some other prizes in Taiwan. Her works were also performed at several festivals in USA and Asia, including Midwest Graduate Music Consortium (Chicago, 2014), Van Appledorn Festival of New Music at Texas Tech University (Texas, 2014), the 30th and 29th Asian Composers League Conference and Festival (Israel, 2012 & Taiwan, 2011) and Nong Project at Korea National University of the Art (Korea, 2007). For more information, please visit <http://chenlily.wordpress.com>.

Ying-Jung Chen born in 1990, and come from Taiwan. Now is National Chiao Tung University graduate student. Her works have been selected from Asian Composers League Conference and Festival (Taiwan, 2011/Israel, 2012), Shanghai Electronic Music Festival (China, 2011), International Computer Music Conference (Slovenia, 2012/Australia, 2013 /Greece, 2014/USA, 2015), New York City Electroacoustic Music Festival (2013/2014). And received 1st Prize from 6th Digital Art Festival Taipei (Taiwan, 2011), 1st Prize for Cross-strait Modern Electronic Technology Music Festival Competition (China, 2012), 3rd Prize from WOCMAT 2012 International Workshop on Computer Music and Audio Technology (Taiwan, 2012), 2nd Prize from WOCMAT 2013 (Taiwan, 2013), 2nd Prize from 2014 Beijing International Electroacoustic Music Festival "Electronic Music Competition : Category A and B" (China, 2014).

Chang Seok Choi is a Korean composer and conductor. His first opera *Mung Bean Flowers Will Soon Bloom* (2007) was performed at the National Theatre of Korea in 2008. His *Initium* (2011) was presented at the ICMC-

SMC 2014 in Greece, the INTIME 2014 in UK, and the Poznan Music Spring in Poland on 24 March 2015, and will be presented at the NYCEMF 2015 in New York in USA on 22 June 2015. His *Spacetime* (2014) was awarded the second prize at the 2014 CHENGDU-CHINA 10th SUN RIVER PRIZE Students' New Music Composition Competition. His notable teachers include Maestro Maurice Peress, a student of Leonard Bernstein, in Orchestral Conducting, and Bruce Saylor in Composition at the Aaron Copland School of Music, USA.

Hye-Yeon Choi was born in 1985 in Seoul, Korea and began playing the piano at the age of 5. After having started violin lessons as well, she joined to play in various youth orchestras as violinist since 7. As Hye-Yeon Choi completed the studies in Korea, she went on with her studies of „instrumental and electroacoustic composition" at the Hochschule für Musik, Theater und Medien Hannover with Oliver Schneller, Gordon Williamson and Joachim Heintz from 2009 until 2014. During 2012-13, she was at the Conservatoire National Supérieur de musique et de danse de Paris(CNSMDP) for an exchange year in the class of Frédéric Durieux. From 2015, her last course of studies are being continued with Marco Stroppa at the Hochschule für Musik und Darstellende Kunst Stuttgart. In 2012, she won 1.st prize in the "Hildesheimer Glockenspiel Wettbewerb" in Germany. Her instrumental and electronic pieces were broadcasted by Deutschlandradio Wissen, Deutschlandfunk and are being performed at various Festivals in Korea, Germany, USA and France in venues such as the State theater of Hanover, Munich, the ZKM(Zentrum für Kunst und Medientechnologie Karlsruhe), to name a few. She is undertaking various projects with possibilities open for global commissions and collaborations. She was selected as residency composer by Festival d'Aix en Provence and her new piece for voice and piano will be performed in July in France. Recently, Hye-Yeon Choi was selected as a composer in residence for February – April 2016 from Lower Saxony ministry of Science and Cultur.

Dr John Wedgwood Clarke lectures in creative writing at the University of Hull. In 2012/13 he was Leverhulme Poet in Residence in the marine biology department at the University of Hull. He regularly works with curators, scientists and artists on public art projects and is currently completing an Arts Council-funded writing project about rubbish. His first full collection *Ghost Pot* (2013) was described as 'a masterpiece that deserves continual rereading' by Bernard O'Donoghue. Recent poems have appeared in *PN Review*, *Poetry Review*, *POEM*, *The New Statesman*, *Oxford Poetry*, *Best British Poetry 2012* and *Poetry Wales*.

Elizabeth Anne Comninellis is a composer, singer, and pianist. She is currently pursuing a doctorate in music composition at the University of Texas at Austin where she studies with Yevgeniy Sharlat and Russell Pinkston.

She holds a master's degree in music composition from the University of Colorado- Boulder, and a bachelor's degree in music composition, with emphasis in vocal and piano performance, from the University of Missouri-Kansas City. Ms. Comninellis is a recipient of the Kent Kennan Fellowship at the University of Texas. Her percussion trio, "Bringing in the Boat", was chosen for the Women Composers of Hartford's 2015 international score call. She is also the recipient of the Edward J. Levy Graduate Composition Prize for her song cycle "a man said to the universe..." Ms. Comninellis has studied with many acclaimed composers of modern art music, among them Chen Yi, Zhou Long, Carter Pan and Dan Kellogg. She is also active as a teacher and performer. She currently holds a studio in voice and piano at the Orpheus Academy of Music in Austin, TX.

Nathan Corder is a composer and guitarist currently living in Tampa, FL. Nathan holds degrees in composition and philosophy from the University of South Florida. Nathan's works, ranging from chamber ensembles to interactive computer music, progressive rock, and noise, have been performed nationwide. Nathan's works have been recognized at events such as the National Student Electronic Music Event at Georgia Southern University and the Society of Electro-Acoustic Music in the United States (SEAMUS) Conference at Wesleyan University, where he was awarded the 2014 Allen Strange Award. Recently, Nathan has been touring with his bands Nude Tayne, and Jitters.

Giovanni Costantini obtained the degree in "Electronic Engineering" by the University of Rome "La Sapienza" and the Ph.D. in "Engineering of Telecommunications and Microelectronics" by the University of Rome "Tor Vergata". He is also graduated at the Music Conservatory in Piano and in Electronic Music. Since 1995, he is at University of Rome "Tor Vergata", Department of Electronic Engineering, where he conducts research in artificial intelligence and signal processing, with special care to audio signal and biomedical signals. His scientific works have been published to international journals and presented to numerous conferences. He teaches "Digital sound processing" at Faculty of Engineering, and "Electronic Music" at Faculty of Arts. He is also the Director of the Master in SONIC ARTS, which he founded at the University "Tor Vergata" in 2010. Since 1996, Giovanni Costantini is an active organizer of seminars on computer music and music technologies; he also organizes several concerts of electroacoustic music. He is active as a composer of electroacoustic music and his compositions have been performed in numerous concerts in the world. His musical research is now directed in realizing both microstructure and macrostructure of sound starting from real-time exploration and elaboration of acoustic materials.

James Croson was born in El Paso, Texas, and raised in Columbus, Ohio, USA. His compositions include works

for orchestra, wind ensemble, and chamber groups as well as electroacoustic works and music for film and animations. Recent acoustic compositions include *Concerto for Piano, Percussion, and Orchestra* (which earned an honorable mention in the 2004 ASCAP/Nissim competition), *Pitch, Yaw, and Roll: Six Degrees of Freedom* for symphonic band (performed in France as one of the quarter-finalists in the 2006 Coups de Vents competition), and *Spirit and Opportunity*, for wind ensemble which won the 3rd Jury Prize and the Public's Prize in the Coups de Vents 4th International Composition Competition in March, 2013, in Lille, France. 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. Composition teachers included Sydney Hodkinson, Sam Adler, Augusta Read Thomas, Allan Schindler, Marc Ainger, Thomas Wells, and Donald Harris. 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.

Composer **Anthony Cornicello** (born in Brooklyn, New York, 1964) writes music that blurs distinctions between performers and electronics, timbre and harmony, composition and improvisation, and explores the boundaries of what may be considered post-classical concert music. Cornicello's background as a jazz pianist is evident not only in the rhythmic activity of his music, but also in his constant investigation of the rich sonorities available from a variety of instruments. He has been commissioned to write music for ModernWorks (funding from Meet the Composer/Commissioning Music USA), the Auros Group for New Music, the Prism Saxophone Quartet, the New York New Music Ensemble, David Holzman, the Group for Contemporary Music, and the InterEnsemble of Padova, Italy. Cornicello's works have also been performed by the Chicago Civic Symphony, Madeleine Shapiro, Robert Black, among many other performers. His music has been presented as part of the Darmstadt International Festival of New Music as well as the June in Buffalo Festival, and on the Guggenheim Museum's "Works and Process" series. He is a Professor of music at Eastern Connecticut State University.

Dr John Coulter is the Head of Sound Programmes, and the Coordinator of Sonic Arts Programmes at the School of Music. His work within the Composition and Sonic Arts Area focuses on facilitating the needs of the "21st-century musician" – supporting men and women who compose, perform, fabricate, innovate, and make use of technology; who study and research the language of music and sound; and who use their individual and collective heritage as a source of musical inspiration. Dr

Coulter is a member of several international organisations that uphold this holistic approach to music making, and has presented both academic papers and creative works in several countries throughout the world including Australia, Canada, China, France, New Zealand, and the United Kingdom. Dr John Coulter is a Senior Lecturer, and the Coordinator of Sonic Arts Programmes at the School of Music, National Institute of Creative Arts and Industries, University of Auckland. John is a member of several international organisations that uphold this holistic approach to music making, and has presented both academic papers and creative works in several countries throughout the world including Australia, Canada, China, France, New Zealand, and the United Kingdom. For further information please visit <http://www.sounddome.org/biography> or <http://sounz.org.nz/contributor/composer/1888>.

Gramophone Magazine calls **Shawn Crouch** a “gifted composer” and Anthony Tommasini of the New York Times describes Shawn Crouch’s work as music of “gnarling atonal energy”. The Miami Herald called his *Road From Hiroshima; A Requiem* a “staggering achievement, an imaginative, powerful and deeply moving work” making the Miami Herald and Sun Sentinel’s 2005 Classical Music Standouts. Shawn has received awards from the American Academy of Arts and Letters, ASCAP, Yale University, Meet the Composer and the Percussive Arts Society. He is the inaugural recipient of the Dale Warland Singers Commissioning Award given by Chorus America and the American Composers Forum. Shawn Crouch has had his works performed by among others; American Modern Ensemble, Cantori New York, California E.A.R. Unit, Chanticleer, Del Sol String Quartet, the Esoterics, Eighth Blackbird, Lost Dog New Music Ensemble, newEar Contemporary Ensemble, Phoenix Chorale, Prism Quartet, Santa Fe Chorale, Seraphic Fire, the Yesaroun’ Duo, and Volti. Shawn Crouch received his B.Mus. in composition from the New England Conservatory, and his M.Mus. in composition from the Yale School of Music. Crouch is currently a DMA candidate in composition at the University of Miami’s Frost School of Music.

Stuart Cunningham is an academic who works at Glyndwr University in North Wales, UK. He holds BSc and MSc awards from the University of Paisley (UK) and a PhD in Audio Data Compression from the University of Wales (UK). He has interests in person-centred approaches to sound design and ways in which biofeedback sensors from humans can be analysed to determine their emotional states. To date, his work has been predominantly technical and scientifically driven, but he has recently been producing creative works such as music, sound and images, in relation to these fascinations. In a recent period of collaborative research, these artistic outputs have been focused upon altered states of consciousness and how such hard-to-document, personal experiences might be represented to a wider audience in an accurate and effective way.

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. 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 Magistere 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.

Valerio De Bonis (Italy, 1981) has a degree in “Percussion Instruments” (under the supervision of Professor N. Pietrocola) and a degree in “Electronic Music” (under the supervision of Professor G. Gemini) both obtained in Conservatorio di Musica di Potenza (ITALY). He is also postgraduate in “Music and New Technologies” at the “L. Refice” Conservatory of Frosinone under the supervision of Professor A. Cipriani, with final valuation 110/110 cum Laude. As Percussionist he was granted two scholarships from his music academy (2004 and 2007) and has participated in several international competitions. As author and composer has received an Honorable Mention at the Gaudeamus Prize (Amsterdam 2008), at the IV edition of DIGIFESTIVAL.net (Firenze 2008), at the 36th Concours Internationaux de Musique et d’Art Sonore Electroacoustiques de Bourges (France 2009), the first prize at the DIGIFESTIVAL.net (Firenze 2009), the Silver Prize at the Hollywood Screenplay Contest (Los Angeles 2013), the Grand Prize at the Hollywood Screenplay Contest 2014 and an Honorable Mention at the Prix Destellos (Argentina 2014). In May 2014 his installation/performance “[re]BO[u]NDS” has been premiered in the Kubus of ZKM. His research explores the role of several dimensions like voice, gesture, interaction and improvisation in the domain of electronic music; in every performance or composition he tries to reinterpret their meaning with a little touch of “surreality”. nastromagnetico@gmail.com.

Thomas Dempster is a composer of chamber, electroacoustic, and multimedia works. With over 70 completed works to his name, his output ranges from solo miniatures to extended works for orchestra with soloists. His music has been performed widely throughout North America and Europe, including

GEMDays (UK), Di_Stanze (Italy), Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, University of Kentucky New Music Festival, ICMC, the Indiana State University Music Now! Series, SEAMUS, Society of Composers Inc., College Music Society, the National Flute Association, the North American Saxophone Alliance, and numerous others. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, the South Carolina Arts Commission, and others. He has been commissioned by the Greenbrook Ensemble, the Blue Mountain Ensemble, the Governor's School of North Carolina, the Ohio State University New Music Ensemble, the South Carolina Music Teachers Association, and others. Several of his works are commercially available from Potenza Music Publishing. He is an affiliate composer of Broadcast Music, Inc. (BMI). www.thomasdempster.com.

Marco Dibeltulu (Alghero, Italy, 1971) studied at the Conservatory of Cagliari Composition, Choral Music and Electronic Music (with Francesco Giomi, Sylviane Sapir and Elio Martusciello). His compositions have been selected in many competitions as 24th International Electronic Music Competition "Luigi Russolo" – Varese; CALL 2006 and 2013 – Federazione CEMAT, Rome; 6th International Computer Music Competition "Pierre Schaeffer" 2007 (1st Prize) – Pescara; 360 degrees of 60x60 – Vox Novus, New York City; ICMC 2012 – Ljubljana; EMUFest 2012 - International Electroacoustic Music Festival of the Conservatorio S. Cecilia, Rome; NYCEMF 2014 - New York City Electroacoustic Music Festival. He performed at Festivals: Synthèse – Bourges; Biennale di Venezia on-line; Moscow Biennale of Contemporary Art; Contemporary Art Fair, 8 Faces and Animamix Biennial – Shanghai; Rifiuti preziosi – Palazzo Strozzi, Florence; ArteScienza 2006 – Rome; Zeppelin 2008 – Barcelona; Primavera en La Habana 2008; CONCERTS DE BRUITS: PIERRE SCHAEFFER 1948-2008 – Centro Tempo Reale, Florence; Audio Art Circus 2008 – University of Arts, Osaka; Raum-Musik – University of Cologne; 60x60 Dance – Theatre Square, London; 60x60 Dance – The Music Gallery, Toronto; 360 degrees of 60x60 Video – International Electro-Acoustic Music Festival, Chicago; 60x60 Video - Audiograft – Oxford Brookes University, Oxford; Urban soundscapes – Vienna. He teaches Musical Technologies at the Liceo Musicale "D. A. Azuni", Sassari.

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. He 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.

Gil Dori is an avid composer and a Doctor of Musical Arts student at Arizona State University. He holds a Bachelor of Arts degree from Haifa University, Israel, where he graduated summa cum laude, and a Master of Music degree from ASU. Gil's music has been performed in the US and in Israel, and his works have been selected for Society of Composers, Inc. conferences, PARMA Music Festival, and Electronic Music Midwest Festival. He is the recipient of the Joan Frazer Judaism and the Arts Award for his piece Vanitas, and the winner of the Itay Weiner Composition Competition for his piece Two Nights. Gil recently received the Schwartz Scholars Fund Grant to support his research on the Holocaust themed works by Arik Shapira. His compositional and academic interests include indeterminacy, proportional procedures, electronic music, and Jewish music. The latter is the topic of a course Gil teaches at ASU. Oded Zehavi, Garth Paine, and Kotoka Suzuki are among Gil's primary composition teachers, as well as Glenn Hackbarth who was Gil's advisor while he was working on his thesis piece *Three Meditations on the Philosophy of Boethius*, for computer, electric guitar, and piano interior.

Composer **William Dougherty** has had his works performed and workshopped internationally by leading ensembles including the New York Philharmonic, Orchestre National de Lorraine, the BBC Singers, the London Chorus, the Lontano Ensemble, and the Ligeti String Quartet. His music has been broadcast on BBC Radio 3 and the Financial Times podcast 'FT Science.' Dougherty has received recognitions and awards from the BMI Student Composer Awards, the PRS for Music Society, Sound and Music, the King James Bible Trust, the American Composers Forum, the Philadelphia Orchestra Association, Le Conservatoire Americain de Fontainebleau, the Institute for European Studies (Vienna), and the UK Foreign Aid and Commonwealth Office. William earned his B.M. degree in composition summa cum laude from Temple University's Boyer College of Music and Dance in 2010. As a Marshall Scholar, William earned his MMus in composition with distinction from the Royal College of Music, London in 2012 working with Mark---Anthony Turnage and Kenneth Hesketh. That same year, William pursued Ergänzungsstudium (complementary studies) with Georg Friedrich Haas at the Musik Akademie der Stadt Basel in Switzerland. In the fall of 2014, William will continue his studies as a doctoral student at Columbia University in New York.

David Z. Durant (b. 1957, Birmingham, Alabama, USA) is a 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.

Stephen Dydo has received performances of over 80 works for a wide variety of media, including chamber, orchestral, choral and electronic pieces. Much of his recent work has been involved with ancient music; as a teacher and performer of Chinese guqin, he is involved with preserving some of the world's oldest music. In addition, his field recordings made on the western Tibetan Plateau have been released by Pan Records. He is past president of the New York Qin Society and on the board of the Association for the Promotion of New Music. Over the last decade, he has collaborated with the English artist Susan Haire on a number of large-scale multimedia installations, all involving music unfolding in space as well as time. Their work has been seen in many different venues and festivals in the US and Europe. His awards include the Bearns Prize and a BMI composer's award. He developed computer music in Utrecht for two years under a Fulbright grant, and has received fellowships from the Ora Lerman Trust, Weir Farm, Meet the Composer and the Composers Conference. He studied at Columbia University, where he received a doctorate in composition.

Michael Dzjaparidze is a sound artist, composer of electronic music and software developer from Amsterdam, The Netherlands. He holds a PhD in computer music from the Sonic Arts Research Centre of Queen's University of Belfast and an MA and BA in audio design from the Utrecht School of the Arts. His research intersects the boundary between science, technology and creative practice.

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.

e-cor ensemble: 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, New York City Electroacoustic Music Festival, Radio Cemat, Sound Light Art Technology Firenze Multimedia Festival, 20temporanea14 Convento San Domenico Napoli, Ole.01 festival – Napoli, Digital Life 2014 (RomaEuropaFestival) PLAY//Palazzo M – Latina, MAXXI - Open museum open city 2014 - Roma, Galleria Nazionale d'Arte Moderna – Roma. Main collaborations: Simone Pappalardo, Gianni Trovalusci, Roberto Bellatalla, Franz Rosati, Elio Martusciello. e-cor ensemble are: Francesco Altilio, Giovanni Tancredi, Mirjana Nardelli, Cristian Maddalena.

Tariq Emam is researching towards a PhD in Music by Composition at the University of Hull having been awarded one of the institution's first interdisciplinary PhD scholarships. He is working with the soundscape of the Yorkshire Dales, grounding his work on an archive of sounds recorded there 40 years ago. By merging old and new data he aims to develop a soundscape monitoring system that evokes both the natural and anthropogenic environment. Alongside academia he works as a filmmaker and A/V technician, collaborating with varieties of artists and organisations and plays music in the form of percussion, noise, and the Hang. Tariq currently lives in York.

Sune Mattias Emanuelsson is an award-winning Swedish composer and writer. His music spans over a vast field of expression and has been performed all over Sweden and other european countries. His work covers orchestral, chamber, vocal, live electronic and electroacoustic music, as well as music for film, museums and installations. He has studied composition at the Gotland School of Music Composition in Visby and at the Royal College of Music in Stockholm. In 2008 he completed his master's degree in composition. The same year his second opera "You are my prince charming" was premiered as a big success. 2009-2010 he lived and worked as an artist in residence at the Villa Concordia in Bamberg, Germany. Sune Mattias Emanuelsson is considered to be one of the most talented and original of the younger generation of Swedish composers today.

Kevin Ernste is a composer, performer, and teacher of composition and electronic music at Cornell University where he is Director of the Cornell Electroacoustic Music Center. He was the Acting Director and lecturer at the

Eastman Computer Music Center and Codirector of the ImageMovementSound festival. His recent music includes Palimpsest for the JACK Quartet—the result of a 2011 Fromm Foundation Commission, presented recently at the Sweet Thunder Festival in San Francisco and the International Computer Music Conference in Athens Greece, Nisi (“Island” in Greek) for hornist Adam Unsworth released on Equilibrium Records “Snapshots” (CD111), AdWords/Edward, dedicated to NSA whistleblower Edward Snowden and composed for Google Glass, Numina for Brooklyn based Janus Trio (flute, viola, harp) presented recently at the Spark Festival in MN, Seiend for brass quintet premiered by Ensemble Paris Lodron (Salzburg, Austria), Roses Don’t Need Perfume for guitarist Kenneth Meyer (gtr. and electronic sounds, 2009) recently presented by Dr. Meyer on his 2010 Hungary/Romania tour, a piece for saxophone and electronics called To Be Neither Proud Nor Ashamed (recently released on Innova Records), and Birches for viola with electronic sounds for John Graham performed on Mr. Graham’s recent China tour (Beijing, Wuhan, Xiamen, Hong Kong) as well as at the Aspen Summer Music Festival. Mr. Graham presented Birches again in August 2011 at the International Computer Music Conference (ICMC) in Huddersfield, UK and again in 2012 at CCRMA for the Linux Audio Conference.

Juan G. Escudero was born in Hoyales (Burgos, Spain). After his formation in several centers and conservatories he studied composition with Francisco Guerrero in Madrid who was of decisive importance. Techniques of algebra, geometry and astronomy, that he has developed in a different context, have been some of the main guides of the formalization procedures. Harmonizations of aperiodic temporal sequences, which are on the basis of the formal and rhythmic structures play a major role in several of his instrumental and computer generated works. Selections and performances include: Pierre Schaeffer Computer Music Contest, Festival Internacional de Música Contemporánea de Alicante, Ciclo Musicadhoj, International Society of Contemporary Music ISCM World Music Days-Music Biennale Zagreb, June in Buffalo Festival, International Computer Music Conference ICMC Festivals, etc.

Hunter Ewen is a dramatic composer, educator, and multimedia designer. During the day, Dr. Ewen teaches students strategies for digital creativity. At night, he composes, solders, choreographs, and videographs solo and collaborative projects around the world. His works rail against the faded borders that separate art from science, music from sound, and meaning from meaninglessness. Ewen values frenzy. He buzzes and sneaks and desperately loves. His work is soothing, startling, virtuosic, and absurd. It grooves with dense, layered textures. It lusts for yowls and yips and wails and squeals. For screams that masquerade as art. For clamor and deviance. His compositions swing from chandeliers. At The University of Colorado, Boulder, Ewen teaches composition, music technology, and

design aesthetics for the colleges of Music, Engineering, and Communications as well as interdisciplinary courses through the Alliance for Technology, Learning, and Society (ATLAS). Ewen also directs the 64 Bit Composition Competition, serves on faculty of Reel Kids Theater Troupe, and works as the editorial assistant for Music Theory Online. Ewen’s compositions and orchestrations are published by Ken Dorn, Alphonse LeDuc, Music Minus One, Theodore Presser, and Skinny Dip Publications. Read more at www.HunterEwen.com.

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

Heather Frasch is a composer of acoustic and electro-acoustic music, improviser and experimental flutist and works on sound installations. Her music has been performed at festivals and concerts worldwide such as: FRUM (Iceland), Atlas Academy (Amsterdam), ICMC (Huddersfield), NYCEMF (New York), SICMF (Korea), Moscow Autumn Festival, San Francisco Tape Music Festival, Acanthes Festival (Luxembourg) and the Third Practice Electronic Music Festival (Virginia), among others. She attended the Cursus for Young Composers at IRCAM (France) with Yann Maresz, Schloss Solitude Academy (Stuttgart) with Chaya Czernowin and Mark Andre, and the Wellesley Composer Conference with Mario Davidovsky. Other honors include the George Ladd Prix de Paris in Composition, Finalist for the 2012 International Sergei Slonimsky Composition Competition, and the Nicol DeLorenzo Prize in Composition, 2010 and 2008. She is currently a composer-in-residence at the IEM (Institut für Elektronische Musik und Akustik) in Graz, Austria. She received her Phd from the University of California, Berkeley where she studied composition with Franck Bedrossian and Edmund Campion, and worked on interactive electronic music at CNMAT (Center for New Music and Audio Technologies) with David Wessel. Heather holds a Silver Medal from the Conservatoire Nationale de Region de Lyon and a Bachelor of Arts from Temple University.

Howard Frederics is a NJ-based composer and sound designer for theatre, opera, dance, concerts, film and interactive games. Recent credits include the Drama Desk Award-nominated production of Threepenny Opera (Marvell Rep), Professor Bernhardt (Marvell Rep), The Cherry Orchard (Treasure House Theatre), Next to Normal (Westchester Sandbox), Anna Nicole: Blonde Glory (Xoregos Performing Group), Wizard of Oz (Park Players), Macbeth (White Rabbit Theatre), Not Your Mama’s Fairy Tales (TRUF Theater), All Gone West (Teatro Circulo), and the feature films, Transatlantic Coffee (Riding Hood Pictures), for which he received Best Sound Design in the LA International Film Festival, Convergence of Souls (Lightning Sky Films), and Home (A&D Studios). His musical compositions have been performed and broadcast internationally at Janacek Hall (Prague), Seoul Opera, Bloomsbury Theatre (London), Purcell Room (London), Banff Centre (Canada), Museo

de Belles Artes (Havana), Kiasma Museum (Helsinki) and the Kennedy Center, as well as at a number of ICMCs, ISCM World Music Days and SEAMUS Conferences. Dr. Fredrics has also been on the faculties of Brown University, Oberlin Conservatory, Texas A&M University, and Kingston University-London.

Lowell Gerard Fuchs (b. 1993, Gainesville, Georgia) is an avant-garde composer who currently resides in Atlanta, Ga. An explorer of unique sonic synthesis, Fuchs's curiosity shepherds his compositions in various directions. From experimental music with unspecified ensemble, to art songs with percussion accompaniment, a fascination of timbre, extended techniques, and texture are the cornerstones to many of his compositions. Many of his works encompass a strong symbolic and programmatic undertone, often concerning politics and the human condition. Fuchs is working on a Bachelor of Music degree in Music Composition at Georgia State University. His principle composition teachers include Robert Scott Thompson (2014-present) and Brent Milam (2013-2014). He also studies closely with composer Nickitas Demos (2012-present) and percussion professor Stuart Gerber (2011-2014). Currently, Fuchs is Georgia State's SCI (Society of Composer Inc.) Student Chapter President (2014-2015) and has also held the chapter position of Secretary (2013-2014). He is also a University Assistant of GSU's School of Music and was awarded Lucille Allen Memorial Scholarship (2013-2015). In February 2014 The Voices in Maximilian's Head, his art song for soprano voice and percussion, was featured on the Southeastern New Music Symposium.

Born in Lansing in 1982, **Benjamin Fuhrman** is a graduate of the doctoral program in music composition at Michigan State University, where his principle instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He holds a master's degree in music composition from Michigan State University, and a bachelor's in violin performance from Hope College, where his principle instructor was Mihai Craioveanu. He has had works commissioned from a number of performers and has been performed throughout the world. He is currently serving as instructor of mandolin and computer music at the MSU Community Music School. For more information - www.benfuhrman.com.

Takuto Fukuda (b.1984/Japan) is a composer and a sound artist working in the field of electroacoustic and mixed music. 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. He has studied under Takayuki Rai, Shintaro Imai, Cort Lippe, Johan van Kreijl, Naoko Hishinuma and Masakazu Natsuda. He has been currently studying at IEM - Institute of Electronic Music and Acoustics at Kunstuniversität Graz with Marko Ciciliani. 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 "the International Electroacoustic music composition competition Musica Nova 2010" (Czech), selected at numerous music festivals in Europe, Asia, North and South America such as "ICMC 2012" (Slovenia), "Concert Banc d'essai" (France), "SICMF 2011" (Korea), and "Aimaako 2007" (Chile) and performed at prestigious institutes such as ZKM (Germany), ina-GRM (France), CCRMA (USA), IEM (Austria) and Institute of Sonology (The Netherlands). He has made presentations about his compositions at Hochschule für Musik FRANZ LISZT Weimar (Germany), Moscow Tchaikovsky Conservatory (Moscow) and Kharkiv State Kotlyarevsky University of Arts (Ukraine).

Larry Matthew Gaab is a native of the United States. He composes in his music studio in Chico, California, U.S.A.. His body of works are for tape alone and for mixed acoustic and electronic instruments. The pieces utilize improvisation, composition, and computer generation. His works have been selected for music festivals and concerts in the United States, the Americas and in Europe.

Francesco Galante, Italian electroacoustic composer (Rome,1956), studied in Italy (G.Nottoli) and in France (P.Boeswillwald, G.Baggiani,D.Keane) He was artistic director of "Musica Verticale" Association (Rome, 1980-1982) and co-founder of SIM-Society of Computer Music (Rome,1982-1990). He was a researcher and designer of VLSI digital technologies for musical research (ICMC 1984 and 1986). He published some books devoted to the history of electronic music "Musica Espansa" (co-author N. Sani) and "Metafonie" (co-author L. Pestalozza). In 1997 he was "composer in residence" at IIME Bourges (France). From 1998 to 2000 at Teatro "Alla Scala" in Milan, he curated a biennial cycle of electroacoustic music "Metafonie" and the international scientific conference "Music and Technology, Tomorrow" (1999). Its music works are performed in important international exhibitions, including also the ICMCs in Barcelona, Ljubljana, Perth, Athene. His discography is on CD from the labels like Fonit Cetra, Ricordi edts, Eshock edts Moscow, Twilight-EMI Italy, LIMEN contemporary and CEMAT. He is professor of electronic music at the Conservatory of Music of Cosenza city.

Victor Gama (Angola) is a composer, performer, designer of innovative musical instruments as well as an electronics engineer. He holds a BSc in electronics engineering and an MA in Music Technology from Sir John Cass Faculty of Art, Architecture and Design in London and will be visiting artist at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University in 2014/15. His recent work includes a collaboration with the Kronos Quartet who premiered his piece Rio Cunene at Carnegie Hall in March 2010. Rio Cubango, commissioned by the the Prince Claus Fund and the Amsterdam Fund for the Arts

premiered in November 2011 at Concertgebouw in Amsterdam as part of the series 'Música para Rios'. He has exhibited his instruments and sound installations and performed extensively in Africa, Latin America, USA, Canada and Europe, having received a Project Development Award by Visiting Arts/British Council for his exhibition and performance at Ormeau Baths Gallery in Belfast. Among several albums and recordings for dance and film, Pangeia Instrumentos was released by Aphex Twin on Rephlex Records. Naloga is the most recent album specially released for his exhibition INSTRUMENTOS staged at the Royal Opera House in London in summer 2012 and at the Fundación Carlos De Amberes in Madrid in November 2012.

<http://www.victorgama.org/>

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.

Through more than one hundred and fifty works composed for a wide range of performance genres, **Orlando Jacinto Garcia** has established himself as an important figure in the new music world. The distinctive character of his music has been described as "time suspended- haunting sonic explorations" qualities he developed from his studies with Morton Feldman among others. Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. In demand as a guest composer, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions including the Rockefeller, Fulbright, Dutka, Civitella Ranieri, Bogliasco, and Cintas Foundations, the State of Florida, the MacDowell and Millay Colony, and the Ariel, Noise International, Matiz Rangel, Nuevas Resonancias, Salvatore Martirano, and Bloch International Competitions. Most recently he has been the recipient of 3 Latin Grammy nominations in the best Contemporary Classical Composition Category (2009-11). A dedicated educator, he is Professor of Composition for the School of Music and Composer in Residence for the CARTA Miami Beach Urban Studios at Florida International University in Miami.

Douglas Geers is a composer who has used technology in nearly all of his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installations, and several large multimedia theater works. Reviewers have described Geers' music as "glitchy... keening... scrabbling... contemplative" (New York Times), "kaleidoscopic" (Washington Post), "fascinating... virtuosic...beautifully eerie" (Montpelier Times-Argus), "Powerful" (Neue Zürcher Zeitung), "arresting... extraordinarily gratifying" (TheaterScene.net), "rhythmically complex, ominous" (CVNC), and have praised its "virtuosic exuberance" (Computer Music Journal) and "shimmering electronic textures" (Village Voice.) Geers completed his doctorate at Columbia University, where he studied with Fred Lerdahl, Tristan Murail, Brad Garton, and Jonathan D. Kramer. He is an Associate Professor of Music Composition at Brooklyn College, a campus of the City University of New York (CUNY). He is Director of the Center for Computer Music at Brooklyn College, and serves on the Ph.D. composition faculty of the CUNY Graduate Center. For more information, please see www.dgeers.com.

Marta Gentilucci studied Vocal Arts as soprano at Conservatory of Perugia (IT), there she obtained with honor also her Master Degree in English and German Literature. She studied composition at the Conservatory of Florence, then she moved to Germany, where she obtained her Master Degree in composition and in composition/computer music at the University of Music Stuttgart under the guidance of Marco Stroppa. She has been selected for the two years program in computer music at Ircam in Paris (Cursus1 and Cursus2). She was in residence at the Exeprimentalstudio des SWR Freiburg and at the electronic studio of the Akademie der Kuste in Berlin (DE). Her electronic music has been selected for ICMC 2011 (UK); SICMF 2012 (Korea); nycemf 2013, (NY City), ICMC 2013 (AU) and for the ICMC 2014 (GR), where she awarded the ICMA Best Student Music. Recently, she received the Mivos/Kanter Prize Honorable Mention for the string quartet Proof Resilience. She is currently Ph.D candidate in composition at Harvard University.
www.martagentilucci.com.

Michael Gogins: I was born in 1950 in Salt Lake City. My father was an inventor, my mother an artist. I have a BA in comparative religion from the University of Washington, 1984, where I also studied computer music with John Rahn. In the 1980s, I was in the Columbia-Princeton Electronic Music Center's woof user group and concerts. I contribute to Csound, maintain its Windows version, wrote its algorithmic composition system, and host the New York Csound Users Group. Currently, I'm translating mathematical music theory into compositional algorithms. I'm married to Heidi Rogers, who owns a classical sheet music store in New York.

Louis Goldford (b. 1983) composes acoustic and electroacoustic music and hails from St. Louis. The summer of 2015 will see premieres by the NOMOS Group at the Valencia International Performance Academy, and for the Meitar Ensemble in Tel Aviv. Louis' works have been heard at June in Buffalo, the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, The Summer Institute for Contemporary Performance Practice (SICPP), The Composit New Music Festival, The New York City Electroacoustic Music Festival, and the Midwest Composers Symposium. His *Uncanny Valley* (2014) for orchestra received an Honorable Mention from the ACO / Underwood New Music Readings. Louis completed the Computer Music Workshop while at IRCAM during its 2013 ManiFESTE. In 2014 Louis was awarded the Deans Prize in Composition at Indiana University. He has been a finalist in the ASCAP Morton Gould Young Composer Awards, and has received commissions from Indiana Youth Musicians, the International Summer Jazz Academy in Krakow, and trombonist David Whitwell.

Damian Gorandi born in Buenos Aires, Argentina. He is a composition student at the music Conservatory "Alberto Ginastera", Moron, Province of Buenos Aires. He studied electroacoustic composition with composer and Maestro Jorge Sad. In the current year, his play "Recreation of the solitudes" for Clarinet and electroacoustic, play by Maestro Marcelo González was performed at the Festival "Nueva musica por la memoria" IV edition. This work was also awardee in the Latin American sound art contest "solitudes" organized by the Cultural Center of Spain Córdoba, exposed as a sound platform in different countries of South America and Central America. He is coordinator of the Laboratory of Electroacoustic Music Conservatory "Alberto Ginastera" and member of the Real Time Composition directed by Jorge Sad. Work performed sound design, music composition and live processing for the department of dramatic arts IUNA (2013). Nowadays he is studying analysis and Composition of Contemporary Music with Composer Fernando Maglia, Orchestration and Instrumentation with Professor Marcelo De Mattaheis and studying guitar at the conservatory "Alberto Ginastera" and particular studies with Cecilia Zabala. Contact information: damiangorandi@gmail.com

Arthur Gottschalk's music has been described as "rapturous, argumentative, and prickly" (*Gramophone Magazine*), and "fascinatingly strange" (*BBC Music Magazine*), award-winning composer Arthur Gottschalk is Professor of Music Composition and Theory at Rice University's Shepherd School of Music. He was a student of renowned American composers William Bolcom, Ross Lee Finney, and Leslie Bassett. He is a Professor at Rice University's Shepherd School of Music, in Music Theory and Composition, where he founded and directed the school's electronic music laboratories until 2002, and chaired the composition and theory department from 1997 to 2010. He is a recipient of the Charles Ives Prize

of the American Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia- Princeton Electronic Music Center and for the Piccolo Spoleto Festival. He has recently been awarded the Gold Medal in Music Composition from the Global Music Awards, for his *Sonata for Cello: In Memoriam*, and honored with a prestigious Bogliasco Fellowship, the First Prize of the Concorso Internazionale di Composizione Originale of Corciano, Italy for his *Concerto for Violin and Symphonic Winds*, and has recently completed the presentation of an experimental music series in Havana, Cuba. His book, *Functional Hearing*, now entering its second edition, is published by Scarecrow Press, a division of Rowman & Littlefield.

Richard Graham is a guitarist and computer musician from Northern Ireland, now based in the United States. Graham has performed in the U.S., Asia, U.K., and continental Europe, recorded multiple sessions for BBC radio, and released multiple records spanning many styles of guitar music. His compositions have featured on British and US television, as well as the popular video game, Rock Band. Ricky has been an artist-in-residence at STEIM (Studio for Electro- Instrumental Music; 2010) where he developed the first iteration of his live performance system for multichannel guitar performance. He completed his Ph.D. in Music Technology at the University of Ulster in 2012 and he is now an Assistant Professor of Music and Technology at Stevens Institute of Technology in Hoboken, New Jersey. His most recent paper on live performance systems was presented at NIME 2014 (Goldsmiths, University of London) and his most recent journal article on performance strategies for spatial music is forthcoming in the Divergence Press research journal (University of Huddersfield). Graham's most recent musical work, "Nascent," was released on Flutter Records in 2012 and a new series of releases are due in late 2014 and early 2015.

David Granström (1987) composes electronic music with focus on reduction, sonority and aural space. His music is often described as tranquil and gloomy. In recent years a focus on sound spatialization techniques, in particular Ambisonics, has been an important area of his music. He works mostly with synthesized source material moulded into shape by algorithmic processes, exploring slow transformations over time.

Nat Grant is a multi instrumentalist, sound artist, composer and teacher. She works predominantly as a freelance artist and has been employed as a composer and performer in the fields of puppetry, theatre, film, animation, and dance. Nat's work explores intersections between improvisation, chance and intention in the development of sound as a sculptural medium. Through the integration of electronic processing and sampling with acoustic sound recordings, she creates cumulative sound works that link consciousness and memory,

allowing interaction between human and natural environments. Nat has recently completed a PhD in music composition at the Victorian College of the Arts (University of Melbourne). The subject of this degree was Momentum, a cumulative recording and composition project incorporating a blog and online sound diary. The project utilized the Internet and recording technology to delve deeper into compositional processes in a very public way. Momentum was created collaboratively, with more than 60 artists from around the world contributing sounds to the project. Nat performs regularly at venues around Melbourne and has also performed internationally, at the Percussive Arts Society's Annual Convention in Indianapolis in 2011, and the Y2K International Live Looping Festival in Santa Cruz, California, in 2009 and 2011. She has released several solo recordings as well as with Californian bass player Steve Uccello, under the name Sung.

Ragnar Grippe has worked with electro acoustic music since 1973. His work has brought him from feature films to La Scala's bicentennial in Milan. Ragnar Grippe's education in Paris at Groupe de Recherches Musicales (GRM) gave him a thorough knowledge of the french aesthetics which he has further developed into his own style of electroacoustic music, often with the voice as an important sound source. www.ragnargrippe.com

Joan Grossman is a media artist and filmmaker based in Brooklyn, New York, with projects that span documentary film, video installation, and media projection design for theatre. Her work has won numerous awards, and has been screened in more than 20 countries, with projects in China, Russia, Africa, and throughout Europe. She has been a visiting artist and professor of film and media arts at universities across the country. Most recently she was visiting faculty in the School of Performing Arts at Virginia Tech, and Resident Media Artist at Virginia Tech's Institute for Creativity, Arts and Technology. Her recent documentary, Drop City, about the experimental artists community in Southern Colorado, is currently screening internationally, and is distributed by 7th Art Releasing in Los Angeles. Joan has a PhD in Media and Philosophy from the European Graduate School in Saas-Fee, Switzerland. Her book, *BLACKOUT: On Memory and Catastrophe*, was published by Atropos Press.

Matt Gunby is a composer from Seattle, Washington who is interested in depicting facets of the human condition and telling stories through the mediums of electronic and acoustic music. Matt's works have been premiered by groups including the NOW Ensemble and the Hodges Taylor Ensemble, and have been performed at Lawrence University, Bowling Green State University, the Charlotte New Music Festival, and the nief---norf festival at Furman University. Matt holds a B.M. in theory/composition from Lawrence University, and is currently pursuing his M.M. in composition from Bowling Green State University.

Susan Haire has had over twenty solo shows since 1998 collaborating with composers and has also collaborated with numerous poets and has been involved, as a visual artist, with some half dozen theatre productions. Her shows have generally consisted of installations with recorded music playing and performances taking place amongst the works. She gained a BA Hons in sculpture, at Ravensbourne College of Art and Design, London and a postgraduate qualification in painting, PG RAS, at the Royal Academy Schools, London. She was a lecturer in Fine Art for 17 years at the University for the Creative Arts, Canterbury, UK, and also at the School of Art, Limerick, Ireland, and the College of Art, Dublin, Ireland. She has been President of The London Group for seven years and took it through its very eventful and successful centenary last year. A thriving co-operative of 90+ artists, with a full exhibiting programme, its history mirrored the history of British art for much of the 20th century. Susan has recently been appointed a Fellow of the Royal Society of Arts.

Matthew Harder is a composer, educator, percussionist, recording engineer, husband, and dad living in Wheeling, West Virginia. He holds degrees in music from Illinois Wesleyan University, Bowling Green State University, and Northwestern University. Dr. Harder teaches music technology and composition at West Liberty University in West Virginia and is currently serving as the interim Dean of the College of Arts and Communication. Dr. Harder writes acoustic and electroacoustic music for the concert stage, video, film, audio installations, and live performance. His works have been performed at/by the International Double Reed Society Conference, Oscillate Pittsburgh, the Western Pennsylvania Center for the Arts, the College Music Society Annual Conference, Juventas New Music Ensemble, Bowling Green State University New Music Festival, New York City Electroacoustic Music Festival, the Cleveland Chamber Symphony, West Virginia University, Indiana University of Pennsylvania, US Navy Band International Saxophone Symposium, North American Saxophone Alliance Biennial Conference, and the Ohio, West Virginia, and Texas Music Educators Association annual conferences.

Gabriel Hawes is from Indianapolis, Indiana in the United States and is currently a composition major at Oberlin Conservatory in Oberlin, Ohio. Prior to Oberlin Gabriel studied with Dr. Frank Felice of Butler University from 2010 to 2014. At Oberlin he has studied in some capacity with all of both the composition faculty and the TIMARA (technology in music and related arts) faculty, including Lewis Nielson, Josh Levine, Lyn Goeringer, and Joo Won Park. He has participated in numerous masterclasses including with James Dillon and Benjamin Broening. At Oberlin Gabriel has had the opportunity to write for and work with the Formalist Quartet. Additionally he has studied with Roger Reynolds and Nicholas Vines at New England Conservatory's SICPP 2014, and will be a participant in the Walden School's 2015 Creative Musician's Retreat, at which Martin Bresnik and Wet Ink

Ensemble will be in residence. Gabriel also works with video and installations. In his work he addresses materials and forms he finds beautiful. This often results in explorations in contrasts of extremes, such as in density or volume.

Yuanyuan (Kay) HE began learning piano at age 5. At age 15, she began studying composition at the affiliated middle school of Shenyang Conservatory of China. As a double major undergraduate, she studied composition and electronic music at the Central Conservatory of Music in Beijing. Kay went on to complete her Master's degree in composition at the University of Missouri-Kansas City in 2013. She is currently pursuing her doctoral degree in composition at the University of Texas at Austin. As a young composer, Kay has won many composition awards in the U.S. and abroad. Her piece *Passeig de Gràcia* for orchestra was selected for the 2015 ACO Underwood New Music Readings in New York City. *On the Threshold of a Drizzly Reality* was selected for 2014 performances at the International Computer Music Conference (ICMC) in Athens, Greece; her piano trio *Shadow of Dewdrops* was selected as a finalists for Thailand International Composition Competition 2015; the orchestra piece *Legends of Old Peking* won the Seattle Symphony's Celebrate Asia Composition in 2012; *Destiny of the Sputnik* was chosen in the 2011 Beijing Modern Music Festival Young Composers Project, and many other pieces have won awards or competitions in other parts of the world.

Jens Hedman is a long time established name in Swedish electroacoustic music. His music has been performed at festivals, concerts and on radio all over the world and has received several important prizes in international music competitions. Hedman composes both instrumental and electro acoustic music. He often combines his music with other artistic expressions, collaborating with writers, visual artists, choreographers and architects. To Hedman the spatial content of music is very important and many of his works explore space and movement utilising multi channel techniques. He has also participated in several collaborate compositions together with other composers and he's a member of Sidén/Hedman Duo and Spatial Opera Company. He has been teaching at the Electronic Music Studio in Stockholm (www.elektronmusikstudion.se) for more than 20 years and was president of the Society for Electro Acoustic Music in Sweden (www.seams.se) 2001-08.

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.

Jaimie Lynn Hensley is a band geek and video game junkie who put the two together to pursue a career in sound design and soundtrack scoring for games and film. She has a strong interest in adaptive music, soundscapes, and getting unusual and uncharacteristic sounds from musical instruments and other objects. She draws from her background in literature and fine art to connect sound and story.

Haruka Hirayama is an UK-based composer, performer, multimedia artist. She was awarded the Residence Prize at the 32nd International Competition of Electroacoustic Music and Sonic Art (IMEB/Bourges) in 2005, and the Pauline Oliveros Prize at the Search for New Music (IAWM/US) in 2012, and her musical works have been performed at numerous international festivals and conferences. Her activities as a composer also include composer-in-residence at the Institute for Electroacoustic Music in Sweden (EMS), a commission from Chaotic.moebius (Plattform für neue und experimentelle Musik in Basel). She studied composition and computer music with professors Cort Lippe and Takayuki Rai and awarded a BA and MA in Music from Kunitach College of Music. Currently she is pursuing her PhD in Electroacoustic composition at NOVARS Research Centre, The University of Manchester under the supervision of professor Ricardo Climent.

Julian Hoff is a French artist based in Montreal since 2009. His works explore several ways of expressions that my recent creations tend to blend together. Thus, electronic music, programmation, experimental video and electric guitar meets in interactive creations that let much room to improvisation and human-computer dialogue. He draws his inspiration in themes like lyrical abstraction or the role of the humans with technology. His music has been awarded twice during the competition *Jeu de Temps / Times Play* of the Canadian Electroacoustic Community, during the the Musicacoustica competitive of Beijing as well as Luigi Russolo prize. Since 1995 it has been performed in France, Canada, the USA, Italy, Brazil and China. His works also received an honorable mention at the bourse Euterke organized by the Société des Arts Technologiques (SAT) in Montreal. He has participated in several international festivals including The San Francisco Tape Music Festival (2012), the Sound Travel Festival in Toronto (2013), the International Animation Festival of Ottawa (2014) and Akousma XI,

Montreal.

Devoted to exploring and furthering the intersections of music and technology, **Eric Honour's** work as a composer and saxophonist has been featured in numerous international conferences and festivals like ICMC, Spark, FEMF, BEAF, EMM, and EABD, and recorded on the Capstone, Ravello, and Innova labels. A member of the Athens Saxophone Quartet, he performs regularly in Europe and the United States. Professor of music and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on many record labels.

Hubert Howe was educated at Princeton University, where he studies with Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. For over ten years, he was Director of the Aaron Copland School of Music at Queens College. He also taught at the Juilliard School from 1974 to 1994. He has been a member of the Society of Composers, Inc. since its founding in 1965 and served on the Executive Committee from 1967 to 1971. He served as President of the U.S. section of the League of Composers/ International Society for Contemporary Music from 1970 until 1979. He has been a member of the American Composers Alliance since 1974 and served as President from 2002 to 2011. He is also a member of the International Computer Music Association, SEAMUS. In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. In 2013 he became Executive Director of the New York Composers Circle.

Joseph Hudson's music has been performed by: The Tanglewood Festival Orchestra, The Momenta String Quartet, Speculum Musicae, The Group for Contemporary Music, Resonance, The New Music Consort, Linda Quan, Rolf Shulte, Christopher Finkel, Stephen Gosling, Gilbert Kalish, Ursula Oppens, Robert Miller, David Burge, Curt Cacioppo, and many others. His awards and honors include: a Guggenheim Foundation Fellowship, a Fromm Foundation Tanglewood Commission, two National Endowment for the Arts grants, a Martha Baird Rockefeller Fund for Music Award, the Charles Ives Award of the National Academy of Arts and Letters, and a BMI student composer's award. His music has been described by *American Record Guide* as displaying "sophisticated craftsmanship, and nuanced imagination," and by *Music Web International* as "thoroughly convincing... radiant and affirmative." His work is published by APNM Publishing, and Mobart Music. Recordings include: *Millennium Crossings* [Capstone Records, 2004], *Burning With the Muse* [MSR Records, 2006], and most recently, *Inner Compass* [Paladin Records, 2010]. His involvement with electronic music began at the

Columbia-Princeton Electronic music Center, where he worked primarily with Mario Davidovsky.

Peter Hulen is a composer of acoustic and electroacoustic music whose works are heard at juried conferences and festivals across the USA and abroad. He serves as Associate Professor of Music, and Chair of the Music Department at Wabash College in Crawfordsville, Indiana where he teaches music theory, composition, electronic music, and humanities courses. He received a Bachelor of Music in Composition from the University of Tulsa, a Master of Music in Composition from Southwestern Theological Seminary in Fort Worth, Texas, an Intermediate Certificate in Mandarin Chinese from the Beijing International Studies University, and a Doctor of Philosophy in Music from Michigan State University. He performs with the Indiana recorder consort Miscellanea Musica and the Chancel Choir of St. John's Episcopal Church in Lafayette, Indiana. He also landscape gardens, gourmet cooks, and tries to maintain some kind of contemplative practice.

Joel Hunt is an active composer and performer of algorithmic computer music and interactive electroacoustic music. His compositions have been performed at the International Computer Music Conference (Athens), Primavera Festival of Contemporary Arts and Digital Media (Santa Barbara), California Electronic Music Exchange Concert Series (Los Angeles), National Student Electronic Music Event (Bowling Green), and at the Ethos NewSound Festival of Contemporary Music (Fredonia). Joel is a Lecturer in Music and Digital Media, Arts and Technology at Pennsylvania State University, Erie.

Yian Hwang has composed computer music since 2013. Now she is studying computer music in institute of music in National Chiao Tung University. Her pieces include both acoustic and electronic music.

Bryan Jacobs is a composer and sound artist based in New York City. His music has been performed by ensembles such as the Cleveland Chamber Symphony, The McGill Contemporary Music Ensemble, Wet Ink, International Contemporary Ensemble, Talea Ensemble, Ensemble Pamplemousse, and defunensemble. He has had performances at Festival Ai-maako (Chile), La Muse en Festival (Paris, France), Festival Archipel (Geneva, Switzerland), Musica nova (Helsinki, Finland), MATA festival, St. John's Church (Limerick), Santa Fe Chamber Music Festival, and others. His acoustic and electroacoustic compositions have earned him national and international awards and scholarships from the American Academy of Arts and Letters, Bourges International Electroacoustic Music and Sound Art competition, Centre for Computational Musicology and Computer Music, RTÉ Lyric FM, and McGill University among others. He has participated in residencies at La Muse en Circuit in Paris and Zentrum für Kunst und Medientechnologie in Karlsruhe, Germany. He has

performed his own compositions for guitar and electronics at the Stone (NYC), Miller Theater (NYC), and the Wulf (LA). In addition to his artistic endeavors, Bryan is the co-founder of Qubit, a New York based new music initiative that presents mostly emerging artists whose work involves creative uses of technology.

Nicolas Jacquot was born in 1983 in Belfort, France. He was essentially trained in composition by Jacopo Baboni Schilingi and Giacomo Platini, and taught electroacoustic technics by Lorenzo Bianchi at the Music Conservatory of Montbéliard. He is currently continuing his education with Daniel D'Adamo at the Conservatoire Régional de Reims and achieving a Master Degree in composition and music theory with Jean-Marc Chouvel at the University of Reims-Champagne-Ardenne. His compositions have been awarded in several international competitions and performed in various festivals : FIMU (Belfort, Fr), NUIT BLANCHE (Paris, Fr), ALBA MUSIC FESTIVAL (Alba, It), EMW (Shanghai, Ch), REDSHIFT (Vancouver, Ca), ICMC/SMC (Athens, Gr), ... His production includes music for concert (from solists to small ensembles), theater music (Cie La Carotte Besançon, Tide Company - Toulouse) and sound installations (Ceci n'est pas un concert, Le Moloco-Audincourt ; Close/Closer, Nuit Blanche-Paris). Spanned by the works of Gérard Genette about transtextuality, his compositional researches focuses on formal development strategies, fulfilled through functional organization of the material.

GiO (Giorgi) Janiashvili is a composer, multimedia artist and director from Tbilisi, Georgia, residing in New York, USA. Janiashvili's creative output spans chamber, orchestral, vocal and electroacoustic music; multimedia concert; multimedia music-theatre/opera; film/video art; sound art; multimedia performance and installation; music for dance/theatre, film and exhibition. He is a recipient of commissions from the renowned viola player Rivka Golani. He is a recipient of Georgia's prestigious Tsinandali Award (2015) in music category for his Multimedia Concert Muffling Fog - After Martin Heidegger for piano, video and sound (2014). Premiered at Tbilisi 2014: Contemporary Music Evenings - piano: Jemal Tavadze. Janiashvili received his BMus and MMus in composition from Trinity Laban Conservatoire of Music and Dance in London (2009-2012, BMus, Professors: Stephen Montague, Edward Jessen, Dominic Murcott and Douglas Finch); (2012 - 2013, MMus, Professors: Edward Jessen, Gwyn Pritchard and Dominic Murcott). His education includes studies in composition at V. Sarajishvili Tbilisi State Conservatoire (2007-2009, BMus, Professor: Teimuraz Bakuradze).

Wilfried Jentzsch was born in 1941. He studied composition at the Musikhochschule Dresden, the Akademie der Künste Berlin, and electronic music in Cologne. From 1976 to 1981 he studied at the Sorbonne in Paris under Xenakis where he was awarded a degree of doctorate in the field of musical aesthetics. He

conducted at the same time a research of digital sound synthesis at IRCAM and the CEMAMu. He was the professor of composition and the director of the Electronic Studio at the Musikhochschule Dresden from 1993 to 2006. His Visual Music works have been presented at ZKM, VMM Boston and New York, Cinema Fest Melbourne, CEMC Beijing, EMUfest Rome, Cinema Nouveau Montréal and he is also working as a curator of Visual Music. He is a member of the ISCM and a founding member of the DegeM. He was composer in residence at the Capital University Columbus (Ohio), at IMEB Bourges, at the Centre Musiques & Recherches Brussels and the ZKM. He has received international composition prizes in Boswil (Switzerland), Paris, Bourges (France) and ZKM Karlsruhe, and was invited for numerous festivals worldwide. Currently he is living in Cologne suburb.

Christopher Jette is a curator of lovely sounds; a composer, performer, educator and concert organizer based in Alaska. His compositions, both electronic and acoustic investigate the intersection of humanity and modern technology through an exploration of techniques and tools that emphasize facets of this paradigmatic space. Christopher has created a large range of acoustic and electronic compositions and frequently collaborates with artists of various disciplines. He has created works that involve dance, theater, websites, electronics, food, toys, instrument design and good ol' fashioned wooden instruments. www.cj.lovelyweather.com.

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as other artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas and the outskirts of her musical universe, he worked on image for interactive programming facilities, staging and seeks above all to question the relationship dynamic performance spaces. He now claims the practice of "active" music in its physical dimension [gestures, energy, space] as psychological [evocation, memory, cinematic]. In parallel to his compositions, it also occurs for performance, solo or in formation with other artists. Since 1998 he is artistic director of éOle (studio and production center) and Novelum (festival) in Toulouse.

Dr. Igor Karaca is a Bosnian composer and pianist of classical and jazz music. He studied music composition and conducting at Sarajevo Academy of Music under Josip Magdic and Andjelka Bego-Simunic. He graduated in 1996 with a BM in music composition, and has since been a guest at different masterclasses in Europe, working with Boguslaw Schaeffer, Klaus Huber, Helmut Lachenmann, Marc-André Dalbavie and Marco Stroppa, among others. In 1999, Karaca came to United States to

study composition with Dr. Thomas Wells at the Ohio State University, from which he received his DMA in 2005. Igor Karaca has written three symphonies, concertante works for clarinet and piano, twenty electronic and electro-acoustic compositions, and over eighty chamber compositions, including the award-winning *Wind Trio*, *Between Walls*, and *Handful of Dust*. Currently, Dr. Karaca is teaching music composition, counterpoint, music technology, and music theory at Oklahoma State University, Stillwater.

Mitchell Keaney is an artist and musician from the suburbs of Phoenix, Arizona. He currently resides in Tempe, Arizona after just completing his Bachelor's degree from the School of Art, Media + Engineering at Arizona State University. Mitchell became interested in sound through the bands he formed with his high school classmates. After years of writing, recording, and performing experimental music, Mitchell has become particularly interested in narratives explained through rhythm and timbral density. Mitchell has described his music and other sonic work as "Process Music for grooves", highlighting his curiosity in repetition and rhythm.

Ted King-Smith is a composer, educator, performer, and arranger currently based in Kansas City, Missouri. Described as "off-beat, jazzy, and... convincing," Ted strives to synthesize aural, visual, kinesthetic, and/or conceptual influences into engaging musical works that emphasize variety and virtuosity. Recent awards for his music include 3rd place in the 2014 American Prize and the 2012 Washington-Idaho Symphony Young Artist Award. His music has been performed at several College Music Society and Society of Composers Inc. conferences, the Root Signals Electronic Music Festival, the New Horizons Music Festival, and the Florida State University New Music Festival. Notable performers include several college wind ensembles across the U.S., the UMKC Saxophone Ensemble, the Saxophilia Quartet, and others. He holds a BM in music education from the Hartt School of Music, a MA in Composition from Washington State University, and is currently working towards a DMA in Composition at the University of Missouri – Kansas City where his composition teachers include Chen Yi, James Mobberley, and Paul Rudy. In addition to composition, Ted has performed in and founded several chamber ensembles as a saxophonist. His interest in performance also includes improvisation, and is a key element of his compositional process.

Born in Los Angeles in 1962, **Joseph Klein** is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, whether as a component of the

extra-musical references or as an organic outgrowth of the musical narrative itself. Literature is another important influence on Klein's work, with recent compositions based on the writings of Franz Kafka, Elias Canetti, Alice Fulton, W.S. Merwin, Milan Kundera, and John Ashbery, among others. His works have been performed and broadcast internationally, and have been recognized by such organizations as the National Endowment for the Arts, the American Composers Forum/Jerome Foundation, the American Music Center, the Gaudeamus Foundation, and ASCAP. Klein holds degrees in composition from Indiana University, University of California, San Diego, and California State Polytechnic University, Pomona, and his composition teachers have included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

Panayiotis Kokoras (Greece, 1974) studied composition with I. Ioannidi, K. Varotsi and A. Kergomard and classical guitar with E. Asimakopoulou in Athens, Greece. In 1999, he moved to England to undertake postgraduate studies at the University of York where he completed his MA and PhD in composition with T. Myatt with funding from the Arts and Humanities Research Board (AHRC) and an Aleksandra Trianti Music Scholarship (awarded by the Society of Friends of Music), among others. He is founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and from 2004 to 2012 he was board member and president. Kokoras has taught at the Technological and Educational Institute of Crete, and, the Aristotle University of Thessaloniki (Greece). Since fall 2012 he has been appointed Assistant Professor at the University of North Texas. His music is published in 36 CD compilations by Spectrum Press, NOR, Miso Musica, SAN / CEC, Independent Opposition Records, ICMC2004, Computer Music Journal (MIT Press), Dissonance Records and distributed in limited editions by LOSS, Host Artists Group, Musica Nova, and others. <http://panayiotiskokoras.com/>

Constantinos Kontos studied Creative Music Technology with Communication Studies. As a composer he is interested in creating musical works that explore the perceptual and aesthetical potential influenced by the musique concrète/ acousmatic tradition of musical thinking. He is currently completing his PhD in composition at the University of Birmingham under the supervision of Jonty Harrison and has performed regularly with BEAST (Birmingham Electroacoustic Sound Theatre). <https://soundcloud.com/constantinos-kontos>.

Sam Krahn is a Minneapolis based guitarist, performer, composer, and teacher. His works have been performed by members of the Chicago Symphony Orchestra, the Fidelio Trio, Ensemble Uusinta, Duo Gelland, Christina

Baldwin, Lara Bolton, Benjamin Cold, Lux String Quartet, Rappel-Steinmetz Percussion Duo, Contemporary Music Workshop, the Anaphora Ensemble, and many others. He has received numerous commissions to compose new works for Ed Harrison of the Chicago Symphony Orchestra (Maraca Concerto), Duo Gelland (Resistance/Resonance), the Fidelio Trio (Trio), Harper College (Spring Dirge), Benjamin Cold (flux-mirror), and the Anaphora Contemporary Ensemble (String Quartet No. 1). He participated in the MATA Festival in New York City and the Source Song Festival in Minneapolis. Most recently, he was invited to participate in the 70th annual Cheltenham Music Festival in England. Sam is currently pursuing a Ph.D. in music composition at the University of Minnesota-Twin Cities, studying with James Dillon. He also holds a M.Mus. in music composition from Roosevelt University where he studied with Stacy Garrop and Kyong Mee Choi, and a B.Mus. in classical guitar performance from Boston University. Sam is a classically trained and experienced guitarist. He has played in numerous rock bands, classical ensembles, improvisational groups, and as a soloist. Sam also continues to create new music with his improvisation trio, Sound Collision Alliance.

Mikel Kuehn (b. 1967) has received awards, grants, and residencies from ASCAP, BMI, the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc. (Lee Ettelson Award), the Copland House (Copland Award), the Guggenheim Foundation, the League of Composers/ISCM, the MacDowell Colony, the Ohio Arts Council, and Yaddo. Professor of Composition at Bowling Green State University, Kuehn holds degrees from the Eastman School of Music and the University of North Texas. Recordings of his works appear on ACA Digital, Centaur, Erol, ICMA, MSR Classics, Perspectives of New Music/Open Space, and New Focus (forthcoming) labels.

Derek Kwan, a native of Fresno, California, is a percussionist and computer programmer interested in the integration of computers into live performance and bringing the worlds of contemporary classical music and electronic music to a wider audience. Derek specializes in working with computers to develop improvisatory music environments and to realize indeterminate pieces electroacoustically. In fall 2012, he was heavily involved in the sound design aspects of the opening of SBU's Reality Deck, an immersive 1.5 billion pixel visualization facility. He currently works as a programmer in both web-based and non-web-based technologies at SBU's Teaching Learning Lab. At the TLL, he has collaborated with faculty on a wide variety of computer-related projects, including visualizing the average body positions of dance routines, projecting 3D video of galaxy formations, and generating graphs of chicken and fish hierarchies. He also teaches faculty on Max/MSP/Jitter, Pure Data/GEM, and Processing. Kwan holds Bachelor of Science (B.S.) in general mathematics and Bachelor of Arts (B.A.) degrees in music performance from the University of California, Davis, where he was inducted

into the Phi Beta Kappa honor society; a Master of Arts degree (M.A.) in percussion performance from CUNY Queens College; and is currently a doctoral candidate in percussion performance at Stony Brook University. www.derekxkwan.com.

Paul Leary is currently Assistant Professor of Music SUNY Oswego in Oswego, NY where he is teaching electronic music, composition, and popular music. After earning a Bachelor degree in music composition at the University of Michigan in 1999, Dr. Leary earned a Master of Music at the Cleveland Institute of Music, finally completing his education by earning a PhD from Duke University in December 2011. His choral music has been performed widely and his electronic music has been featured at over thirty concerts and festivals over the last few years including SEAMUS, The Florida State New Music Festival, and Electronic Music Midwest. In addition to composing and teaching, Paul is a professional orchestrator and arranger and has been principle orchestrator of the ASCAP award winning Contemporary Youth Orchestra for ten years, orchestrating over a hundred works of jazz, hip-hop, popular, Broadway, and classical music. He has orchestrated and arranged for various pop artists including Pat Benatar, Graham Nash, and Jon Anderson, as well as music by percussionist Valerie Naranjo and pianist Michael Garson. Some of these orchestrations have been featured on VH1, PBS, and HDNet internationally as well as released on CD and DVD. His works are published by Bachovich Music Publications.

Hoyong Lee (b.1985) is a composer and sound artist who works with combinations of electroacoustic sound and visual, including soundscape. His art works were selected for performances at ICMC (Ljubljana 2012, Perth 2013, Athens 2014), Sweet Thunder Music Festival 2014 (San Francisco), ISSTC 2014 (Irish Sound Science and Technology Conference), with attending the conference as a Scholarship member. His experimental acousmatic projects were selected by Vox Novus 60x60 projects for Louisiana Dance Mix(2015), Voice Mix(2012) and PianoForte Mix(2013). They were played as a World Premiere at the International Sound Art Festival in Berlin, Texas State University and Chicago Fine Arts Center. His experimental practice explores ways of deepening the electric musical relationship with contemporary dance and storytelling based on voice and media. Currently he has been proceeding with adult contemporary group called 'Matryoshka' with pop instrumental as well as experimental sound art, as a leader.

Eva Li is a Sonic Art (Electro-Acoustic) Composer and gaming sound designer. She has been involved in the media, arts and entertainment industries, working in a wide range of production and post-production roles. She gained both her Bachelor of Music in Composition and her Master's Degree in Sonic Art at the University of Auckland. Eva's compositions were awarded Third Prize

in the Lilburn Composition Competition in 2010 and First Prize in the same competition the following year. Her works have been presented at the Australian Computer Music Conference in The University of Queensland Australia, and twice at the New Zealand Electronic Music Conference in Wellington and Auckland, respectively.

Lin Liang-yu is from Taiwan. He is a classic and jazz pianist, now studying a graduate degree in the Taipei National University of the Arts. He is Enthusiastic to combine many different music types on his performance and works.

Wan-Ting Liao was born in 1989, Taiwan, graduated from the Institute of Music, National Chiao Tung University (Taiwan), major in Multimedia Composition, under the supervision of Prof. Chao-Ming Tung. She is one of the member of "transArt-NCTU", which produced the collaboration work *Hui* premiered in Vienna in 2012. Her electronic music works have been selected from WOCMAT 2013 International Workshop on Computer Music and Audio Technology (Taiwan, 2013), 2015 New York City Electroacoustic Music Festival (New York, 2015). And received 2nd Prize for Cross-strait Modern Electronic Technology Music Festival Competition (China, 2013).

Chia-I Lin was born on August 24, 1992, in Keelung, Taiwan. She studies a master's degree at National Chiao Tung University, and majors in Computer Music instructed by Yu-Chung Tseng professor. Her piece of work *Birdcage* was selected from Taiwan Choral Association in 2014. Her orchestra work *Follow to the ocean* had been chosen and performed in the Jing-Chun Lai conductor Master Class. Her piece of work *Gravity* for Electronic Music had been selected from France - Taiwan 2014 composition competition and 2015 New York City Electroacoustic Music Festival. It also had been invited to perform in France for several concerts during February 2015 due to France - Taiwan 2014 composition competition.

Cort Lippe studied composition and computer music with Larry Austin; followed composition seminars with various composers including Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis; spent three years at the Institute of Sonology working with G.M. Koenig and Paul Berg, three years at Xenakis' studio CEMAMu; and nine years at IRCAM where he gave courses on new technology in composition, developed real-time computer music applications, and was part of the original development team for the software Max. His compositions have received numerous international prizes, been performed at major festivals worldwide, and are recorded on more than 30 CDs. His research includes more than 35 peer-reviewed publications on interactive music, granular sampling, score following, spectral processing, FFT-based spatial distribution/delay, acoustic instrument parameter mapping, and instrument design. He has been a long-term visiting professor at

universities/conservatories in Japan, Denmark, Austria, Greece, and the USA, and since 1994 he has taught in the Department of Music of the University at Buffalo, where he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios.

Shih-Wei Lo's work is often informed by the diverse articulations of time and space in various domains such as art, literature, culture, and politics, and may be viewed as a process of transfiguring these into music, providing audience with a contemplative medium. Currently he is a graduate student at the University of Washington in Seattle, studying with Huck Hodge. Lo has worked with renowned musicians and ensembles such as violists Frank Brakkee and Melia Watras, harpists Miriam Overlach and Shannon Chieh, the Atlas Ensemble, Taipei Chamber Singers, etc. Recently he was awarded First Prize in the ASCAP/SEAMUS Student Commission Competition and Honorable Mention in the 2015 American Composers Forum's National Composition Contest. He also received First Prize and Audience Award in the Dutch Harp Festival and Composition Contest 2014. Recent conferences and workshops include the Atlas Festival 2014 in Amsterdam, the 40th International Computer Music Conference (ICMC) joint with the 11th Sound & Music Computing conference (SMC), John Adams Composers Workshop directed by the Seattle Symphony Orchestra, the 28th Asian Composer League Conference and Festival in South Korea, etc.

Michael Lukaszuk (b.1989) is a Canadian composer, laptop performer and programmer based in Cincinnati, Ohio. He is currently pursuing a DMA in Composition at the University of Cincinnati's College-Conservatory of Music where he is in Mara Helmuth's studio. Michael holds degrees in music theory and composition from the University of Western Ontario. In addition to the 2015 New York City Electroacoustic Music Festival, his music has been performed at events such as New Music Edmonton's Now Hear This Festival of New Music and the Midwest Composers Symposium. He regularly performs electroacoustic music with the Cincinnati Composers Laptop Orchestra Project (CiCLOP) and as a soloist.

Rob Mackay is a composer, sound artist and performer. He is currently a Senior Lecturer in Music at the University of Hull. Recent projects have moved towards a cross-disciplinary approach, including geology, soundscape ecology, theatre, audiovisual installation work, and human-computer interaction. His work has been performed in 18 countries (including several performances on BBC Radio 3, BBC Radio 1 and Radio France), and a number of his pieces have received international awards (Bourges, EAR, La Muse en Circuit). He has held composer residencies at Slovak Radio (Bratislava), La Muse en Circuit (Paris), the Tyrone Guthrie Arts Centre (Ireland), Habitación del Ruido (Mexico City), and CMMAS (Morelia). His latest

project was a collaboration with poet John Wedgwood Clarke for the Arts Council funded Dictionary of Stone. This was a natural progression from working on a number of projects based on the theme of geology, including a collaboration with percussionist Dame Evelyn Glennie on the Natural England funded Ruskin Rocks project, led by a team of scientists and musicians at the University of Leeds who have created two new stone instruments (lithophones): www.leeds.ac.uk/ruskinrocks. He has also created a Jurassic soundscape for Scarborough's Rotunda museum which is currently installed.

Joshua Banks Mailman is a theorist, analyst, critic, philosopher, performer, technologist, and composer of music teaching at Columbia University and previously at University of California, Santa Barbara (UCSB) and NYU. He graduated from University of Chicago (A.B., Philosophy) and Eastman School of Music (Ph.D. in Music Theory). He researches musical form from flux, *temporal dynamic form* and is published in the *Perspectives of New Music*, *Music Analysis*, *Journal of Sonic Studies*, *Psychology of Music*, *Music Theory Online*, *Open Space*, and *Leonardo Electronic Almanac*. His recent essays include "Agency, Determinism, Focal Time Frames, and Processive Minimalist Music" in *Musical Narrative After 1900* (Indiana University Press, 2013) and "Improvising Synesthesia" (*Leonardo Electronic Almanac* v.19/3). He is co-chair of the Analysis of Post-1945 Music special interest group of the Society for Music Theory. He was recently featured on ABC News Nightline's TV segment about "Why Some Songs Make Us Sad." He developed interactive music technologies presented at the 9th Sound and Music Computing Conference (Copenhagen, 2012) and International Conference on Music Perception and Cognition (ICMPC) and European Society for the Cognitive Sciences of Music (ESCOM) (Thessaloniki, Greece). This year he played hichiriki in a performance of Cage's *Ryoanji* at Columbia University's Miller Theatre. www.joshuabanksmailman.com.

Anthony T. Marasco holds a Masters of Music Composition degree from Towson University and a Bachelor of Arts degree from Lebanon Valley College. Marasco has studied with William Kleinsasser, Peter Moran, Brian Hulse, Scott Eggert, and Will Redman. He serves on the adjunct faculties of the University of Scranton and the Pennsylvania State University, where he has taught and authored courses on western music history, digital music, ethnomusicology, and film music.

Günter Marx was the principal first violinist at the Dortmund Philharmonic Orchestra for many years. He also performs as soloist and was member of several chamber ensembles including the Brahms Quartet Hamburg, the Leonardo Quartet Cologne and Musikfabrik NRW. His interest in electroacoustic music was roused during his studies at the Musikhochschule Köln, where he attended courses with Gottfried Michael

Koenig. This led to collaborations with composers Thomas Kessler, Mesias Maiguashca, Wilfried Jentsch and Rainer Bürck among others, featuring his MIDI violin, and also to own compositions in this field, such as VIOMESPEL for violin and Computer and ELPOEM for mezzo-soprano and tape.

Michael Matthews has been the recipient of numerous commissions and awards; he has held a Rockefeller Foundation residency at the Bellagio Center in Italy and has been a participant in the Composition and Computer Music Seminar of the Bartók Festival in Szombathely, Hungary. His orchestral work *Two Interludes* was a prizewinner in the Winnipeg Symphony New Music Festival Competition. He was the first Canadian to receive a prestigious commission from the International Computer Music Association. He has also received numerous Canada Council and Manitoba Arts Council grants, the Winnipeg Rh Institute award for interdisciplinary research, a residency at the EMS computer music studios in Stockholm, Sweden, and a prize in the Premio Musicale Città di Trieste, Italy for his orchestral piece *The Wind Was There*. He has worked at the Banff Centre, the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, and at the Centro Mexicano para la Música y las Artes Sonoras, in Morelia, Mexico. Matthews has a deep love for the contemporary symphonic tradition and has established himself as a master of large-scale musical structures, motivic relationships and organic wholeness, all of which lie at the core of symphonic thought.

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, and the concept of memory are all elements that influence McClure's works. His work has been featured at festivals and conferences including Electronic Music Midwest, the New York City Electronic Music Festival, New Music Edmonton, the Charlotte New Music Festival, the Mid-American Center for Contemporary Music (MACCM) New Music Festival, Espacio Sonoro, the Sonorities Festival of Contemporary Music, the Toronto International Electroacoustic Symposium, the North American Saxophone Alliance National Conference, and the Society for Electro-Acoustic Music in the United States (SEAMUS). His audio/visual installation *...the paint while it's dripping* received the prize of Best Digital Art at the celebrateArt 2012 Festival in Houston, TX. His dissertation work for large orchestra titled, *Warning Colors*, received the Paul and Christiane Cooper Prize in Composition (2014) from Rice University. McClure's music is published by Bachovich Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications. 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.

The musical subjects of **Kenn McSperitt** stem largely from the natural sciences, predominantly phonetic science, of which he is a musical innovator. His research and compositional transformations based on phonetics, phonology, and spectral analysis are at the forefront of his current projects. McSperitt's original compositions have been performed at various professional, university and high school music programs throughout the United States, as well as select international venues. McSperitt's honors include presentations at the Midwest Graduate Music Conference (2014), Iowa State University Call for Papers (2014), and the North American Saxophone Alliance at the University of Illinois-Urbana (2014), and the Denali Music Festival (2014), as well as winning the Orchestra of the Pines Composition competition with his orchestral debut of 'imprint' for orchestra in 2012. His music has also been the subject of a lecture series on 'Music Based on Speech' presented by Spectral Music founder, Dr. Clarence Barlow at the University of California - Santa Barbara. McSperitt has been a music educator since 1994 in a number of Oklahoma and Texas High Schools. McSperitt is currently a doctoral candidate in composition at the University of Oklahoma and resides in Yukon, Oklahoma with his wife, Carin, and four children.

Jorge García del Valle Méndez (Bad-Säckingen, Germany, 1966*) grew up in Spain, where he studied bassoon and composition. Since 1996 he lives in Dresden, Germany where he studied composition and electronic music. His compositions are worldwide premiered and broadcasted. Through electronic music he became interested in digital analysis and sound processing, which he has applied to his theoretical works as well as his musical compositions. He has also researched into digital analysis in Bassoon multiphonics and their sound possibilities in the application to contemporary music. In 2005 and 2012 he was scholarship holder of the Kulturstiftung Sachsen. Prizes: Salvatore Martirano Composition Award of the University of Illinois (USA), 4th Composition Award of the Sächsischer Musikrat (Germany), both 2006, 5th Composition Award of the Sächsischer Musikrat (Germany) in 2007. Honorary Mention in the Concours International de Composition de Musique Electroacoustique de Monaco in 2014. He participated 2010 in the ICAD conference in Washington DC, 2012 in the Festival Bernaola in Vitoria (Spain), 2013 in the Electronic Music Midwest Festival EMM in Kansas City and 2014 in the SICMF Festival in Seoul (South Korea). In 2012 he was invited at the Härjedalens Summer Academy in Sweden as composition's lecturer.

David Dean Mendoza (b. 1979) plays mostly his own music, but has been a member of new music ensembles at Florida State University, Florida International University, and the University of Miami. A multi-instrumentalist, he is comfortable on violin, viola, cello,

viola da gamba, erhu, or basically anything with strings and a bow. He has performed at various festivals and conferences from around the country. In South Florida, he has performed in the 2006, 2007, 2009, and 2013 Subtropics Experimental Music Festival, Season II, V, and VI of the 12 Nights Series in Miami, 2012 New Music Miami, 2005, 2007-2009, 2011 Feast Festival, and the 2013 Kendal Sound Art Series.

Chris Mercer received a Ph.D. in Composition at the University of California, San Diego in 2003. His principal teachers were Chaya Czernowin and Chinariy 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.

Jeffrey J. Meyer is an Assistant Professor of Music at El Paso Community College, where he directs the Orchestra and teaches Brass and Music Theory classes. He previously served on the faculties of the University of Guam, Cleveland Institute of Music, and the Instituto Superior de Música del Estado de Veracruz. He received a Bachelor of Music from the Eastman School of Music in Tuba Performance and Literature and also graduated from Eastman's Arts Leadership Certificate Program. He continued his studies in music, earning a Master of Music in both Instrumental Conducting and Tuba Performance from Kent State University in 2006 and a Doctor of Musical Arts degree from the Cleveland Institute of Music in 2010. Meyer studied composition with Thomas Janson, Matt Barber, Ken Eberhard, and Todd Coleman. From 2010--11 he was the principal tuba player with the Springfield Symphony Orchestra in Springfield, Missouri, and in 2011 he served as the acting principal tuba player with the Orquesta Sinfónica de Xalapa. He has performed on the modern jazz album *Facing the Mirror* with the Dave Rivello Ensemble; *Natural Melodies*, recorded for the Cleveland Museum of Natural History; and the soundtrack to the documentary *La Revolución de los Alcatrazes*.

Ursula Meyer-König lives in Zurich. After a career as a pediatrician, she undertook foundation and media art studies at the HGKZ in Zurich and the FH Aarau, Switzerland, followed by a continuation course in electro-

acoustic composition at the Hochschule für Musik in Weimar, Germany under Prof. R. Minard. She is currently studying electroacoustic composition under Prof. G. Toro-Pérez at ZHdK and ICST, Zurich, Switzerland. Her music has been heard on festivals and concerts in Germany, USA (EMM), Crete (Electroacoustic Music Days), London, Leeds (GB), Toronto and in Switzerland.

Scott D. Miller is a New York City-based composer who has written extensively for various classical ensembles and has long explored diverse genres. He has composed musique concrète, electroacoustic music, experimental jazz, structured improvisation and works in collaboration with poets, dramatists and visual artists. Miller's works have been performed at La MaMa, Symphony Space, The Knitting Factory, Roulette, CBGB, P.S. 122, Lincoln Center Library and many other venues. Miller studied composition with Milton Babbitt and Paul Lansky, as well as clarinet with David Krakauer. A graduate of Oberlin Conservatory, Miller also earned an MFA in composition from Princeton University and an MA in music education from Teachers College, Columbia University. He has received numerous awards and grants including ASCAP, NJSCA, Meet the Composer and the New York Composers Circle Award. Recent performances include: *Coots and Rails* (2014) for violin trio, premiered by Miranda Cuckson, Marina Kifferstein and Ken Hamao at St. Peter's Church; and *Phrenology: The Proper Study of Man* (2013) for amplified violin, tenor saxophone, trombone and percussion, at Symphony Space.

Stephanie Moore is inspired by the intersection of contrasting ideas and musical materials and particularly enjoys using technology in her creative practice. In 2012, she completed a Master's degree in composition at the Université de Montréal under the direction of Ana Sokolovic and Philippe Leroux. Her music has previously been played by the Ensemble Punctum, the Nouvel Ensemble Moderne, the Windsor Symphony Orchestra and on multiple occasions by Talisker Players Chamber Music, as well as distinguished solo performers. Her piece *Pleine lune* for double bass and fixed media, was selected for the New York City Electroacoustic Music Festival in 2013. Both *Pleine lune* and *LCROSS* 2009-10-09 are part of her three-movement *Lunar Cycle*, scheduled to premiere at the Sound Travels Festival of Sound Art in Toronto in August 2015, produced by New Adventures in Sound Art.

Kenn Mouritzen was born in Copenhagen (DK) in 1972. Lives and works in Vienna (A) since 2007. He has a background in electronic music in Denmark as well as radio productions (montage) and sound design. He holds a Master's Degree in Comparative Literature and Philosophy (2004) from Copenhagen University, Humboldt Universität zu Berlin, and Paris VII (Jussieu). Currently a master student in electroacoustic composition with Germán Toro-Perez at the ZhdK/ICST in Zürich, Switzerland. Recently his music has been

featured at EMU Festival (Cons. S. Cecilia, Rome), Noisefloor Festival in Stafford, UK, 2012, and Musicacustica Beijing, 2012, Festival Archipel, Geneve, Schweiz, 2013, RIME, Monaco, 2013, CIME/ICEM 2014, FEAST Florida 2014. He is funded by the Danish Agency for Culture (2012, 2014). Selection price at IMEB's 33ème Concours Internationaux de Musique et d'art sonore Electroacoustique Bourges (F) in the category Music for multimedia for the composition *Harajuku* (2007).

Michael Musick is a media artist, technologist, composer, performer and improviser. His current work focuses on the creation of and research into interactive performance systems and their connections to ecosystems and soundscapes. The Sonic Spaces Project, which is a series of interactive sonic ecosystem compositions, is the most recent example of this work. Michael is a Music Technology Ph.D. candidate at New York University, where he has been since 2012. He is also part of the Computer Music Group at MARL (Music and Audio Research Lab) and the Citygram research group. Prior to NYU, he earned an M.A. in Media Arts from the University of Michigan, where he began his work with performance systems while continuing his studies in creative improvisation and multi-media performance. Michael has a strong background in tuba performance and recording arts; holding performance degrees from The University of Southern California (M.Mus '09) and The University of Colorado (B.Mus '07). Originally from Arvada, Colorado, Michael is a lover of the mountains, snow, and wandering among the aspen or pine trees. For more information please visit his personal site at www.michaelmusick.com.

Sound artist-composer **Maria Mykolenko** lives in New York City. She has been active as a sound artist as well as a violinist in New York and southern New England. Maria holds an MFA in music/sound from Bard College and an M.A. in composition from Queens College of the City University of New York. At Bard Maria studied with Maryanne Amacher, Brenda Hutchinson, David Behrman and Bob Bilecki; at Queens College she studied with Jeff Nichols and Hubert Howe. Previous work also included studies with John McGuire and Jonathan Kramer. Maria is currently pursuing an Artists Diploma in composition at the Hartt School where she has worked with Robert Carl, Ken Steen and David MacBride. Her interests include the intersections of politics and sound and sound pieces that involve group improvisation based on a structure and materials predetermined by the composer. Maria is especially interested in music and sound work that combines the sounds of human speech with other sounds, including instrumental and environmental sounds as well as noise.

Frank Nawrot (b. 1989) is a composer, guitarist, and music educator from Grand Rapids, Michigan. Currently, Nawrot is an adjunct faculty member at Delta College where he teaches courses on the History of Rock 'n' Roll

and Contemporary Guitar Techniques. Nawrot received his Master of Music Composition degree from Central Michigan University in 2015 under the tutelage of David Gillingham and Jay Batzner. He received his Bachelor in Arts at Grand Valley State University while studying composition with Bill Ryan. Nawrot's music has been performed at ArtPrize, St. Cecilia's Music Center, George and Barbara Gordon Gallery, Northern Illinois University, Henderson State University, Bowling Green State University, and the Broad Art Museum. He has presented his research on composition pedagogy at the 2015 Region V SCI conference and the 2015 Michigan Music Conference. He will be presenting his research on African-American minimalist composer Julius Eastman at the Fifth International Conference on Minimalist Music. Nawrot's progressive-rock band, Absinthe, strove to bring together art music and pop music. His contemporary classical group, Duo Insurgent, strives to perform uncompromising art music that is accessible to a wide audience. Duo Insurgent commissions and performs new works by living composers.

Annelie Nederberg is a Swedish composer and performer currently based in the UK where she is pursuing an AHRC funded PhD in Musical Composition at University of Surrey. Her research is focusing on corporeality in electronic music and explores the role of the body and a fluid self in music creation and performance. Because of her approach to music as movement, Annelie has a passion for the performing arts and composes for contemporary dance and drama as well as acousmatic music, music for film and sound installations. She also performs with her gestural feedback instrument and other sounding objects and subjects. Her work has been represented at ICMC, iFIMPac, INTER/actions, SSSP, NYCEMF and at concerts and performances nationally and internationally. In 2014-15 she was touring internationally with her solo performance Seeress in collaboration with live video artist Brian Curson of alKamie. She has been awarded numerous scholarships and grants and is a member of the Swedish Society of Composers and SEAMS, the Swedish Electroacoustic Music Society.

Ai Negishi was born in Japan in 1993. She is currently studying composition and computer music with Takayuki Rai, Kiyoshi Furukawa and Shintaro Imai at Sonology Department, Kunitachi College of Music in Tokyo.

Thomas Neuhaus (*1961), studied composition at the Folkwang-Hochschule (today Folkwang University of the Arts) Essen, Germany, with Wolfgang Hufschmidt, and electronic composition with Dirk Reith. In the 80s and 90s he was co-developer of the AUDIAC Project for computer aided composition and sound synthesis. As a composer he works with the Theater der Klänge, Dusseldorf. Since 1994 he teaches at the Institute for Computer Music and Electronic Media (ICEM) of the Folkwang University of the Arts. From 2000 to 2002 he also taught at the Hochschule für Künste Bremen.. Since

October 2004 he is appointed professor for computer music at ICEM. He is founding member and member of the board of the Gesellschaft für Neue Musik Ruhr (Society for New Music Ruhr). Since October 2011 he is the artistic director of ICEM. He has developed several composition languages and interactive realtime environments. His research interests include all kinds of connections between electronic music and performing arts as well as the formalisation and automatic generation of musical structures.

Marcus Neves is a Brazilian sound artist. He is professor at Federal University of Espírito Santo (Ufes), teaching in Music Course, and member of NESCoM (Computer Music Group of Espírito Santo). His works includes live sound performances, soundscapes and acusmatic musics, installations, and soundtracks for theatre and contemporary dance/performance and cinema as sound designer, and as composer.

Composer, violinist, and computer music researcher, **Charles Nichols** explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance and video. He teaches Composition and Computer Music at Virginia Tech, and has earned degrees from Eastman, Yale, and Stanford. He has received support from the NSF, NEA, New Music USA, and Prop Foundation, and recognition from the National Academy of Music, La Fundación Destellos, Bourges, ASCAP, and the Montana Arts Council. He was a visiting scholar, at the Sonic Arts Research Centre at Queen's University Belfast, N. Ireland, a visiting composer, with the Namaste Ensemble in Città di Castello and Rome, Italy, and a resident, at the Ucross and Brush Creek Foundations, in Wyoming. His recent premieres include Nicolo, Jimi, and John, a concerto, for amplified viola, interactive computer processing, and orchestra, three movements, based on the virtuosity of Paganini, Hendrix, and Coltrane, and Sound of Rivers: Stone Drum, a multimedia collaboration, with sonified data, electric violin, and computer-processed sound, accompanying narrated poetry, dance, animation, and computer-processed video, based on scientific research into how stoneflies navigate throughout their lifecycles, by the sound of rivers.

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.

Ivo Nilsson (born 1966) is educated at the Royal College of Music in Stockholm and at IRCAM in Paris. In 1989 his Octet was premiered by the Ensemble L'itinéraire at Radio France. Since then, his music has been performed by ensembles such as Cantus, Ensemble Son, Ensemble Recherche,

KammarensensembleN, Nouvel Ensemble Moderne, Orchestre des Flûtes Françaises, Slowind at festivals like Biennale di Venezia, Gaudeamus Music Days (Amsterdam), Huddersfield Contemporary Music festival, Ilhom (Tashkent), Musica (Strasbourg), Roaring Hoofs (Mongolia), 2 Days and 2 Nights (Odessa), Sonorities (Belfast), Spazio Musica (Cagliari), Spectra (Tirana), Time of music (Viitasaari), Ultima (Oslo), Warsaw Autumn and the World Music Days in Zagreb. His music has also been recorded by the radio companies BBC, DR, RNE, SR and YLE and by the record labels Ariadne, Phono Suecia and SFZ Records. Ivo Nilsson was the artistic director of the Stockholm New Music festival in 2003 & 2005.

Jesper Nordin's music is starting to make a mark on the international music scene with its characteristic sound world and powerful emotional impact. The music of Jesper Nordin, with its traces of traditional Swedish folk music, rock music and improvised music, is performed and broadcast throughout the world. He has received many international awards as well as Sweden's most prestigious composition prize - the Royal Christ Johnson Award. After studies with Pär Lindgren, Bent Sørensen and William Brunson at the Royal College in Stockholm he studied at IRCAM in Paris with Philippe Leroux and was later invited as a "Visiting Scholar" to Stanford University for studies with Brian Ferneyhough and research at the CCRMA studio. From 2004 to 2006 he was Composer in Residence at P2, the Swedish Radio's serious music channel. In 2006 the Swedish Radio released the portrait-cd "Residues" that include several of his major orchestral pieces as well as works for choir, solo instruments and electronics. "Residues" has been hailed as a "milestone for contemporary music lovers" in France and as "a central album of the Swedish music from the first decade of the 21st century" in Swedish press. He has also had huge success with his iOS apps Gestrument and ScaleGen that are based on his own composition technique. www.jespernordin.com.

Katharine Norman is a composer, sound artist, and writer, who composes music for instruments and digital resources with (currently) a particular focus on digital work involving text, and/or piano. She has received grants, commissions, prizes and recognition for her music and sound art from the Fulbright Commission, Arts Council of England, Canada Council for the Arts, the Britten-Pears Foundation, ASCAP, the Noroit Competition, Bourges International Composition Competition, Alea III International Composition Competition, the ISCM World Music Days and others. She was awarded the 2012 New Media Writing Prize for her interactive sound essay, Window. Her work has been performed widely, including a number of selections for the International Computer Music Conference, and several pianists, including Kate Halsall, Philip Mead, Stephen Gutman, Xenia Pestova, and Andrew Zolinsky, have championed her music for piano and piano/electronics. More information on her work can be

found at www.novamara.com.

Giorgio Nottoli (composer, born 1945 in Cesena, Italy) he was Professor of Electronic Music at the Conservatory of Rome "Santa Cecilia" until 2013. He currently teaches electroacoustic composition at the University of Rome "Tor Vergata". The major part of his works are realized by means of electro-acoustic media both for synthesis and processing of sound. The objective is to make timbre the main musical parameter and a "construction unit" through the control of sound microstructure. In the works for instruments and live electronics, the aim of Giorgio Nottoli is to extend the sonority of the acoustic instruments by means of complex real time sound processing. He has designed both analog and digital musical systems in conjunction with various universities and research centers.

Alberto Novello is a scientist, composer, sound and video artist born in Italy in 1977 and currently living in the Netherlands. He graduated in Nuclear Physics at the University of Trieste, and then joined his passion for music experimentation and science completing the master "Art, Science and Technologies" at the Institut National Polytechnique of Grenoble, studying composition with J.C. Risset and C. Cadoz. He obtained a PhD degree at the Technische Universiteit Eindhoven with a thesis in Music Psychology with A. Kohlrausch. He graduated in electroacoustic music composition at the Institute of Sonology, Royal Conservatory of Den Haag with P. Berg, J. Ryan, and R. Barret. His works have been presented in international festivals such as Rewire, Toolkit, Sonic Acts, Birmingham Network Festival, Koper Biennale, conferences such as NIME, ICMC, ISMIR, ICMPC and institutes for contemporary music research such as CCMAS in Mexico, GRM in France, Logos Foundation in Belgium, STEIM Amsterdam, and the Royal Conservatory of Den Haag. He was part of the Sonology Electroacoustic Ensemble. He has released his works on CD/DVD with DobiaLabel and CPSR. He has received awards and grants from the Nederlands Fonds Podium Kunsten, Regione Friuli Venezia Giulia, ResArtis together with Thamgidi Studio Foundation and Beijing Studio Center. He's part of the Federazione CEMAT for Electroacoustic Music in Italy and AIXIA, Italian Federation for Artificial Intelligence.

Ryan Olivier (b. 1985) teaches at Temple University and St. Joseph's University in Philadelphia. He recently earned his doctoral degree from Temple University where he studied with Maurice Wright. His work has been featured at various festivals across the US as well as in various countries such as Iceland, Taiwan, and the UK. While Ryan enjoys composing for both traditional concert ensembles and fixed media, his current focus is incorporating real-time interaction between live performers and visualized electronic music. Please visit his website for more information www.ryanolivier.com or follow him on Twitter @R_Komponist

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

Opera Factory Sessions is a Stockholm-based group of composers, musicians and visual artists collaborating in the cross-over areas between the arts. The group started working together in February 2015, over two weekends of intensive collaboration. They have performed at Stockholm's Fylkingen, a venue and artists' society for new and experimental work in music, performance and intermedia and at Supermarket Independent Art Fair. Irish artist **Alannah Robins** collaborates regularly with musicians. Her wide range of materials include assembled work, installation, video and shadow theatre. **Ewert Ekros's** practice focuses on the utilisation of voices and electronic sounds for the creation of sound collage. **Sören Runolf** is known for his innovative use of conventional instruments, such as the cello and the electric guitar, as well as synthesizers, contact microphones and sound processors. **Jenny Soep** is an alternative illustrator who specialises in drawing events, where the live sketch is the final artwork. **Girilal Baars** is a composer, singer and musician working with contemporary experimental music and with traditional vocal ethnic/folk music. **Cecilia Josefson** is a sound artist with extensive experience of collaboration with artists and musicians. **Louise Djurberg** is a writer with a sensitivity for sound art and performance. **Fredrik Johansson** is a musical instrument maker and has an education in tabla and Indian classical music. **Rose Marie Andersson** is an illustrator with a practice of interactions within the arts.

Damian O'Riain completed PhD studies in sonic arts at the SARC (Queen's University Belfast). Currently, his creative activities relate primarily to acousmatic arts, digital music, and post-digital aesthetics. He's also interested in the analysis of electroacoustic works, and questions relating to the problem of genre categorisation in contemporary digital music. Other areas of interest include new media, digital-cultures, and technologically driven creative practices that embrace interdisciplinary collaboration.

Naotoshi Osaka is a composer and an acoustics researcher. He received an M.S. degree in electrical engineering from Waseda University in 1978. He also received a Doctor of Engineering in 1994. His main

research interest is timbre synthesis for both sound and speech. Since 1990, he has focused mainly on composing computer music. He joined the ICMC'93 at Waseda University in Tokyo. Succeeding works include: "Prosody++" for chamber instruments with live electronics, performed at the Louisiana museum, in Denmark, ('95), "Shizuku no kuzushi" for violin, computer and orchestra ('99). And "Kibi Takib...", for computer and orchestra ('09). Besides composition, he has also organized computer music concerts, such as the NTT Computer Music Symposium I ('97) and II ('01). From 1996 to March of 2003, he led a computer music research group at NTT Communication Science Laboratories in Atsugi, Kanagawa. He is presently a professor at Tokyo Denki University. He is currently a president of JSSA (Japanese Society of Sonic Arts) after experience of an ICMA (International Computer Music Association) Asia/Oceania Regional Director.

Paul Osetinsky is a composer of open source, algorithmic music. He completed his undergraduate studies at Vanderbilt and graduate studies at Dartmouth's Electroacoustic Music Program. A composer by night, he spends his day as a programmer and the technical co-founder of Treatings, a new app that connects unacquainted people in-person, over coffee.

Felipe Otondo studied acoustics in Chile where he started composing and performing music for experimental theatre developing several performance projects with actors and musicians. In 1999 he moved to Denmark to do post-graduate studies in sound perception at Aalborg University focusing on spatial sound and timbre perception. He studied composition at the Carl Nielsen Academy with the Anders Brødsgaard where he composed and premiered various compositions and took part in several interdisciplinary projects with visual artist. In 2005 he pursued his composition studies at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic composition and music theatre. His music has been widely played in festivals across Europe, North and South America, as well as in Australia. He has received awards and prizes in composition competitions in Austria, Bulgaria, Brazil, Czech Republic, France, Italy and Russia. Felipe is currently a lecturer at the Institute of Acoustics at Universidad Austral in Chile and his music is released by the British label Sargasso. More information at: <http://www.otondo.net>

Gregorio Panerai was born in Florence in 1989. In 2014 he graduated in Music and New Technologies at the Conservatory of Music of Florence. His main fields of interest are the composition (instrumental, electroacoustic and mixed), the implementation and execution of live electronics, research and analysis of computer music. His musical works have been listed on various international music festivals.

Simone Pappalardo is a teacher of computer music at

Ottorino Respighi Conservatory of Music of Latina and at Conservatory of Bari, Italy. He is a composer, performer and sound artist. His research is focused on the DIY electronic instruments and audio reactive/site specific installations, based, primarily on electromagnetic fields feedback. He was curator for installation art section both at the Emufest (International Festival of Electronic Music) of the Conservatory Santa Cecilia in Rome and at the festival "Le forme del suono" of the Conservatory Ottorino Respighi in Latina. He won the special prize for the national award of the arts Italy with the composition "Hyde" for prepared piano with electromagnetic fields. His works have been presented in international festivals and contemporary music events such as Musicacoustica in Beijing, festival 5 days in Milan, Museum of contemporary art Macro in Rome, Kernel Festival, teatro Franco Parenti in Milan, Museum of experimental art in L'aquila, Poetronics, Theatre Globe in Buenos Aires, biennial of young artist from Europe and the Mediterranean in Athens, Auditorium parco della musica in Rome, Maxxi, etc.. He has collaborated with many important artist in theatre, in audio-video performanc, in music, in visual arts: Giancarlo Schiaffini, Walter Prati, David Ryan, Andrea Valle, Ensemble Alter Ego, Quiet Ensemble, etc.. He graduated in Music and New Technologies at the Conservatory of Rome.

At the age of 17, composer/percussionist **Ivonne Paredes** moved from her native Lima, Peru in search of a better education. Upon relocating to the U.S., she studied with renowned percussionists Mike Davis and Beth Gottlieb, and went on to compose under Dr. Daniel Crozier at Rollins College (Winter Park, FL). A graduate from Brooklyn College, Ivonne studied under the instruction of Douglas Cohen and Tania Leon. Her music has been performed in South America, Asia and the United States. Ensembles that have performed her compositions include the Rollins College Orchestra, Rollins Choir, the Brooklyn College Symphony Orchestra, the YMCA Christian College of Hong Kong's Jazz ensemble, and Arturo O'Farrill's Afro Latin Jazz Orchestra.

Joo Won Park (www.joowonpark.net) wants to make everyday sound beautiful and strange so that everyday becomes beautiful and strange. He performs live with toys, consumer electronics, kitchenware, vegetables, and other non-musical objects by digitally processing their sounds. He also makes pieces with field recordings, sine waves, and any other sources that he can record or synthesize. Joo Won draws inspirations from Florida swamps, Philadelphia skyscrapers, his two sons, and other soundscapes surrounding him. He has studied at Berklee College of Music and the University of Florida, and currently serves as a Visiting Assistant Professor of Computer Music at the Oberlin Conservatory. Joo Won's music and writings are available on ICMC DVD, Spectrum Press, MIT Press, PARMA, Visceral Media, MCSD, and No Remixes label.

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.

Stephen Pearse is a Lecturer in Computational Sound at the University of Portsmouth (UK) and is nearing the completion of a PhD under Dr. A. Moore at the University of Sheffield (UK). His primary research interests consist of acousmatic composition and audio software design in C++. Stephen is the primary engineer of "Compose With Sounds", an open-source, cross-compatible digital audio workstation in conjunction with Prof. Leigh Landy at De Montfort University in Leicester (UK). Recent research has taken the form of a scriptable, multi-threaded artificial intelligence and synthesis system, "The Agent Tool" that affords using image data as materials in a variety generative synthesis algorithms.

Ignacio Pecino is a composer, software developer and former sound engineer based in NOVARS Research Centre (The University of Manchester), where he is currently a PhD candidate, after completing a Master with Distinction on Electroacoustic Music Composition. His research focuses on technical and fundamental aspects of dynamic audio, including procedural, adaptive and locative audio; but he is also interested in generative music, cybernetics (systems art), and perceptual organisation. His work has been presented in numerous international festival and conferences such as ICMC'13 (Perth), ICMC'14(Athens), ZKM (Karlsruhe, Germany), AudioMostly'12 (Corfu) or MANTIS Festival (Manchester, UK).

Mario Peña y Lillo is a composer and Chilean sound artist resident in Barcelona. Master's degree in Musical Composition and Contemporary Technologies for the Pompeu Fabra University (Barcelona, Spain), and Bachelor of Musical Arts at the Pontificia Universidad Católica de Valparaíso (Chile). His catalog includes works for chamber groups and soloists, mixed and acousmatic works with processing in real-time and fixed

support, music for film and theatre. He has participated in festivals in Barcelona, Belgrade, Berlin, Buenos Aires and Santiago de Chile. In 2011, the renowned Chilean actor Carlos Concha commissioned music and sound design of his play *Medea*, cuando el odio se junta a la pasión. 1st prize of the public and jury at the international Monodrama Festival in Belgrade. In 2013 Milena Berlín Publisher, released his sound poetry and acousmatic music album *Usted*. *Usted*, was also a sound installation in the Barcelona Gallery Balaguer, during the festival *Jugada a tres bandas* (Madrid/Barcelona). In 2015 his works *Anells* and *Sous*, will be included in a compilation of music for guitar and electroacoustics, produced by the University of Valparaíso (Chile) In the academic area, has given classes of counterpoint and harmony in the Pontificia Universidad Católica de Valparaíso, composition and new technologies master classes and workshops of sound art at conservatories of Chile and Spain.

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.

Ivan Penov (1985) is a composer and audiovisual artist, born in Macedonia, now living in Italy. His works are dealing with musical structures in moving images. His compositions were performed at ICMC (Ljubljana, 2012), Festival Synthèse (Bourges, 2008), Synchresis (Valencia, 2011, 2012, 2013), CIM (Trieste, 2012), Concurso Internacional de Miniaturas Electroacústicas in Andalucía, (Spain, 2010), EMUFest (Rome, 2009), Mittelfest (Trieste, 2013), KcEMA (Kansas City, 2014), Logos (Ghent, 2014), Sonorities (Belfast, 2014), Musiques et Recherches (Bruxelles, 2014), STEIM (Amsterdam, 2014), Muziekhuis Utrecht (2014), Estonian Music Days (Tallinn, 2015).

Carlos D. Perales is a composer and researcher focused on the acoustic sound extension through the expression possibilities of the electronic devices and the human-computer interaction. He has a works catalogue that includes from soloist works to symphonic and large Opera. His works have been awarded at international

competition contest like 'Miniaturas Electroacústicas' - Confluencias (Huelva, 2008), NexxDuet competition (Valencia, 2009), Laboratorio del Espacio LIEM-CDMC (Madrid, 2010), XXII Composition Contest SGAE Fundación Autor-CNDM (Madrid, 2011), Rainy Days – Toy Piano World Summit (Luxembourg, 2012), Musica Nova (Prague, Czech republic, 2012), Luigi Russolo (Annecy, France, 2012), Fundación Destellos (Argentina, 2013); and premiered at international music festivals such as CFA (Singapore 2006), Festival Internacional de la Imagen (Colombia, 2008), Synthese (Bourges, France 2009), IDKA, FYLKINGEN (Sweden, 2010), Primavera Electroacústica (la Habana - Cuba, 2010), Greece (CIME 2011), Musicacoustica – Beijing (CIME 2012), Architectures Contemporaines (Marseilles, France, 2011), Audio Art (Krakovia, Poland 2012), Punto de Encuentro (Valencia), Sinkro (Vitoria), Zeppelin (Barcelona), Off_hertzios (Valencia), Klem - Kuraia (Bilbao), etc. Author and developer of MacOSX application 'Acoustbl'. PhD by Universidad Politécnica de Valencia where is guest lecturer at 'Artes Visuales y Multimedia' Masters Degree. Since 2014 lectures Composition & Electroacoustic music at Conservatorio Superior de Música de Castilla-la Mancha. He was born in 1979 in Úbeda (Jaen). More info: www.carlosdperales.es.

Andrew Telichan Phillips is a Steinhardt Fellow and doctoral student in Music Technology at New York University's Steinhardt School of Music and Performing Arts Practice. He has worked independently and professionally as a bassist, electronic music producer, sound designer for theater and dance, and opera singer. He has collaborated with a number of improvisational and songwriting ensembles, and is a composer of electronic musical works and creator of interactive sound installations. In addition to these activities, his personal and academic research in recent years has covered areas such as embodied music cognition, the epistemological foundations of perception, phenomenological approaches to music theory and explorations into how music generates meaning. He currently lives in Brooklyn, NY.

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), Chicago, 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 currently resides in Austin, Texas, where he is Professor of Music Composition and Director of Electronic Music Studios at The University of Texas at Austin. He holds degrees from Dartmouth College (BA 1975) and Columbia University (MA 1979, DMA 1984). He is active both as a composer and as a prominent pedagogue and researcher in the field of computer music. His compositions span a wide range of different media, including symphonic, choral, and chamber works, electronic music for modern dance, and interactive performance pieces. He has received a number of significant honors, including a Guggenheim Fellowship, the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters, and a senior Fulbright Fellowship to Brazil. He is a founding member and former President of the Society for Electro-Acoustic Music in the U. S., and has served as a Regional Representative for the Americas for the International Computer Music Association. His music is recorded on Boston Skyline, Centaur, Folkways, Koch International, New Dynamic, and Summit Brass Records, and published by Rein Free Press (ASCAP).

After passing his piano diploma at the Conservatorio “G. Verdi” in Turin, and completing his studies at the Accademia Internazionale di Musica in Novara (Italy), **Giacomo Platini** studied composition with Ivan Fedele at the Conservatorio “G. Verdi” in Como (Italy) and at the Conservatoire National de Région de Strasbourg (France). His compositions have been performed at the Cité Internationale Universitaire of Paris, at the Théâtre des Lisières and the Italian Cultural Institute of Strasbourg, at the Chartreuse of Villeneuve-lez-Avignon, at the Centro para la Difusión de la Música Contemporánea of Madrid, at the “MILANO MUSICA” Festival in Milan, at the MUSICAHORA Festival of La Serena (Chile), at the Sala Mozart in Bologna – ‘Città Europea della Cultura 2000’ -, in New York for the exhibition “Pellizza da Volpedo e i divisionisti piemontesi” (Guggenheim Museum), and also in China (PRC) during the Electronic Music Week of Shanghai. He is one of the founders of the PRISMA project, an international group of composers which works on computer-aided composition and new axes in musical research. He teaches composition and computer aided composition at the Conservatoire de Musique de Montbéliard (France) and also at the Université de Franche-Comté.

Christopher Poovey is a composer based in Bloomington Indiana who strives to create music which utilizes formalized structures and processes in order to enhance its emotional and poetic goals. Christopher has been recognized by the Society for Electro-Acoustic

Music in the United States, the International Computer Music Association, The Dallas Symphony Orchestra, Voices of Change New Music Ensemble, the National Music Teachers Association, the National Student Electronic Music Event, and Texas Music Teachers Association for his work. He has taken courses at the Institut de Recherche et Coordination Acoustique/Musique as well as at Princeton University in the Só Percussion Summer Institute and is currently pursuing a bachelor of music in composition at Indiana University Jacobs School of Music and has studied with distinguished composers such as Aaron Travers, Sven-David Sandström, Claude Baker, John Gibson and Jeffery Hass.

Born in Grenoble (France), **Nils Potet** studied classical music 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 music publisher Symétrie (Lyon, France) and his composition activities for which he works regularly with the GMVL (www.gmvl.org) with whom he has just released his second CD, *Lointaines résonances*. 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 (Uden, Netherlands), Música Viva (Portugal), SONORITIES Festival (Belfast Northern Ireland), Salford Sonic Fusion Festival (Manchester, UK) or in some radio programs like Électrain de Nuit and Des Aventures Sonores (France Musique), Radioateliér on (Czech Radio, Prague), on Radio CUCI (Guadalajara, Mexico), radio eterogenia (Cordoba, Argentine), Radio Panik (Brussels) or Onda sonora (Madrid). www.nilspotet.com, www.rhizofon.bandcamp.com.

Michael Pounds began his career as a mechanical engineer, with a BS from Ohio University. After employment at the NASA Lewis Research Center, he returned to the academic world to study music composition with a focus on computer music and music technology. After undergraduate music studies at Bowling Green State University he earned graduate degrees in music composition from Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. His creative work includes compositions for fixed audio media, live interactive computer music, 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 work has been presented throughout North America and Mexico, Europe, Asia, Australia and New Zealand. He was a co-host of the 2005 National Conference of the Society

for Electro-Acoustic Music in the U.S. He also co-hosted the 2014 National Conference of the Society of Composers, Inc. Michael is the Assistant Director of the Music Media Production program at Ball State University, where he teaches composition, acoustics, music perception, recording and computer music.

Tom Prescott studied computer science and music technology at Keele University. He then went on to an MRes in music which investigated the application of genetic algorithms to the control of granular synthesis and spatialisation techniques. This was followed by a Ph.D funded by the Keele Research Institute for the Humanities investigating approaches to composing electroacoustic music with genetic algorithms with a focus on conveying a sense of causality and transparency to an audience when genetic algorithms are used in live performance.

Ursel Quint: see **Snowkrash**.

Momilani Ramstrum is a composer, musicologist, singer, PD programmer, and interface designer. As a vocal improviser she performs with live electronics using her patented MIDI glove that she designed and created. She authored a DVD-ROM entitled "From Kafka to K..." documenting and analyzing Manoury's electronic opera K.. published in France by IRCAM. She wrote a chapter in Mary Simoni's *Analyzing Electroacoustic Music* published by Routledge. Wave Media LLC has published her five music theory textbooks with interactive website drills and tournaments that create and evaluate student learning based on gaming theory rather than traditional academic models. Dr. Ramstrum is Professor of Music and chair of the Music Department at Mesa College where she directs the music theory program.

www.momilaniramstrum.com

Clemens von Reusner (b. 1957) is a composer and sound artist based in Germany, who is focused on acousmatic music. 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). National and international broadcasts and performances of his compositions, i.a.: Musica Nova 2009, Prague; Seoul International Computer Music Festival 2010/2014, Seoul; International Csound Conference 2011, Hannover; International Computer Music Conference 2011, Lubljana, Noise Floor Festival 2010/2011/2015, Stafford (UK); ISCM World New Music Days 2011, Zagreb; Opus Medium Project 2011, Tokyo;

Aaron Copland School of Music 2011, New York; EMUFest 2012/2013, Rome; Electro Arts Festival 2013, Cluji Romania; Network Music Festival 2013, Birmingham; ZKM Karlsruhe, 2014; Linux Audio Conference 2014/2015; ICMC 2015; Auricle Sonic Arts, New Zealand; New York City Electroacoustic Music Festival 2014/2015. www.cvr-net.de

Michael Rhoades composes music from a contemporary Musique Concrète perspective augmented by various score synthesis techniques. He elicits musical events from generative algorithms and an ever-expanding Csound sample playback instrument. Numerical representations of aural quanta are mixed and blended into formal elements using varied catalysts such as tendency masks, mathematical equations, sonifications, cellular automata, score based sampling and others in an unending quest for emergent quanta. Main compositional tools include Csound, Cmask, Mathematica, Excel, MetaSynth, AbSynth, Sonar and Sound Forge. He recently published his 21st CD/DVD titled *Amber Orbs in a White Infinity*. Michael is honored to have served as the SEAMUS webmaster and board member. He hosted the 2009 SEAMUS National Conference at Sweetwater and was the curator of the monthly Sweetwater Electroacoustic Music Concert Series. His works have been performed world wide in concerts, festivals and used in pedagogical applications. He has presented many lectures throughout the US and Canada. Michael is also a prolific oil painter and a digital videographer using Maya.

Carter John Rice, a native of Minot, North Dakota, is a composer of new music currently pursuing a Doctor of Arts (D.A.) in music theory/composition at Ball State University. His music has been featured across the United States and abroad, including performances at the annual conference for the Society of Electroacoustic Music in the United States, The National SCI Conference, The Bowling Green State University New Music Festival, Electronic Music Midwest, The Electroacoustic Barn Dance, The Soundscape Festival, and the National Student Electronic Music Event. He was the inaugural recipient of Concordia College's Composer of Promise Award, for which he received a commission from the Concordia College Orchestra. Rice's music is largely concerned with the notion of creating cohesive and contrasting soundworlds that slowly generate and expel sonic energy over time. Rice received his Master's degree from Bowling Green State University where he studied with Elaine Lillios and Christopher Dietz. He currently studies with Michael Pounds, Keith Kothman, and Jody Nagel at Ball State University. He frequently collaborates with friend and flutist Colleen O'Shea Jones. Carter also serves as the national student representative for The Society of Composers Inc.

Luca Richelli is a composer and sound director. After the high school he studied piano and composition with Renato Dionisi. In 2002 he began to study Electronic

Music with Alvis Vidolin at the "Conservatorio B. Marcello" in Venice, where he achieved in 2005 the Composition and New Technologies Master's Degree, in 2006 the Electronics Music Certificate and in the 2009 the Live Electronics Master's Degree. He teaches Electroacoustic Composition at the "Conservatorio di Como" and is the coordinator of the SaMPL (Sound and Music Processing Lab) at the "Conservatorio C. Pollini" in Padua, where he works with Alvis Vidolin. Some of his works were performed in important festivals among which Colloqui di Informatica Musicale 2014 Rome, La Biennale di Venezia 2013 Venice, Electroacoustic Music Days 2011 Crete, Sound and Music Computing 2011 Padua, EMUfest 2009-2014 Rome, Colloqui di Informatica Musicale 2010 Turin, Premio nazionale delle Arti 2009 Trento, Colloqui di Informatica Musicale 2008 Venice, Biennale internazionale di arte, scienza e cultura contemporanea 2008 Rome. Recently he wrote the OMChroma online manual (<http://support.ircam.fr/docs/om-libraries/omchroma/co/OMChroma.html>) as assignment of IRCAM (Institut de Recherche et Coordination Acoustique/Musique).

Claudia 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

Nicolás Rodríguez: Born in Buenos Aires, Argentina. He is a Composition student at Music Conservatory of Morón "Alberto Ginastera." He studies with composer and Maestro Jorge Sad. His work "El diálogo entre los diálogos" for soprano and electroacoustic was first performed at the "Nuevas músicas por la memoria" festival IV edition and has been declared of Cultural Interest in Buenos Aires (2015). Furthermore, his work "El grito" was selected to participate in "Soundscape Internacional Symposium" organized by Forum Klanglandschaft 2015 at Castel Beseno, Besenello (TN), Italy. He is the coordinator of the Electroacoustic Music Laboratory of the Conservatory "Alberto Ginastera" and member of the Real-time Composition Ensemble directed by Jorge Sad. He worked as sound designer for the Dramatic Arts department of the National Institute of Arts (2013). Nowadays, he is studying Analysis and Composition of Contemporary Music with composer and Maestro Fernando Maglia and Orchestration and

Instrumentation with Maestro Marcelo De Mattaheis.

Composer **Neil Rolnick** pioneered in the use of computers in musical performance, beginning in the late 1970s. Rolnick has often included unexpected and unusual combinations of materials and media in his music. He has performed his music around the world, exploring forms as diverse as digital sampling, interactive multimedia, and acoustic vocal, chamber and orchestral works. Throughout the 1980s and '90s he was responsible for the development of the first integrated electronic arts graduate and undergraduate programs in the US, at Rensselaer Polytechnic Institute's iEAR Studios, in Troy, NY. Though much of Rolnick's work connects music and technology, and is therefore considered in the realm of "experimental" music, his music has always been highly melodic and accessible. Whether working with electronic sounds, improvisation, or multimedia, his music has been characterized by critics as "sophisticated," "hummable and engaging," and as having "good senses of showmanship and humor." www.neilrolnick.com.

Barry L. Roshto: see **Snowkrash**.

Paolo Rotili (Roma '59, Italy) studied Composition and Electroacoustic music at Conservatory "Santa Cecilia" in Rome. He writes compositions for orchestra, theatre, video, chamber music also with electroacoustic technology. These works have been performed in Italy, in many European countries (Warsaw autumn; Gaudeamus; KaG; ecc.), in South-America (Argentina, Perú), Canada and in China (Central Conservatory of Music, Beijing). He is also interested of theory and musical analysis. His compositions have been published by Edipan, Berben, Sconfinate and Polish music. Rotili is full professor of Composition at the Conservatory of Latina. From 2012 is the Director of the Conservatory of Latina. www.paolorotili.com

Diana Salazar's practice-led research examines spatial composition and interpretation in electronic music and associated issues of performance practice and cross-disciplinary discourse. Her compositions include fixed media acousmatic work, work for instruments and electronics, cross-disciplinary collaborations, and improvised electronic laptop performance. Diana studied flute performance and composition at the Royal Conservatoire of Scotland before completing an AHRC-funded PhD in composition at the University of Manchester. She is currently a lecturer in music at City University London. Her works have been performed and broadcast throughout the UK and internationally. Many of them have been recognised in international competitions including CIMESP (International Electroacoustic Contest of São Paulo, Public Prize 2005, Honourable Mention 2007), the Bourges Competition of Electroacoustic Music (Residence Prize 2006), SCRIME (Prix SCRIME 2007), the 'Space of Sound' (L'Espace du Son) Diffusion Competition (2nd prize, 2008), Prix Destellos (1st prize,

2009), *Música Viva* (Prizewinner, 2009), *Musica Nova* (Honorary Mention, 2011), the Qobuz/Abeille Musique Prize 2013 and most recently the Nonclassical Remix Competition 2014. She has been a composer-in-residence at CEMI (Center for Experimental Music and Intermedia) at the University of North Texas, Atlantic Center for the Arts in Florida, the Institute for Electroacoustic Music in Sweden, Orford Center for the Arts, Montreal and the Destellos Foundation in Argentina.

A native of Switzerland, **Dominique Schafer** is a composer whose breadth of musical expression encompasses both, acoustic instrumentation and electroacoustic media. His music has been performed by ensembles and performers such as the Arditti Quartet, Ensemble Fa, BMOP, Talea Ensemble, and Alarm will Sound at festivals such as *Musica Nova Finland*, *ReMusic St. Petersburg*, and *Festival Archipel*, Geneva. Recent performances include works commissioned by the Philharmonia of the State-Theater Cottbus, Germany, the quartet Inverspace, and a nonet for Ensemble Proton. In 2011 Dominique Schafer was awarded a yearlong fellowship from Switzerland to reside at the Cité Internationale des Arts in Paris. His compositions have received international recognition, and he is the recipient of numerous awards, which include the Adelbert Sprague Composition Award, George Arthur Knight Composition Prize, and second prize of the Kempten Orchesterverein composition competition in Germany. He was also a finalist of the Queen Marie José International Composition Competition, of the 33rd and 36th International Competition in Electroacoustic Music Bourges, France, and of the Fifth Seoul International Competition for Composers. Dominique Schafer holds a PhD degree in Composition from Harvard University. He is currently an Assistant Professor of Composition and Theory at Chapman University, California.

Since 1988, **Jacopo Baboni Schilingi** has been developing a personal theory concerning the writing of music, which he has formally been called Hyper-Systemic Music: its theoretic foundations have been published in 2007 by Edition Mix - Paris. The results of such theories have led him to collaborate with different research centers such as: Agon, Centro Tempo Reale and MM&T, in Italy. Later, from 1995 to 2000, he was appointed research composer at the IRCAM. In 1998, together with E. Quinz he founded the Cultural Association "Anomos" in Paris; and in the same year, Luciano Berio asked him to create the Department of Education, within the Centro Tempo Reale in Florence, where he was then appointed head of the department from 1999 to 2004. In 2001, he founded PRISMA, a group of composers who work in the field of musical aesthetics and technology. Moreover, Baboni Schilingi has created some software (external libraries) for the PatchWork, Max-MSP, OpenMusic and PWGL, under the nomenclature of Profile, Morphologie, Structure, JBS-CMI, JBS-Constraints and JBS-Tools. He teaches composition in the Conservatoire of Music in

Montbéliard (France) where he was appointed head of the department from 2004. Baboni Schilingi gives lectures in many universities and major music centers in Europe, South America, Canada, China, and the United States. His music is published by Edizioni Suvini Zerboni - Milan.

The work of Montreal artist **Matthew Schoen** extends towards various media such as video, installation, and electroacoustic music. In his work, he explores interactive systems with which he has created several live video and sound performances. These have been presented at the Akousma festival as well the Code d'accès concert series. He was recently featured at the San Francisco Tape Music Festival and the OFF Interference festival in Poland. He has previously collaborated with dance and theatre productions and is a founding member of Montreal's Soundwich concert series, promoting young talent in experimental music.

Philip Schuessler's music explores the subtle intricacies of timbres and delicate dynamics through extended acoustic and electro-acoustic resources. His work is championed by such leading contemporary music specialists as soprano Tony Arnold, pianist Mabel Kwan, violinist Graeme Jennings, Time Table Percussion, Yarn/Wire, Iktus Percussion, Dither Guitar Quartet, Mantra Percussion, violinist Eric km Clark, and cellist Craig Hultgren. Schuessler's music has been played at notable venues such as June in Buffalo Festival, Festival Miami, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference in Miami, MusicX in Cincinnati, the Oregon Bach Festival, Spark Festival, Electronic Music Midwest, Electro-Acoustic Juke Joint, New Music Forum in San Francisco, and multiple SEAMUS Conferences. He received degrees from Birmingham-Southern College and the University of Miami, and he received his PhD from the State University of New York at Stony Brook. Most recently, his work was awarded the Duo Fujin Composition Competition Prize and received a Mention in Random Access Music's call for scores. He is the recent recipient of a Composers Assistance Program grant from New Music USA. He is currently instructor of music theory and composition at Southeastern Louisiana University.

Barry Schrader has been acclaimed by the Los Angeles Times as "a composer born to the electronic medium," and described by Computer Music Journal as a "master and pioneer in the field." Schrader's compositions for electronics, dance, film, video, mixed media, live/electro-acoustic music combinations, and real-time computer performance have been presented throughout the world. He is the founder and the first president of SEAMUS (Society for Electro-Acoustic Music in the United States) and the author of *Introduction to Electro-Acoustic Music*. In 2014, Schrader received the SEAMUS Lifetime Achievement Award. He has been involved with the

inauguration and operation of several concert series such as SCREAM (Southern California Resource for Electro-Acoustic Music), the Currents concert series at Theatre Vanguard, and the CalArts Electro-Acoustic Music Marathon. He has been a member of the Composition Faculty of the Herb Alpert School of Music at CalArts since 1971. His website is www.barryschrader.com.

Julian Scordato studied Composition (BA) and Electronic Music (MA) at the Venice Conservatory of Music. His electroacoustic and multimedia works have been selected in international competitions and performed in prestigious festivals in Europe, Asia and America. Among these are Biennale di Venezia, Festival 5 Giornate (Milan), Electronic Arts and Music Festival (Miami), EMUfest (Rome), Re-New Digital Arts Festival (Copenhagen), Gaudeamus Music Week (Utrecht), Siren Festival (Gothenburg), Deep Wireless Festival (Montreal), Punto de Encuentro (Valencia, Granada and Canaries), Sonorities Festival (Belfast), Seoul Computer Music Festival, Art & Science Days (Tours, Bourges and Orleans), CCRMA Transitions (Stanford), Muestra Internacional de Música Electroacústica (Mexico City), Di_stanze Community Festival of Sound Arts (Leeds) and KcEMA (Kansas City). As a speaker/author, he participated in conferences including the Colloquium on Music Informatics, Sound and Music Computing Conference, European Sound Studies Association Conference and Invisible Places Sounding Cities, presenting interactive performance systems and projects related to acoustic ecology and design. His music has been broadcast in Italy and abroad (RAI Radio3, NAISA Webcast, RadioCemat, Radio Papesse and Radio UNAM). Ars Publica and Taukay Edizioni Musicali have published his scores. www.julianscordato.com info@julianscordato.com.

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.

Brian Sears is from San José, California and holds a Bachelors degree in Music Composition from San José State University, where he studied with Dr. Pablo Furman and Dr. Brian Belet. He is currently pursuing his Masters degree at Bowling Green State University where he studies with Dr. Elaine Lillios. His music has been performed at the 2013 CEMlircles festival for experimental music hosted by the University of North Texas, as well as by the San José Chamber Orchestra,

and the Toledo Symphony Orchestra. Brian is also the winner of the 2013 Allen Strange Memorial Composition Prize presented by the San José Chamber Orchestra. Ambrose Seddon composes musical works for fixed media and installation in various formats. He has research interests in compositional structuring processes, and has presented at various international conferences and festivals. His music has been performed internationally in concert and on radio, and has been awarded numerous competition prizes and mentions. With a background in electronica and experimental pop music, he continually strives to integrate new and varied approaches into his compositional language. He is a lecturer in Music and Audio Technology at Bournemouth University, UK.

Ambrose Seddon composes musical works for fixed media and installation in various formats. Having completed a Masters degree in electroacoustic composition at City University, London in 2004, he went on to complete doctoral studies in 2013, also at City University, supervised by Professor Denis Smalley. His music has been performed internationally in concert and on radio, and has received competition prizes and mentions (Visiones Sonoras; ICMC; Métamorphoses; KLANG! électroacoustique). Research interests include compositional structuring processes, and Ambrose has presented at various international conferences and festivals. With a background in electronica and experimental pop music, he continually strives to integrate new and varied approaches into his compositional language. Ambrose Seddon is a lecturer in Music and Audio Technology at Bournemouth University, UK.

Yu Shih 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 2013 WOCMAT International Workshop on Computer Music and Audio Technology (Taiwan, 2013). And received Honorary Mention in Group A and 2nd Prize in Group B from 11th Musicacoustica-Beijing Electroacoustic Composition Competition (China, 2014), Winners from Concour de Composition Acousmatique petites formes 2014

Eva Sidén, Sweden, is a composer and a concert pianist with an international career. She is a highly valued composer and an interpreter of both her own music, classical and contemporary piano music. Mainly she works with her own compositions for instruments, ensembles and chamber music, as well as combination instruments with electronics and pieces for electroacoustic music/EAM. She also creates conceptual concert- and sound installations to museums, art galleries and performs at concert houses, festivals and culture houses. Eva Sidén frequently collaborates with other artists and artforms; visual art, dance, theater, text and room/architecture and has made several commissioned pieces and concerts that combines piano,

other instruments and electronics with scenography and performance. She studied piano and composition at Music-conservatories in Prag, Brno, Paris and Stockholm and contemporary music, electroacoustic music at IRCAM, Paris, furthermore art theory/aesthetic philosophy, art and musicology at Stockholm University. More info www.evasiden.se

Sidén Hedman duo was founded in 2010. They are one of the most interesting ensembles, in the artistic field of creating and performing new music, in Sweden. Their conceptual base are works for piano and electronics as well as concert- and sound-installations in cooperation with visual expressions, text, dance and theater/performance. Their concerts are mainly built up in a surround space with piano, electronics, mechanics and scenography. Later years they have made several collaborations with art museums, concert halls and music festivals around the world.

Alexander Sigman's award-winning instrumental, electroacoustic, multimedia, and installation works have been featured on major international festivals, exhibitions, institutions, and venues across Europe, Asia, Australia, and the US. 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, the Paul Dresher Ensemble Artists Residency Center, and Gullkistan (Laugarvatn, Iceland). In 2013-2014, he undertook a musical research residency at IRCAM. He is currently Assistant Professor of Composition at Keimyung University in Daegu, South Korea. More information may be found at www.lxsigman.com.

Eric Simonson's music has been heard in concerts across North America, including SEAMUS (Society of Electroacoustic Music in the United States), ICMC (International Computer Music Conference) and SCI (Society of Composers Incorporated) performances. His composition teachers have included William Heinrichs, Harvey Sollberger, Eugene O'Brien and Roger Reynolds. His degrees are in composition, but his interests and teaching experience have involved computer music, music theory and musicology. He studied piano with Boaz Sharon at the University of Tulsa and subsequently enjoyed a brief career as an accompanist and chamber musician. Currently, he serves as a professor at Danville Area Community College in Danville, Illinois, teaching musicology and music theory courses in the Liberal Arts division. He is presently at work on an opera about Abraham Lincoln and Ann Rutledge, to be performed by the DACC Players in November 2015.

Phillip Sink (b. 1982) is currently a doctoral fellow at the Jacobs School of Music where he is pursuing a doctoral degree (DM) in music composition with minors in electronic music and music theory. At Indiana University,

he serves as an associate instructor of composition where he teaches composition-related courses and composition lessons. He studies with Claude Baker and his previous teachers were David Dzubay, Aaron Travers, Sven-David Sandström, Ricardo Lorenz, Jere Hutcheson, and Scott Meister. Phillip also studies electronic music with Jeffrey Hass and John Gibson. Phillip's music has been performed in the U.S. and Europe and at many conferences and festivals. Other honors include winning a 2015 Dean's Prize at Indiana University, the 2013 Kuttner String Quartet Composition Competition, and a 2013 NOTUS Prize for choral composition. Most recently, Phillip was selected as a composition fellow for the 2015 Aspen Music Festival.

Lucas Marshall Smith (b.1989) is a composer who hails from New London, Ohio. He holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014). Smith is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he is working as the Operations Assistant in the Experimental Music Studios under the direction of Scott A. Wyatt. Active in both acoustic and electroacoustic composition, Smith has had his music performed at the SEAMUS National Conference (2015) and has received premieres from numerous new music groups including loadbang and the Illinois Modern Ensemble. His composition teachers have included Burton Beerman, Philipp Blume, Carlos Carrillo, Christopher Dietz, Erin Gee, Mihai Popean, Andrea Reinkemeyer, Marilyn Shrude, Stephen Taylor, and electroacoustic studies with Elaine Lillios and Scott A. Wyatt.

SnowCrash (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 1990's. These concerts involved multiple musical genres as well as multimedia performances. Since the summer of 2009, SnowCrash has presented 16 performances in Germany, NYC, UK, Greece and Slovenia. They appeared at last year's NYCEMF 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. www.snowcrash.org.

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 seeks to question the dichotomy between the

intended and unintentional. An active performer as both soloist and collaborator in interactive digital music and live video, he currently serves as Assistant Professor of Electronic Music Composition and Theory at the State University of New York at Potsdam Crane School of Music, and as director of the SUNY-Potsdam Electronic Music Studios (PoEMS).

Vanessa Sorce-Lévesque has recently moved to the UK to research performance in electroacoustic music, with the intention of completing a PhD at The University of Sheffield. Her supervisors are Adam Stansbie and Adrian Moore. Until recently based in Montréal, she has had the privilege of studying at the Conservatoire de musique de Montréal, receiving the teachings of Yves Daoust, Martin Bédard, and Louis Dufort, amongst others. As a composer, her musical style includes a good deal of poetry, sounds of the environment, themes of the North, travel, a great use of different space levels and a high aesthetic sensibility. As a performer, Vanessa has had the chance of interpreting works of various styles, such as those of Georges Forget, Stéphane Roy, Alain Savouret, Gilles Gobeil, Hanna Hartman, David Berezan, and many more.

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.

Hanna Lisa Stefansson (b. 1983) is a composer and pianist pursuing a Doctor of Musical Arts degree in music composition at the University of Georgia with a minor in musicology. She was a Graduate Teaching Assistant in the Hugh Hodgson School of Music, and previously was a Graduate Research Assistant for Ideas for Creative Exploration, an interdisciplinary initiative for advanced research in the arts. She currently serves as a student representative on the UGA Arts Council, and is the reviver of SCREAM (Student Composers for the Research of Electroacoustic Music). She has composed music for short film (Bob & Bob, 2010; Best Dramatic Short at the Terror Film Festival in Philadelphia, 2011; Audience Choice Award at the Atlanta Underground Film Festival, 2011) and theater (Rüa/Wolf, a migrating play at The Goat Farm Arts Center, 2012; Best Play,

Reader's Choice, Creative Loafing Atlanta). She received her Master of Music degree in music composition from Georgia State University (2011) where she studied music composition with Dr. Robert Scott Thompson. She received a B.A. in piano performance from Emory University (2005) where she studied piano with Dr. Keiko Ransom, Dr. William Ransom, and Dr. Laura Gordy and music composition with Dr. Steve Everett.

Eric Stern, from Cheshire CT, is a graduate student studying music technology with a concentration in scoring for film and multimedia at NYU Steinhardt. In May 2013, he graduated from Connecticut College, where he studied music and was a scholar in the Ammerman Center for Arts and Technology. He is primarily interested in composition, orchestration and audio post-production for film. He has composed both fixed-media electronic music and works for live performers with electronic sounds. His undergraduate senior Arts & Technology project was a gesture-based electroacoustic music performance utilizing Max/MSP and Microsoft's Kinect to manipulate and control sounds with hands in free space.

Eli Stine is a composer, programmer, and media designer and graduate of Oberlin College and conservatory with degrees in Technology In Music And Related Arts and composition from the conservatory, and computer science from the college. As a composer, Stine has studied with Tom Lopez, Lewis Nielson, Per Bloland, and Peter Swendsen, focusing on electroacoustic and acoustic music as well as live performance with multimedia. As the winner of the 2011 undergraduate award from the Society for Electro-Acoustic Music in the United States (SEAMUS), Stine has had performances at SEAMUS conferences, as well as International Computer Music Conferences, the Conference on New Interfaces for Musical Expression, Third Practice and Threshold festivals, and 60x60 at the International Sound Art Festival Berlin. Most recently, his piece Forget was performed by the award-winning Akropolis Reed Quintet as part of his position as young composer-in-residence of the Detroit Chamber Winds and Strings. His sound design has been heard by over a million people in The Americans web series, and his video art has been programmed in concerts in the U.S. and art shows internationally. Stine is currently pursuing a PhD in Composition & Computer Technologies as a Jefferson Fellow at the University of Virginia. More information and work can be found at www.elistine.net.

Matija Strniša works as a composer and musician. He studied clarinet at the Academy of Music in Ljubljana, electronic composition at the University of Arts Folkwang in Essen, as well as composition at the University of Film Babelsberg. His music has been recorded several times by the German Film Orchestra Babelsberg. During summer 2014 he was collaborating with composer Felix Rösch on writing music for a radio play adaptation of The

Neverending Story by Michael Ende produced by West German Radio (WDR). Music for the project was recorded with the WDR Symphony Orchestra. He composed music for artist Eva Petric's installations, which were presented at the Center of Culture Borges in Buenos Aires and the Museum of Modern Arts in Klagfurt. In 2014, he received the Sonic Research Award (1st Prize) in Rome, Italy. He also composes music for films, animation movies, installations and radio plays.

Amanda Stuart is a composer and sonic artist whose passions are to challenge, stimulate and inspire through the media of music, sound, image and words. Recent performances include: Boston New Music Initiative (Pickman Hall, Cambridge, Massachusetts), GLEAM Festival (Glasgow), International Music Festival for Artistic Innovations in Music Production and Composition (Leeds College of Music), International Computer Music Conference (Perth), New York Electroacoustic Music Festival, Understanding Visual Music ((National University of Tres de Febrero, Buenos Aires), SMC/SMAC (Royal College of Music, Stockholm), INTIME (Coventry University), From Tape to Typedef (Sheffield University), Light and Sharpness (The Mumford Theatre, Anglia Ruskin University), The Noises of Art (Aberystwyth University/The Courthauld Institute of Art), CMMR (Queen Mary University/Wilton's Music Hall, London). Her piece *Not Missing You* received an Honorary Mention for the IAWM Pauline Oliveros Prize for Electroacoustic Media 2014. "It's as beautiful to look at as it is to hear ..." (Aaron Keebaugh, Boston Classical Review). Previous posts include Performing Rights Society Composer in Education and Musician in Residence (Music Animateur) for the City of Peterborough and Composer in Residence for the Cambridge Festival, Suffolk County Council and the Firebird Trust. Commissions include compositions for the London Festival Orchestra (Composer in Residence - Cambridge Festival), The City of Peterborough Symphony Orchestra, BskyB, Anglia TV and BT.
www.amandastuart.com

Jacob David Sudol writes intimate compositions that explore enigmatic phenomena and the inner nature of how we perceive sound. He currently is an Assistant Professor of Music Technology and Composition and the Coordinator of Music Technology area at Florida International University in Miami, Florida. He earned a Ph.D. in composition at the University of California at San Diego where his mentor was composer Chinary Ung. Dr. Sudol has been commissioned and/or performed by many prestigious ensembles and performers such as the Nouvel Ensemble Moderne, Chai Found New Music Workshop, Little Giant Chinese Orchestra, the McGill Contemporary Music Ensemble in collaboration with the McGill Digital Composition Studio, FIU Laptop and Electronic Arts (FLEA) Ensemble. These works have received numerous domestic and international performances at distinguished venues such as the Music at the Anthology Festival, SEAMUS

Conference, Domaine Forget Festival of New Music, Taiwan National Recital Hall, the International Computer Music Conference, and ISCM New Music Miami Festival. In 2012, he founded a cello/electro-acoustic duo with FIU colleague and cellist Jason Calloway and, since 2010, he has been in a piano/electro-acoustic duo with his wife Chen- Hui Jen. He has also collaborated on interdisciplinary projects with visual artist Jacek Kolasinski and architect Eric Goldemberg. As a recording engineer and producer Sudol has worked on compact discs that have been or will be released by Mode, Bridge, and Albany Records. Jacob David Sudol takes an interest in religious phenomenology, literature, (psycho)acoustics, visual art, cinema, and world folk music. As a composer he always attempts to bring insights from these other fields into his work.

Born in Providence, Rhode Island, **Matthew Sullivan** is a composer, performer, producer, and lover of music. His musical style for both concert works and music for film slides regularly back and forth across the gradient between electronic and acoustic music, and his particular interest lies in exploring the boundary lines between music and other forms of art. Past electroacoustic works have been featured at NYCEMF and the Electroacoustic Barn Dance. Matthew is currently pursuing a B.M. in Recording Arts and Computer Music at the Peabody Institute of the Johns Hopkins University, where he studies computer music composition with Dr. McGregor Boyle.

Kotoka Suzuki is a composer focusing on both multimedia and instrumental practices. Her work reflects on life, breath and wind, and often conceives of sounds as physical form to be manipulated through the sculptural practice of composition. Suzuki's work has been featured internationally by performers such as Arditti String Quartet, Pacifica String Quartet, Continuum, Nouvel Ensemble Moderne, Mendelssohn Chamber Orchestra (Germany), and Earplay Ensemble, at numerous venues and festivals such as Ultraschall, ISCM World Music Days, Inventionen, The Stone, ICMC and Music at the Anthology. Among the awards she has received include DAAD Artist in Resident Berlin (Germany), Bourges Prize in Multimedia, Robert Fleming Prize from Canada Council for the Arts, and Howard Foundation Fellowship. She has held residencies at MacDowell Colony, Yaddo, Djerassi, Ucross and Center for Arts and Media (ZKM). She taught at the University of Chicago and is currently an Assistant Professor of Music at Arizona State University Herberger Institute for Design and the Arts. Her work is published on Edition RZ, EMF Media, IMEB records and Signpost Music. She is an associate composer at the Canadian Music Centre since 2001.

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). 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.

Akira Takaoka, born in Tokyo, Japan, is a composer and music theorist. He is currently Research Associate at Columbia University and teaches composition, computer music, and music theory at Temple University Japan Campus, Tokyo University of the Arts, Tokyo Denki University, and Chuo University in Tokyo. His compositions have been selected for performance at major festivals such as those of ISCM World Music Days, ICMC, SEAMUS, and SMC. As a music theorist, he specializes in atonal theory and music cognition and has read papers at professional conferences such as the International Conference on Music Perception and Cognition and the Society for Music Perception and Cognition conference, and ICMC. He studied music theory with Jonathan D. Kramer, Joseph Dubiel, and Jeff Nichols, computer music with Brad Garton and Mara Helmuth, composition with Masayuki Nagatomi, Kazumi

Yanai, and Joseph Dubiel, piano with Niels Ostbye, musicology with Hiroshi Nakano and Walter Frisch, and philosophy with Akira Oide and Isaac Levi. He received a BA and an MA in philosophy from Keio University in Tokyo, Japan and an MA and a PhD in music from Columbia University in New York, where he was a Fulbright scholar.

After majoring in Philosophy, **Dante Tanzi** went on to study composition, electroacoustic music and musical informatics. From 1985 to 2009 he worked at L.I.M., the Musical Informatics Laboratory of the University of Milan. In 2009 he attended a course of acousmatic interpretation, held in the frame of Festival FUTURA (Crest, Drôme, France). His compositions have been performed in Rome (Colloquium on Musical Informatics - 1988), Milan (Musica Nel Nostro Tempo - 1988); Zurich (Euromicro - 1988); Genova (Music and Artificial Intelligence - 1988); Moscow (Italia 2000 - 1988); Lugano (Computer Music Concert - 1991), Milan (Colloquium on Musical Informatics - 1993); Collective JukeBox (from 2000 to 2004); Montreal (ÉuCuE - 2001), Como (Elettrosensi - 2004), Paris (Festival LICENCES Brûlures de langues - editions 2006, 2007, 2008, 2009 and 2014), Huddersfield (ICMC 2011); Flix (Nit Elettro Sonora 2013); Crest (Festival FUTURA - editions from 2008 to 2013); Lille (SIME - 2015) and Belfast (Sonorities - 2015). He also published essays on *CTheory*, *Leonardo Music Journal*, *Leonardo*, *Cogito*, *Crossings*, *De Musica*, *Organised Sound* and *Contemporary Music Review*. Since 2012 he has been performing acousmatic music (both repertory and premieres) on the acousmonium SATOR (Centro San Fedele, Milan, Italy) and on the acousmonium mobile AUDIOR.

Robert Taylor is a Canadian composer, guitarist and performance artist whose works have been performed internationally. Robert's recent accomplishments include winning the Canadian Brass competition for best new brass quintet (Chünk- for Brass Quintet), receiving a commission from the Toy Piano Composers Ensemble (*Portraits of Childhood*), and was selected by Trio 7090 to workshop and record his performance-art piece, *Ellipses* (Piano, Violin, Trombone, Vocalist and Automatiste Poet) as part of Gaudeamus Toronto. In addition to these accomplishments, Robert's music has also been read and performed by very notable musicians, including: Ensemble Contemporain de Montréal (Fifth Stone - for Chamber Ensemble and Electronics), The Cecilia String Quartet (Kzspyg- for String Quartet) and Canadian accordion champion Michael Bridge with soprano, Maeve Palmer (*Opticks*- for Soprano and Accordion). In June of 2015, Robert founded the Toronto Laptop Orchestra (TOLOrk), an electroacoustic ensemble that strives to fuse theatricality with various means of musical transmission. In addition to the "orchestra" of laptop musicians, TOLOrk also incorporates "hacked" electronics and other DIY sound makers in constant search of new and interesting aural experiences.

Anna Terzaroli is graduated with honors in Electronic Music at the Conservatory of Santa Cecilia in Rome. Currently she is attending a Master's degree in Electronic Music at the same conservatory with N. Bernardini, M. Lupone and simultaneously she studies Compositional Techniques with F. Telli. Her works are selected and performed in concerts and festivals. Since 2009 she collaborates on EMUfest-Electroacoustic Music Festival of Santa Cecilia Conservatory.

Dominic Thibault is an electronic musician currently based in Montreal, Canada. As a solo artist, Dominic composes post-acousmatic music. Live, he mostly performs and improvises with his digital feedback instrument, fXfD. He is involved in a noise duo called Tout Croche, run a small label named The Silent Howl and enjoy playing music with his friends. He is a studio geek that composes, produces, mixes and does mastering. He's a modular synth player, a music coder and an improviser interested in the performative possibilities of technology in the studio and live. His work also includes interactive installations and music production for various context including theatre, dance and multimedia works.

John Thompson teaches, composes and conducts research in the area of computer music and music technology. He currently directs the Music Technology program at Georgia Southern University where he is Associate Professor of Music. He has a continuing interest in interdisciplinary studies, and seeks to highlight and follow new paths in music. John is an advocate for music that explores otherness, contemplation and alternate paths toward beauty.

Robert Scott Thompson is a composer of instrumental and electroacoustic music and is Professor of Music Composition at Georgia State University in Atlanta. He is the recipient of several prizes and distinctions for his music including the First Prize in the 2003 Musica Nova Competition, the First Prize in the 2001 Pierre Schaeffer Competition and awards in the Concorso Internazionale "Luigi Russolo", Irino Prize Foundation Competition for Chamber Music, and Concours International de Musique Electroacoustique de Bourges - including the Commande Commission 2007. His work has been presented in festivals such as the Koriyama Biennale, Helsinki Biennale, Sound, Présences, Synthèse, Sonorities, ICMC, SEAMUS and the Cabrillo Music Festival, and broadcast on Radio France, BBC, NHK, ABC, WDR, and NPR. His music is published on numerous solo recordings and compilations by EMF Media, Neuma, Drimala, Capstone, Hypnos, Oasis/Mirage, Groove, Lens, Space for Music, Zero Music, Twelfth Root, Relaxed Machinery and Aucourant record labels, among others.

Originally from the Outer Banks of North Carolina, **Joshua Tomlinson** is about to begin a D.M.A. in Composition at The University of Oklahoma, where he

will study under Konstantinos Karathanasis. He received his M.M. in Music Theory and Composition from East Carolina University in 2014, and B.M. in Voice from Liberty University in 2010. This past academic year he taught Music Appreciation as well as voice and guitar lessons. When he isn't composing or teaching he enjoys surfing, diving, and traveling with his wife.

Yu-Chung Tseng, D.M.A., associate professor of computer music composition, director of music technology Lab at National Chiao Tung University in Taiwan, R.O.C.. His music has been recognized with awards from Bourges Competition, Pierre Schaeffer Competition, Città di Udine Competition, Musica Nova Competition, Metamorphoses Competition, and ICMC Composition Award. Mr. Tseng's works have also received many performances at festivals and conferences at ICMC, Beijing, Soul, Shanghai, Dusseldorf, Tokyo, Brussels, Ljubljana, Huddersfield, Tel Aviv, Singapore. His music can be heard on Selected Electroacoustic Music of Yu-chung Tseng (ISCM-Taiwan), CDCM Vol.28(U.S.A.), Discontact iii(Canada), Pescara 2004, Contemporanea 2006(Taukay, It.), Metamorphoses labels 2006/2008/2010(Belgium), SEAMUS 25th Anniversary CD(USA), KECD2 (Denmark), Musica Nova 2009/2010 prize-winning CD(Czech), and ICMC2011 DVD.

Hans Tutschku was born 1966 in Weimar. Member of the "Ensemble for intuitive music Weimar" since 1982. He studied composition of electronic music at the college of music Dresden and had since 1989 the opportunity to participate in several concert cycles of Karlheinz Stockhausen to learn the art of the sound direction. He further studied 1991/92 Sonology and electroacoustic composition at the royal conservatoire in the Hague (Holland). 1994 followed a one year's study stay at IRCAM in Paris. He taught 1995/96 as a guest professor electroacoustic composition in Weimar. 1996 he participated in composition workshops with Klaus Huber and Brian Ferneyhough. 1997-2001 he taught electroacoustic composition at IRCAM in Paris and from 2001 to 2004 at the conservatory of Montbéliard. In May 2003 he completed a doctorate (PhD) with Professor Dr. Jonty Harrison at the University of Birmingham. During the spring term 2003 he was the "Edgar Varèse Gast Professor" at the TU Berlin. Since September 2004 Hans Tutschku has been working as composition professor and director of the electroacoustic studios at Harvard University (Cambridge, USA). He is the winner of many international composition competitions, among other: Bourges, CIMESP Sao Paulo, Hanns Eisler prize, Prix Ars Electronica, Prix Noroit and Prix Musica Nova. In 2005 he received the culture prize of the city of Weimar. 2013 he held a Fellowship at the Radcliffe Institute for Advanced Study, and 2014 a Stipend from the Japan-U.S. Friendship Commission.

Kristian Twombly is currently Associate Professor of Music at St. Cloud State University where he teaches courses in the New Media and Composition Program. He has written works for a wide variety of media. *Aeterna* was featured as a "Best of 2001" selection on the "Pushing the Envelope" radio show in Storrs, CT and his *Untitled Installation* premiered in Fall 2001 as part of the Gala Opening of the Clarice Smith Performing Arts Center at the University of Maryland. Other notable pieces include *Play I[-III]*, a Chaos theory influenced, four-channel electroacoustic setting of a Gertrude Stein play and original music composed for *Fanto*, a mysterious vaudeville, performed at the University of Maryland Baltimore County. As a theorist, Twombly has published his analysis of Joji Yuasa's *The Sea Darkens* in *Electroacoustic Music: Analytical Perspectives*, a collection of essays edited by Thomas Licata. Twombly maintains a blog titled *Sonic Event*, in which he discusses new and emerging arts, particularly those that involve sound.

From the ancient cypress swamps of Wewahitchka, Florida, **Chet Udell** earned a PhD in Music Composition with Electrical Engineering cognate from the University of Florida and now serves as instructor of music technology at the University of Oregon. His music is available on the Summit and SEAMUS record labels. Creative interests encompass electroacoustic and acoustic music composition, designing new wireless gestural control interfaces for musical instruments, mobile performance technologies, and constructing autonomous robotic musical agents (robots). His dissertation research on novel musical interface design resulted in a registered U.S. patent and a technology startup company. eMotion Tech produces tiny wearable wireless sensor controllers for live performance with electronics. Learn more at www.unleashemotion.com.

Liliya Ugay is an award-winning composer and pianist. Among her competitions prizes are: Edward Grieg International Composers Competition, National MTNA Young Artist Composition Competition, Pre-art International Composition Competition (Switzerland), Crystal Camerton International Competition of Young Composers (Moscow Conservatory/Union of Composers of Russia), 14th International Beethoven Piano Sonatas Competition and many more. Her compositions expand from traditional classical ensembles to musical theater and electronic music. Ugay's works have been featured at several festivals including 45th Darmstadt New Music Summer festival and 52nd Venice biennale. She collaborated with Omnibus and Convergence new music ensembles, conductor Paul Hostetter, saxophonist Demetrius Spaneas, Grammy-winning trumpeter Christopher Moore, artist Vyacheslav Useinov and experimental theater "ETUDE" among others. Originally from Uzbekistan, Liliya studied composition with Felix Yanov-Yanovsky and Polina Medyulyanova and piano with Guzal Ardashirova at Uspensky Special Music School (Tashkent, Uzbekistan). As a Woodruff

scholarship recipient she studied piano with renowned pianist Alexander Kobrin and composition with Fred Cohen at Columbus State University. Currently, she is a MM candidate at Yale School of Music studying with Martin Bresnick and Christopher Theofanidis.

Matthew Ustaszewski is in his final year as an undergraduate student at Northeastern University, and will be graduating with a major in Music Composition and Technology and a minor in Mathematics. In his studies he has become particularly fond of post-tonal and acousmatic music, and a few of his favorite composers are Debussy, Schaeffer, Francis Dhomont, and Dennis Smalley. As such, he enjoys using recorded sounds which were traditionally considered to be unmusical, usually electronically processed to varying degrees. He plans to continue exploring this unique and interesting sound world, and is hoping to make a name for himself as a composer of acousmatic music.

Kyle Vanderburg (b. 1986) composes eclectically polystylistic music fueled by rhythmic drive and melodic infatuation. His acoustic works have found performances by ensembles such as Brave New Works, Access Contemporary Music, and Luna Nova, and his electronic works have appeared at national and international conferences including ICMC, EMUfest, SCI, CICTeM, and NSEME. Kyle holds degrees from Drury University (AB), where he studied composition with Carlyle Sharpe, and the University of Oklahoma (MM, DMA), where he studied with composers Marvin Lamb, Konstantinos Karathanasis, Roland Barrett, and Marc Jensen. He has also participated in composition masterclasses with David Maslanka, Chris Brubeck, Eric V. Hachikian, Joël-François Durand, Benjamin Broening, and Daniel Roumain. Kyle's music is available through his publishing imprint, NoteForge. For more information, visit www.KyleVanderburg.com.

Dan Van Hassel (b. 1981) is a composer and multi-instrumentalist based in the San Francisco Bay Area. Ranging from harsh walls of noise to sensuous harmonies, his music features a quirky and evocative sound world drawing from his experience in rock, Indonesian gamelan, free improvisation, and the Western classical tradition. Many of his works extend the capabilities of traditional instruments through the use of custom-designed interactive electronics. Recent commissions include the Shanghai Conservatory Electronic Music Week, Santa Barbara's Now Hear Ensemble, the Dinosaur Annex ensemble in Boston, and Splinter Reeds in San Francisco. His works have been performed at concerts and festivals throughout the world, including the MATA Festival, UC Davis Music and Words Festival, Bang on a Can Summer Festival, Wellesley Composers Conference, June in Buffalo, Music11 Festival, International Computer Music Conference, and the SEAMUS National Conference. Soloists and groups that have performed his work include: pianist Gloria Cheng, Talea Ensemble, Emphyrean Ensemble,

Ensemble Pamplemousse, Red Fish Blue Fish, Ensemble SurPlus, pianist Keith Kirchoff, Ignition Duo, bassoonist Dana Jessen, and percussionist Joseph VanHassel. Active as a performer and improviser on piano and electric guitar, Dan is co-founder and artistic director of the Wild Rumpus new music ensemble. He has studied composition at the University of California at Berkeley, New England Conservatory, and Carnegie Mellon University. Website: www.danvanhassel.com.

Roberto Ventimiglia was born in 1982. He started his musical training at the Conservatory of Music Ottorino Respighi in Latina, graduating with honors under Paolo Rotili and Alberto Meoli's guide. Beyond regular studies, meetings, courses and seminars with Ivan Fedele, Luis Bacalov, Doina Rotaru, Philippe Manoury, Carlo Boccadoro, Alessandro Solbiati and Salvatore Sciarrino should be mentioned too as well as his studies and graduations in visual arts, musicology and ethnomusicology (with renowned professors as Gino Stefani, Agostino Ziino, Giorgio Sanguinetti, Giorgio Adamo, Giorgio Nottoli). The current catalog includes mostly chamber music (vocal scores, pieces for early instruments), a violin concerto (premiered with Quartetto Prometeo's first violin Giulio Rovighi) and transcriptions for historical theatres as the Mercadante in Naples (on stage with Italian renowned actors Luca Ward and Pino Insegno). In 2013 he's been awarded with the first prize within the prestigious Italian competition 'Premio Nazionale delle Arti' for his piece *Ten Lilac Ghosts In The Dooryard Gloom*, for flute and pre-recorded sounds. In 2014 his scherzo for 100 cellos *Get Bach* is premiered by Giovanni Sollima at the Triennale in Milan. His music is regularly performed in contemporary music festivals across Italy and some of his works are published by Bèrben and AltrEdizioni.

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]

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, Lubljana, 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, Cluji Romania; Network Music Festival 2013, Birmingham.

Thommy Wahlström, Uppsala Sweden. Background as musician in folk music and free improvised music. Educated in Composition/EAM at Gotlands tonsättarskola and the Royal College of music in Stockholm. Website: www.thommywahlstrom.se.

John Luke Walker comes from small town Wingate, Indiana. He attended Wabash College in nearby Crawfordsville, Indiana where he studied Electronic Music under professor Peter Hulen and graduated this Spring. He pursued all of the electronic music opportunities at Wabash, and graduated as the college's first Electronic Music minor.

Steve Wanna is a Lebanese-American sound and visual artist living in Washington, DC. He holds a doctorate degree in Music Composition from the University of Maryland. His works include concert works, sound design for dance collaborations, installations, 2D and 3D

art, and photography. Wanna's music integrates traditional and non-traditional instruments, often with fixed and/or interactive electronics. Rather than a mandate for reproducing specific results, Wanna's scores seek true collaboration with the performer; ideally, each performance becomes an extension of the compositional process and involves performers as active agents in that process. Language and graphics displace standard notation, asking performers to reframe their approach to their instruments, sound, and music in general. Wanna's works have been performed by ensembles like Janus Percussion (St. Paul, MN), Juventas (Boston MA), the UNCG Contemporary Chamber Players (Greensboro, NC), at numerous festivals and conferences (ICMC, NYCEMF, SEAMUS, SCI, CMS) and at universities and art galleries nationwide. In 2007, his work *Abeyance*, for two performers and 6-channel interactive electronics won the 1st Annual Ossia International Composition Prize and was premiered by members of the group in 2008. For more information, please visit www.stevewanna.com

Kristina Warren (www.kwarren.org) is an electroacoustic composer and vocalist based in Virginia. Interests include creating and playing graphic and text scores, digitally processing her voice, and noise and repetition. Her music has been played across the US and Europe; at festivals such as NYCEMF, ICMC, EABD, N_SEME, and FEAST; and by ensembles such as So Percussion, the Meehan/Perkins Duo, Ekmeles, loadbang, and Dither. Warren is pursuing a Ph.D. in Composition & Computer Technologies from the University of Virginia, and holds a B.A. in Music Composition from Duke University.

Dai Wei is originally from China. Her music is characterized by giving works of "art music" the appearance of pop music. She intends to create a commercially approachable serious music. Before she became as a composer, she had been a pop music singer and songwriter since primary school. In 2007 she won the National Top 15 of the Shanghai Dragon TV Composition Talent Show, after which she received her first exclusive songwriter contract with Linfair Records Limited in Taiwan. Seven of her works gained public release by Universal Music, Sony Music and etc. Years of working to expand and diversify her pop music eventually led her to concert music. In 2012, she received her Bachelor's degree in Composition and Theories of Composition from Xinghai Conservatory of Music, China. In 2014, she finished her Master's degree in Composition at University of North Carolina at Greensboro. In the summer of 2013, she studied at the Beijing International Composition Workshop, China where she had lessons with Zhou Long, Luca Francesconi, Dieter Mack. She also participated at 2014 Fresh Inc Festival with Dan Visconti and Stacy Garrop, where her piece *Alchemy*, received its premiere by Fifth House Ensemble. In last September, she attended and performed her music in 2014 International Computer Music Conference, Athens, Greece. This August, she will

be in 2015 HighScore Music Festival in Italy for performing her new works.

Samuel Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works. Sam has performed throughout the United States, as well as in Canada and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. He has performed electroacoustic works for trumpet and presented his own music at the Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam is a member of Kludge, an innovative duo with Jon Carbin that explores the possibilities of cello, trumpet, and electronic media. Sam has performed regularly with the Owensboro (KY) Symphony Orchestra, and the Colorado MahlerFest Orchestra. Sam has degrees in both performance and composition from the University of Missouri-Kansas City, and graduate degrees in trumpet performance and computer music composition from Indiana University. While in Indiana, Sam was also an Adjunct Lecturer of Music at Indiana University East. More information and sounds are available at: www.samwellsmusic.com.

Benjamin D. Whiting began composing at the age of fourteen, working closely with his piano teacher who actively cultivated his blossoming interest in music creation. He soon began winning awards for compositions at the high school level, and after graduation entered the Florida State University, where he received his BM in Music Composition. After receiving his degree, Whiting moved to Japan where he spent time teaching English to children. Upon returning to the United States he earned his MM in Music Theory and Composition from FSU, and is now pursuing his DMA at the University of Illinois at Urbana--- Champaign. Most recently, his piece for chamber orchestra, *Tempus Imperfectum*, was awarded Third Prize in the 2014 Busan Maru International Music Festival Composition Competition, and his tuba quartet, *TIFT((()))*, was chosen as a finalist in the 2014 Van Galen Composition Prize. His electroacoustic piece *FL* has been released on ABLAZE Records' album *Electronic Masters*, vol. 3, along with having been honored with performances at the College Music Society National Conference, SEAMUS 2014, the New York City Electroacoustic Music Festival, and Soundiff's *Concerto di Musica Elettroacustica con Composizioni Selezionate da Call Internazionale* in Barletta, Italy. He currently resides in Champaign, Illinois.

The music of **Evan Williams** draws from a wide range of influences such as Romanticism, Modernism, Post-

Minimalism, and pop music. Williams is currently pursuing a Doctorate of Musical Arts in Composition at the College-Conservatory of Music at the University of Cincinnati, where he studies with Michael Fiday and Mara Helmuth. He also holds degrees from Bowling Green State University and Lawrence University. Williams' music has been performed across the country and internationally in Canada, Italy, and Switzerland. His work has been performed by members of Fifth House Ensemble, the Verb Ballets, and at festivals such as Fresh Inc, N_SEME, SEAMUS, Studio 300, the Electroacoustic Barn Dance, and the Midwest Composers Symposium. He has been commissioned by the Lawrence University Symphony Orchestra, the Urban Playground Chamber Orchestra, and others. His honors include awards from the National Federation of Music Clubs, ASCAP Plus, and a fellowship from the Virginia Center for the Creative Arts. He currently serves as a teaching assistant for electronic music at CCM.

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.

Jaeseong You is a composer/researcher at Steinhardt, New York University, where You is currently serving as Editorial Manager at Journal SEAMUS and working under Dr. Tae Hong Park on Electro Acoustic Music Mine, Citygram, Urban Soundscape Event Classification, and Sound Beacon.

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. Currently on the faculty at Rutgers University-Camden, he is the director of the Music Program and the Rutgers Electro-Acoustic Lab (REAL).

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 Italy. 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. He teaches "Musica applicata" at the Conservatory of Ferrara in Italy.

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

Performers

Dr. **Jon Mayhew Anderson** currently lives in Miami, FL, performing with Southwest Florida Symphony, New World Symphony, Symphony of the Americas, Florida Grand Opera, Miami City Ballet, South Florida Orchestra, SoBe Arts and Miami Symphony. Jon is adjunct faculty at Miami Dade College, teaching horn and coursework. He earned his Bachelor's in Engineering from the University of California at Davis, a Master's in Music from Boston University, and a Doctorate in Music from the Frost School of Music. As a soloist, Jon has performed with Alhambra Symphony, Skyline Wind Ensemble, Davis Symphony Orchestra, Miami Bach Society, and Woodland Chamber Singers. Artist collaborations and recording credits include George Benson, Gloria Estefan, Barry Manilow, Chick Corea, Bobby McFerrin, Andrea Bocelli, Jon Secada, Terrance Blanchard, Kenny Loggins, Bruce Hornsby, and countless others. Jon has premiered several works, most recently Shawn Crouch's Pocket Life for solo horn with electronics at the 2014 Festival Miami and at the 2015 New York City Electroacoustic Music Festival. In addition to music, Jon is a fitness instructor/trainer, and enjoys cycling, swimming, running and exploring the great outdoors.

Francesca Arnone is the flute professor at Baylor University in Texas. A veteran of regional and opera orchestras in the US and Mexico, she's also been a concerto soloist on flute, alto flute, and piccolo, on repertoire ranging from Bach to Chen Yi. Recordings on MSR Classics. www.francescaarnone.com

American born flutist **Nina Assimakopoulos** is credited with over 84 new music commissions and world-premiere performances and five solo CDs. She is the recipient of numerous grants and awards, including the Aaron Copland Fund Grant for New Music Recording, two Fulbright Grants, and the National Society of Arts and Letters Career Award, and has performed with the Munich City Opera, Bavarian Radio Symphony Academy Orchestra, Pittsburgh Symphony Orchestra, and Toledo Symphony Orchestra. Assimakopoulos is flute professor at West Virginia University, West Virginia, USA. www.ninaassimakopoulos.info

Robert Marshall Auler is an award-winning American concert pianist who maintains a national and international performing and recording career. Auler has won numerous competitions, including the Society of American Musicians First Prize. Following his success in the Young Keyboard Artists' Association Piano Competition, Auler was invited to perform on a fifteen-city tour with orchestra throughout Germany, France, the Netherlands and Denmark. He has also recently presented concerts in Venezuela, New Zealand, Austria and the Czech Republic. Upcoming projects in 2014 include concert appearances in China and South Africa and an Albany Records solo piano release. Auler

has also appeared throughout the United States and Canada, including performances at the University of Toronto, Symphony Space (NY), the Aspen Music Festival, the Music Academy of the West, Montreal's Christ Church Cathedral, the View Arts Center (NY), City College of New York, the Monadnock Festival (NH), the Nantucket Musical Arts Society (MA), as a featured artist on the MTNA Convention's Rising Star Series, as the 2013 Guest Artist in Piano at Hamilton College (NY), and on the Dame Myra Hess series in Chicago, with a live simulcast on Chicago's WFMT-FM Radio. Robert made his Carnegie Hall debut in June 2004. He has been on the faculty of SUNY Oswego since 2003, recently having been promoted to Associate Professor of Piano.

Rainer Bürck is a freelance pianist and composer. As a pianist, he concentrates on contemporary repertoire and has premiered numerous works from several countries. He has performed at many festivals and venues for contemporary music in Europe and North America. Since 1995, he has focused on collaborative improvisation projects. Rainer Bürck's recent composition has emphasized electroacoustic music, creating acousmatic works, and works for performers & interactive electronics. His music has been performed and broadcast in Europe, North & South America, and Australia to critical acclaim including 1st and 2nd prizes for Flautando (1999) at the Prague Musica Nova Competition and the Hungarian Radio EAR Competition. Rainer Bürck's CD Without Fear is available from www.earsay.com.

Described as "simply amazing" and "spellbinding." for her recent performance at the Rochester Fringe Festival, New York City-based violinist **Lauren Cauley** enjoys a diverse career performing as a soloist, chamber musician, and small-ensemble collaborator. Passionate about the continuing evolution of contemporary music, Lauren has worked with numerous established composers the likes of Samuel Adler, Hans Abrahamsen, David Crumb, Michael Gordon, Georg Friedrich Haas, and Philippe Leroux, but also with dozens of young, emerging composers. She has collaborated for performance premieres at Carnegie Hall in New York, Rodolfinum in Prague, and the Mozarteum in Salzburg. Lauren received her BM and MM in Violin Performance from the Eastman School of Music, where she served as Teaching Assistant to Charles Castleman. While at Eastman, Lauren was awarded a Deutsche Akademische Austausch Dienst to study at the Bauhaus Universität in Weimar, Germany. In addition to performing, Lauren maintains a private studio of violin students in Manhattan and is a Teaching Artist for Midori & Friends foundation. She plays a Parisian violin made by François Gaviniès in 1734.

Maja Cerar is a violinist, musicologist, and multimedia creator residing in New York City, whose repertoire ranges from the Baroque to the present. Her solo performances include the Davos "Young Artists in

Concert" Festival, Gidon Kremer's Lockenhaus Festival, ISCM World Music Days (soloist in European premiere of John Zorn's concerto *Contes de Fées*), and an "American Mavericks" recital in Miller Theatre, New York City. Multimedia performances include dance (Merce Cunningham Studio, Joyce SoHo, etc.), theater (Theater an der Sihl, Rigiblick, etc.), and laptop orchestra (Princeton, New York, etc.). Her multimedia works in collaboration with artist Liubo Borissov have been featured at the 250th anniversary of Columbia University, the ICMC in Barcelona, and the opening of SIGGRAPH 2007. She earned her M.A., M.Phil, and Ph.D. in Historical Musicology at Columbia University, where she currently teaches as an Adjunct Assistant Professor. www.majacerar.com.

Benjamin Cold is currently finishing his D.M.A. in saxophone performance and pedagogy at the University of Minnesota under renowned saxophonist, Eugene Rousseau. Mr. Cold has received recognition as a gifted saxophonist and has performed throughout the United States as well as Ireland, London, and Canada. He has performed concerti through competitions and guest performances including, but not limited to Paul Creston's "Concerto for Alto Saxophone", Robert Jager's "Concerto for Alto Saxophone", Carter Pann's "A Spanish Silhouette", and William Bolcom's "Concerto Grosso". Benjamin Cold has performed in masterclasses hosted by Jean-Marie Londeix, Eugene Rousseau, Kenneth Tse and Libby Larson. As an advocate for new and contemporary saxophone repertoire, Mr. Cold has premiered a large body of new music. Electroacoustic music, being of particular interest to Mr. Cold, resulted in a collaboration with Sam Krahn, a Minneapolis based composer to commission a 35 minute work consisting of pre-recorded and live electronics. The resulting work, titled *flux-mirror* was partially funded through a 2015 New Music USA grant. Benjamin Cold is a E-Rousseau Mouthpieces and Conn-Selmer endorsing artist.

Luciana Colombo was born on February 3rd, 1990 in Buenos Aires city, Argentina. She was a student of lyric and chamber singing at the Music Conservatory "Alberto Ginastera" Teacher Training Center in Morón, Buenos Aires. She did advanced studies in Argentinian chamber music repertoire with Pianist Tomas Ballicora throughout 2014 as a recipient of a scholarship granted by the Encuentros Foundation. In 2013, she received the Encuentros Foundation Prize for the best interpreter of Argentinian music on occasion of the La Scala de San Telmo competition. In 2014 she was chosen to participate in the "Nuevas Músicas por la memoria" (New Music for memory) festival entirely devoted to spreading contemporary Argentinian music, interpreting the work of young composer Nicolás Rodríguez for the first time. In 2014, she became part of the "Coro Juvenil Femenino de San Justo" (San Justo Female Youth Choir) with which she won the first prize in the international choir competition in Neuchatel, Switzerland, representing Argentina. In 2011 she was the winner of the first competition of chamber music organized by the "Alberto

Ginastera" Morón Music Conservatory together with guitarist Esteban Gonda.

Robert Cosgrove is a percussionist who is passionate about collaboration, whether it is with other musicians, composers, or dancers. An avid chamber musician, he is also drawn to unique performances of little known works that deserve a wider audience. This could mean anything from a concerto for junk car parts (Sean Friar's *Clunker Concerto*) to a quintet with a score made up of tiny rectangles (James Tenney's *Rune*). Robert has performed along the East Coast at Carnegie Hall, EMPAC, Princeton University, and the Performing Arts Center at Purchase College. Robert has worked with composers such as Steve Reich, John Corigliano, Stuart Saunders Smith, and Sean Friar and has participated in the Stuart Saunders Smith Coaching Intensive, So Percussion Summer Institute, Eastern Music Festival, and Boston University Tanglewood Institute. He is a recent graduate of the Conservatory of Music at Purchase College where he studied with Dominic Donato and Pablo Rieppi. Robert got his start as a member of the Empire State Youth Orchestra program where he was a student of Richard Albagli and John Antonio.

Patti Cudd is a percussion soloist, chamber musician and educator, who teaches at the University of Wisconsin-River Falls and the College of St. Benedict/St. Johns University. Dr. Cudd is also a member of the Twin Cities based new music ensemble *Zeitgeist*. As an active performer of the music of the 20th and 21st centuries, she has given concerts and master classes throughout the United States, Korea, Thailand, China, Mexico and Europe. Patti has worked closely with some of the most innovative composers of our time including Brian Ferneyhough, Morton Feldman, Roger Reynolds, Martin Bresnick, Pauline Oliveros, Jay Aaron Kernis, John Luther Adams, John Zorn, Michael Colgrass, Cort Lippe, Harvey Sollberger, Julia Wolfe, Christian Wolff, Vinko Globokar and Frederic Rzewski. She has premiered over 200 new works and has had the opportunity to be involved in a number of recordings found under such labels as Hat Hut, Bridge, New World, CRI, Innova, EMF Media and Mode. Patti is a Yamaha Performing Artist, an endorser of Sabian Cymbals and a member of the Vic Firth and Black Swamp Education Teams.

Michael Dames has been playing music for most of his life, and been interested in Gagaku for more than 25 years. About 8 years ago he was invited to study the Shô. In 2008 he won a scholarship to study the Shô in Tôkyô with Miyata, Mayumi, and Bunno, Hideaki of the Imperial Orchestra. He has also studied with Ishikawa, Kô and Miura, Reimi. In 2009 he won a scholarship to perform Gagaku in Tôkyô and continue his studies with Ms Miyata. He has performed Gagaku and Bukagu in New York at the Metropolitan Museum, the Museum of Natural History, Miller Theatre, Skirball Hall, the Japan Society, the Bronx Botanical Garden and other venues.

He has performed with Ms Miyata, Dr William Schimmel and Kenji Williams, among others.

Violinist **Lilit Hartunian** performs at the forefront of contemporary music innovation in Boston and internationally. Described as “brilliantly rhapsodic” by the Harvard Crimson, Lilit is regularly heard on stage premiering works written for her by leading composers, and with ensembles such as Boston Modern Orchestra Project, Sound Icon, Boston New Music Initiative, Transient Canvas, Equilibrium Ensemble, Boston Microtonal Society, and others. She has been invited repeatedly to perform at the Museum of Fine Arts, with projects ranging from solo recitals to orchestral concerts with a lighting design co-conceived by Lilit. Locally, the Boston Musical Intelligencer praised her “captivating and luxurious tone.” Internationally, she was selected as one of 12 American violinists to attend the Lucerne Festival Academy in 2014. Lilit has performed under conductors including Simon Rattle, Matthias Pintscher, Peter Oundjian, Douglas Boyd, and Andrew Litton.

Markus Hauke is a freelance percussionist and has performed in many countries in Europe, Asia and North America. Since 1998, he has been involved in multi-media productions worldwide for „phase7“, the artist-network of Berlin-based director and video artist Sven Sören Beyer and radio and tv productions. He established „stixxx & soundzzz“ with Michl Fischer and Nils Tannert in 2006 and participated in events for Porsche, Mercedes-Benz, BMW, Siemens, Shell, ERGO, Mövenpick, Deutsche Bahn, among others. His discography comprises 25 CDs. He was deputy principal timpanist with the Stuttgart Philharmonic Orchestra and premiered numerous works. Markus Hauke collaborated with composers such as Berio, Boulez, Crumb, Eötvös, Kurtág, Penderecki, Rihm and Stockhausen.

Ohio-based tuba player **Aaron Hynds** has been performing across the Midwest since 2003. He is the recipient of music degrees from the University of Northern Iowa and the University of Wisconsin-Madison, the latter of which he attended as a Paul J. Collins Distinguished Graduate Fellow. Over the past few years, he has given recitals and performed as a featured soloist on several occasions, always with an emphasis on contemporary music. He has recently commissioned several composers to write new works for the tuba, with multiple world premieres planned over the next 12 months. He also works as a composer, with upcoming premieres including the tuba-euphonium octet *there are voices in the soil* and a solo tuba work entitled *breathing machine*. When Aaron is not performing or writing new music, he enjoys teaching young tuba and euphonium players, with recent engagements including the Wisconsin Summer Music Clinic and a masterclass/recital appearance at Millikin University (Decatur, IL). Aaron is currently attending Bowling Green State University, where he is pursuing a Doctor of Musical Arts degree in Contemporary Music. His primary teachers

include David Saltzman, John Stevens, Dr. Jeffrey Funderburk, Dr. Sharon Huff, and Thomas Miller.

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; Carnegie Hall with Daniel Druckman, Colin Currie and the Juilliard Percussion Ensemble; Detroit Institute of Arts with Amphion Percussion; Disney Hall with the Los Angeles Philharmonic New Music Group; The Harvard Club NY; Big Ears Festival, June in Buffalo, Lincoln Center Festival and Miller Theatre with Ensemble Signal; The Liederkrantz Foundation; Massachusetts Museum of Contemporary Art for the Bang on a Can Festival Marathon. A passionate music educator, Jamie Jordan has sung on numerous pre-concert lectures for the New York Philharmonic, and worked as a teaching artist and archivist for the orchestra. For eight summers she was a clinician for Summer Sounds Music Festival in Washington. She has taught at Arizona State University, Eastman School of Music, and University of Wisconsin Stevens Point, and public and private schools throughout Michigan and New York. She currently teaches throughout New York City and the greater metropolitan area. Jamie Jordan can be heard on Albany Records, GIA publications, Innova Records, Ravello Records, and Sanctuary Jazz. She was raised in suburbs of Chicago and Washington, D.C., and earned degrees in jazz studies, opera performance, and music education.

Howie Kenty, occasionally known by his musical alter-ego, Hwarg, is an award-winning Brooklyn-based composer. His music is stylistically diverse, encompassing ideas from contemporary classical, electronic, rock, sound art, and everything in between, sometimes using visual and theatrical elements. Throughout all of his creations runs the idea that the experience of a piece is more than just listening to the music; he strives for a wholeness of vision and an awareness of environment that attempts to fully draw the audience into his works. Besides regularly premiering his pieces at numerous international forums and venues with amazing performers, helping organize the NYCCEMF and other concerts, teaching, and working with artists like DJ Spooky and Amanda Palmer, Howie plays guitar in the progressive rock band The Benzene Ring. Having recently earned his MA in Composition from the Aaron Copland School of Music, he is currently a Graduate Council Fellow PhD student at Stony Brook University. Check out music and more at <http://hwarg.com>.

Liam Kinson was born in Perth, Western Australia, in 1988, and began playing the clarinet at the age of 12. He was accepted into Perth Modern School on a full scholarship less than a year later, and studied with jazz/classical clarinetist Neil Boon, who began teaching him (with great foresight) techniques such as circular breathing, double tonguing and improvising. 12 years

later, Liam is now studying in the Contemporary Performance Program at the Manhattan School of Music, where these techniques have come in handy! He studied at the Australian National Academy of Music for 2 years, and was the finalist in the chamber competition at the Academy and also had the privilege of working with such musicians as Michael Collins, Pekka Kuusisto, Thomas Adès, Lisa Moore and Martin Bresnick. He also performed David Stock's Klezmer clarinet concerto Yerusha with the orchestra of the academy. Now living in Manhattan and studying with David Krakauer, Liam has performed at music venues around the city with ensembles such as Ensemble Moto Perpetuo, Wet Ink. He is a full time member of TAK, an ensemble formed with colleagues from the Contemporary Performance Program. He has a desire to perform Australian music for the rest of the population.

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 played with orchestras throughout the U.S., performing a wide range of concerto, including the Boston premiere of Charles Ives's Emerson Concerto and the world premier of Matthew McConnell's Concerto for Toy Piano. Kirchoff 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.

Established by pianists Sujung Cho and Jacob Clark, **Duo Korusa** is a versatile piano duo/duet team dedicated to the performance of lesser-known works of the 19th and 20th century, as well as new works of the 21st century. Since its inception in 2012, Duo Korusa has been performing rare or newly composed piano duet works throughout the United States in venues located in Texas, South Carolina, Georgia, New York, Montana, Nebraska, and Missouri. Equally academics and performers, both members of Duo Korusa have a keen interest in research and have presented lecture recitals at national and regional conferences of the College Music Society at universities across the United States. Their recording of Diabelli's Sonata in C major for Piano Four Hands has been published by Symposium, the peer-reviewed journal of CMS and is available in the recording archives of Symposium's online journal.

Birgitte Ejdrup Kristensen (Denmark): I am a visual

artist from Denmark. My work is research based and includes permanent and temporary works in public spaces, site specific installations, cross-aesthetic collaborations and curating. The projects are developed in collaboration with other fields for example composers or landscape architects or theorists. I'm educated at The Jutland Academy of Fine Art, Denmark (2002), Aarhus Architects school and Center of Semiotics, Aarhus University. My latest work is a permanent site specific sculpture in the village of Selde, Denmark. The work consists of the demolition of an empty, dilapidated house which had been a public eyesore for a long time and had given the village a bad reputation. During the demolition process the house's footing was preserved, which was then walled up and painted white by a team of local volunteering bricklayers. The different rooms of the house are marked by small level differences as well as the doorways are marked to enable the viewer to read the house's spatial sequence. The sculpture serves as the local scene or meeting point and is owned by the village's inhabitants. The title of the work Skivevej 13 is the address of the sculpture. For more info see www.birgittekristensen.dk/index.php/works/70-skivevej-13 In 2015 I am curating a show at Museum of Contemporary Art in Roskilde (DK) in occasion of the 100th anniversary of women's suffrage in Denmark. <http://samtidskunst.dk/en/exhibitions/women-forward> www.birgittekristensen.dk

Brooklyn based pianist **Karl Larson** is a specialist in the music of our time. Consistently presenting adventurous programs, Karl has premiered many solo piano and chamber pieces, including substantial works by David Rakowski, Ken Thomson, Robert Honstein, Chris Cerrone, and Ravi Kittappa. He is also well versed in the modern canon, having recently presented concerts featuring the music of Olivier Messiaen, Morton Feldman, Pierre Boulez, and György Ligeti. A sought after collaborator, Larson has worked with many celebrated musicians from around the country and has appeared on notable new music forums including the Bang on a Can Marathon, the Tribeca New Music Festival, WQRX's Hammered!, the Contagious Sounds Series, the Frequency Series, Make Music New York, and the MATA Festival. He is a founding member of Bearthoven and the Permutations Series. Larson received a DMA in Contemporary Music Performance from Bowling Green State University. He is on faculty at the Brooklyn Conservatory of Music Berkeley-Carroll Partnership.

Michael Lukaszuk (b.1989) is a Canadian composer and laptop performer based in Cincinnati, Ohio. He is currently pursuing a DMA in Composition at the University of Cincinnati's College-Conservatory of Music where he is in Mara Helmuth's studio. Michael holds degrees in music theory and composition from the University of Western Ontario. His music has been performed at events such as the New York City Electroacoustic Music Festival, New Music Edmonton's Now Hear This Festival of New Music, and the Midwest

Composers Symposium. He regularly performs composed and improvised electroacoustic music with the Cincinnati Composers Laptop Orchestra Project (CiCLOP) and as a soloist.

Benjamin Martinson is a composer and CTO of Web Solutions NYC. As a founding member of CiCLOP he is thrilled to reunite with the group for this performance.

Günter Marx was the leader of the Dortmund Philharmonic Orchestra, and currently lives as a freelance violinist in Munich. He also performed as soloist and was member of several chamber ensembles including the Leonardo Quartet Cologne and Musikfabrik NRW. He recorded at many radio stations in Germany, France and Austria. His particular interest in electronic music led to collaborations with composers Thomas Kessler, Mesias Maiguashca, Wilfried Jentzsch and Ivar Frounberg among others, featuring his MIDI violin. As a composer he created several works including *Elpoem* (1996) for mezzo-soprano and electronics, and *Notturmo* (2003) for violin and computer.

Blair McMillen has established himself as one of the most versatile and sought-after pianists today. The New York Times has described him as “riveting,” “prodigiously accomplished and exciting,” and as one of the piano’s “brilliant stars.” McMillen has performed in major venues both traditional and avant-garde: from Carnegie Hall, the Moscow Conservatory, Lincoln Center, Caramoor, Miller Theatre, and the Library of Congress; to (le) Poisson Rouge, Galapagos, and the Knitting Factory. Highlights from recent seasons include the Prokofiev Piano Concerto No. 1 at the Bard Music Festival, the Walter Piston Concertino for Piano in Carnegie Hall, and numerous appearances with the New York Philharmonic, St. Paul Chamber Orchestra, and Albany Symphony. Blair McMillen leads a multifarious musical life as pianist, chamber musician, conductor, and improviser. He thrives on playing a wide variety of musical styles: from medieval keyboard manuscripts to improvisation-based music of all types; from Classical/Romantic-era piano repertoire to the music of young 21st-century composers. Known for imaginative and daring programming, Blair McMillen holds degrees from Oberlin College, the Juilliard School, and the Manhattan School of Music. He lives in New York City, and has served on the music faculty at Bard College and Conservatory since 2005.

An award-winning chamber musician, **Miklyah McTeer** is Associate Professor of violin at West Virginia University and Coordinator of the String Area. She was formerly concertmaster of the San Juan Symphony in Durango, Colorado, and a member of the Moores Piano Trio in Houston, Texas, which was the silver prize winner at the 2000 Carmel Chamber Music Competition. She has performed internationally as a soloist, chamber musician, and orchestral player in Japan, Korea, Taiwan, Italy, Germany, Austria, Slovakia, and Hungary, and is a member of the Britt Festival Orchestra in Jacksonville,

Oregon.

Born in Greece, pianist **Chryssie Nanou** showed an exceptional musical talent at an early age winning First Prize at the “Filonos” National Youth Competition and a prize in the European Young Soloist Competition. Pursuing her musical studies in France, she graduated from the Ecole Normale de Musique de Paris/Alfred Cortot obtaining in consecutive years the Diplôme Supérieur d’Enseignement, Execution and Concertiste. After pursuing a graduate diploma in piano and computer music from the Peabody Institute of the Johns Hopkins University (Baltimore, Maryland), Chryssie became a 2003 Visiting Scholar at CCRMA (Center for Computer Research in Music and Acoustics) at Stanford University. As a solo artist and chamber musician, she has given the world premieres of works by many young composers including the first performance of George Antheil’s *Ballet Mécanique* in a version with synchronized film. Among her recent performances are concerts with the San Francisco Contemporary Players, the Triple CCRMAlite festival, SEAMUS, the Stanford Laptop Orchestra, the Third Practice Festival and the Mito festival. Chryssie has served as the Artistic Coordinator of CCRMA (Stanford University, Palo Alto, California) where she oversaw both the CCRMA Concert Series as well as the strictly Ballroom concert series. She currently sits on the board of the International Computer Music Association (ICMA) as the Secretary/Treasurer and performs extensively in the United States and around the world.

Siang Ching Ngu was born in Malaysia, later raised in Australia and received her musical training while she settled in Perth, Western Australia. She obtained her Bachelor of Music from the University of Western Australia where she studied piano with Graeme Gilling. During the final year of her performance degree, she won the first prize in the open section of the 10th Anniversary Western Australia Pianists Competition, and was presented the Western Australian Pianist of the Year Award. After graduating, Ms. Ngu established herself as a freelance performer and teacher while furthering her piano studies under the tutelage of Pauline O-Connor Belviso, formal pupil and assistant of Arturo Benedetti Michelangeli. In 2013, pianist Lambert Orkis, during his visit to Australia as a guest artist of the Musica Viva Festival held in Sydney, being impressed with Ms. Ngu’s performances at the festival, invited her to Philadelphia for graduate study at Temple University’s Esther Boyer College of Music where she currently studies with him and pianist Alexander Fiorillo.

Hiromi Osaka graduated from Toho Gakuen School of Music. During her schooling, she joined the Académie de Musique Française de Kyoto and the Kirishima International Music Festival, with events including a graduation recital and listener selection concert. She has won prizes at the Yokohama International Music Competition, the Japan Player’s Competition, and the

Tokyo Piano Competition. Her experience in ensembles and contemporary music includes orchestral piano in the premiere piece performance with Tokyo Symphony Orchestra in the Orchestra Project 2014. In February 2015, she performed the piano with computer in the 2015 Sonic Arts Festival in Taiwan. She studied under Yukiko Sakai, Yoshimi Tamaki, and Fumio Kawamura. At present she is in the second year of a post graduate course at Toho Gakuen School of Music.

Born in Seoul, South Korea, **Haerim Seok** is a Cincinnati-based composer of acoustic and electroacoustic music. Recently, she has been developing a series of solo pieces that explore the sonic possibilities of single instruments. Her interest in computer music stems from a never-ending search for unique sounds and a desire to broaden her horizons. Ms. Seok holds degrees in music composition from Yonsei University. She is currently working on a DMA at the College-Conservatory of Music at the University of Cincinnati. Her works have been performed in Korea, Japan, Croatia and across the United States.

Greg Sigman is the Performing Arts Librarian and Assistant Director of Research and Instructional Services at the New School Libraries and Archives in New York City. Prior to that he was the Music and Dance Librarian at Ohio University in Athens, Ohio and a saxophone instructor for the Athens Community Music School, with a sideline as an assistant band director at Alexander High School. He earned the Master of Music at Ohio University as a pupil of Allyn Reilly.

Originally from Los Angeles, **Sean Sonderegger** has lived in NYC since 2002, performing and composing jazz and creative music. Sonderegger has studied composition with Anthony Braxton, Paula Matthusen, Andy Laster, Ron Kuivila and Roy Nathanson. He has performed extensively with Roy Nathanson, and is featured on his 2009 release *Subway Moon* (Enja/Yellowbird Records). Since moving to NYC he has performed on various woodwinds with John Zorn, Debbie Harry, Yusef Lateef, Butch Morris' NuBlu Orchestra, Karl Berger, Adam Rudolph's Go Organic Orchestra, Curtis Fowlkes' Catfish Corner, The Jazz Passengers, Roy Nathanson's Sotto Voce, Bill Ware, Anthony Coleman, Brad Jones, The Last Poets, and Mark Taylor (French Horn). His compositions have been performed by loadbang, the Roy Nathanson Saxophone Quartet, Brooklyn Infinity Orchestra and the JD Parran Clarinet Ensemble. Sonderegger's current group, Magically Inclined, is made up of musicians that he performed alongside in Butch Morris' ensembles including vocalist Areni Agabian, guitarist Harvey Valdes, and drummer Joe Hertenstein, as well as bassist Greg Chudzik, and trombonist Curtis Fowlkes who he has performed with extensively in various situations. Their first album, *Eat the Air*, is due to come out on Chris Speed's imprint, Skirl Records, later this year. He is also currently a PhD candidate studying ethnomusicology and composition at

Wesleyan University.

Violinist **Johnathan Spence** is a graduate of East Carolina University where he studied with Ara Gregorian. Johnathan served as concertmaster of the ECU Symphony Orchestra, and has participated in the Next Generation Series of the Four Seasons Chamber Music Festival, during which the students selected for this program receive multiple opportunities to play side-by-side with world-renowned artists. Now Studying at Stony Brook University with Hagai Shaham, Johnathan is a Doctoral Candidate. Focusing on his passion for chamber music, Johnathan continues to play and perform in various chamber music festivals across the country.

Flutist **Mary-Elizabeth Thompson** performs frequently as a solo and chamber music artist, with recent performances throughout Mexico and the United States. She is an advocate for new music and has commissioned and premiered works by composers such as Carson Cooman, Malcolm Dedman, Jorge Sosa, and Gabriela Ortíz, and has participated in festivals such as the New York City Electroacoustic Music Festival, the Puentes Festival, and the Foro Internacional de Música Nueva Manuel Enríquez in Mexico City. Thompson received her Bachelors degree in music education from Furman University in Greenville, South Carolina and her Masters in flute performance from Kent State University in Kent, Ohio. She completed her Doctor of Musical Arts degree in flute performance with honors at the University of Kansas as a student of David Fedele and afterwards, spent a year in Mexico City as a Fulbright-García Robles Scholar engaging in postdoctoral research in contemporary Mexican music for flute with renowned flutist Alejandro Escuer. Currently, Thompson resides in El Paso, Texas where she performs with the Las Cruces Symphony Orchestra, the El Paso Symphony Orchestra, the El Paso Opera, and is the music history and flute instructor at the El Paso Conservatory of Music.

Pablo Palacios Torres is a Chilean guitarist who studied classic guitar at the Catholic University of Valparaíso. He has been part of major groups in Chile such as the Chilean Guitar Consort and assembly of electric guitars Planet Minimal. He recorded two albums with them. He has taken part actively in the contemporary music festivals in Chile, premiering works and participating in homages to Fernando García, Cirilo Vila, Darwin Vargas and Gustavo Becerra. Pablo Palacios is a musicology master student in the Alberto Hurtado University (JHS) He is a professor of aesthetics and history of music in the Valparaíso University and the Catholic University of Valparaíso. Pablo Palacios is currently working on his first solo album dedicated to the Chilean and Latin American contemporary music, and part of this production was recorded in Centro Mexicano para la Música y las Artes Sonoras CMMAS Morelia-Mexico (2014). Mario Peña y Lillo's work *Sous* will be part of this collection.

Soloist and recording artist **Adam Unsworth** is Associate Professor of Horn at the University of Michigan in Ann Arbor. A former faculty member at Temple University, Adam has appeared as a recitalist and clinician at many universities throughout the United States, and has made several solo and chamber appearances at Carnegie's Weill Recital Hall. Adam plays and has recorded with the Grammy nominated Gil Evans Centennial Project in New York City and regularly performs with the Slee Sinfonietta, a new music group out of the University of Buffalo. Prior to his appointment at the University of Michigan, he was Fourth Horn of The Philadelphia Orchestra (1998-2007) and Second Horn of the Detroit Symphony Orchestra (1995-1998). He has performed as a guest with the St. Louis, San Francisco, Pittsburgh and Chicago symphonies. Unsworth is dedicated to commissioning and performing works of living composers, with a goal of expanding repertoire and redefining the boundaries of the horn. His recent CD release, *_Snapshots_*, on Equilibrium Records, is a compilation of previously unrecorded music, much of which Adam commissioned since starting at Michigan 2007. His newest release titled *_Balance_* is a jazz recording for horn, jazz quintet, and chamber orchestra, which features arrangements of his original compositions.

Xian Wang is a composer of instrumental, vocal and electronic music currently based in Cincinnati, Ohio. She holds degrees in music composition from Shanghai Conservatory of Music and the University of Cincinnati's College-Conservatory of Music. Her principal composition teachers have included Chen Gang, Ye Guohui, Douglas Knehans and Mara Helmuth. She was a finalist in the Queen Elizabeth International Music Competition, received third prize in the Jurgenson International Composer's Competition, and has recently been commissioned by the CCM Orchestra Program to write a new piece for their 2015-2016 season. Her music has been performed by ensembles such as the Shanghai Philharmonic Orchestra, the Shanghai Opera House Orchestra and the Marc Pekarsky Percussion Ensemble. Ms. Wang's music has been played in China, Japan, South Korea, Germany, France and the United States.

Sarah Weaver is a New York-based composer, conductor, and technologist working internationally as a specialist in telematic music for large contemporary ensembles and in localized works. Telematic music is live performance via the internet by musicians in different geographic locations. Recent projects include "Universal Synchrony Music, Volume 1" in collaboration with NASA Kepler Mission, as part of the "Virtual Tour 2013: A Reduced Carbon Footprint Concert Series - San Diego and New York"; "Cycles of Awakening" and "Renewal Ringings" premieres at The Stone in NYC 2012; "Thresholding 2012: A Telematic Music Event, New York - Seoul"; "Inspiring 2010-2011: Telematic Jazz Explorations" New York - California; and "ResoNations 2009-2013: International Concerts for Peace" at

international telematic sites in San Diego, Banff, Belfast, South Korea, Beijing, Abu Dhabi, Nairobi, and at local sites in New York including Iridium Jazz Club, BMCC Tribeca Performing Arts Center, and the United Nations Headquarters. Weaver has collaborated extensively with Mark Dresser since 2007 and with ongoing musicians including Ray Anderson, Jane Ira Bloom, Chris Chafe, Stuart Dempster, Michael Dessen, Robert Dick, Amir ElSaffar, Gerry Hemingway, Oliver Lake, Miya Masaoka, Joe McPhee, Ned Rothenberg, Ursel Schlicht, Jen Shyu, Dave Taylor, Doug Van Nort, and Min Xiao-Fen. She has taught at various universities including Rensselaer Polytechnic Institute, The New School, New York University, and is on the advisory council of the International Society for Improvised Music. Liminal Music Inc is the nonprofit organization for Weaver's work.

Benjamin Wedeking is a multi-instrumentalist, arranger, and educator. Originally from Des Moines, Ben began studying music at the age of 5, and recently completed masters degrees in Violin and Guitar at the Jacobs School of Music at Indiana University. While there, Ben served as an Associate Instructor of guitar and studied with Simin Ganatra, Petar Jankovic, and Ernesto Bitetti. Ben has performed at Electronic Music Midwest, the Electroacoustic Barn Dance, and the 2015 SEAMUS National Conference. More information is available at www.benwedeking.com.

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 performed throughout the United States, as well as in Canada and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Montana State University. He has performed electroacoustic works for trumpet and presented his own music at the Chosen Vale International Trumpet Seminar, as well as the Electronic Music Midwest, Electroacoustic Barn Dance, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam's collaboration with Max Wellman, *You Must Believe in Spring* is an album of new arrangements of classic songs from the American songbook. His work *(dys)functions* is published by qPress. 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 served as the Assistant Director of the IU New Music Ensemble. Sam is an Adjunct Lecturer of Music at Indiana University East.

Flavio Zanuttini: Born in Udine (Italy) in 1985. He studied trumpet, impro, composing, arrangement mainly with: Glauco Venier, Klaus Gesing, Stefano Bellon, Kyle Gregory, Alberto Mandarinini, Ulrich Beckerhoff, Andy Haderer. As live player he plays in several contexts from improvised music to punk. From 2004 he is part of the folk-punk situationist band Arbe Garbe with who he played in all Europe (Italy, Slovenia, Bosnia, Serbia, Croazia, Austria, Swiss, France, Spain, Sweden, Germany) and out of Europe (Argentina, Uruguay, Australia) and he had the pleasure to realize several albums including one with the collaboration of Eugene Chadbourne, this joint-venture is still working and in 2012 another album will be published. From 2007 he is lead trumpet of the Abbey Town Jazz Orchestra directed by Kyle Gregory. He is member of the artistic collective Improvisatore Involontario since 2008, part of the head office since 2010. With this collective he had toured in USA in 2011. In January 2012 he appeared in the "Top Jazz 2011", classification of best italian jazz musicians made by journalists in the magazine "Musica Jazz". Since 2010 he is living between Italy (Udine) and Germany (Essen), playing regularly in both countries and abroad, working with all kind of musicians and with dancers from the school of Pina Bausch.