New York City Electroacoustic Music Festival 2017

June 19 - 25
July 14 - 16
www.nycemf.org
NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL

JUNE 19-25, 2017
ABRONS ARTS CENTER

JULY 14-16, 2017
NATIONAL SAWDUST

www.nycemf.org
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DIRECTOR’S WELCOME

Welcome to NYCEMF 2017!

On behalf of the Steering Committee, it is my great pleasure to welcome you to the 2017 New York City Electroacoustic Music Festival. We have an exciting program of 28 concerts taking place at the Abrons Arts Center in New York City and at National Sawdust in Brooklyn, as well as other events at New York University. 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 Abrons Arts Center
- National Sawdust
- The Genelec corporation, for providing us with loudspeakers to enable us to play all concerts in full surround sound
- Fractured Atlas/Rocket Hub
- 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
- Institut Ramon Llull, Sirga Festival, and Placa[b]ase for their support of our concert of music of Catalonia.
- The Steering Committee, who spent numerous hours in planning all aspects of the events
- All the composers who submitted the music that we will be playing. None of this could have happened without their support.

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

LOCATIONS

NATIONAL SAWDUST
80 North Sixth Street
Brooklyn, NY 11249
Corner of Sixth Street and Wythe Avenue. Nearest subway stop: Bedford Avenue

ABRONS ARTS CENTER
466 Grand Street
Between Pitt Street and Willett Street. Nearest subway stop: Delancey Street.
STEINHARDT SCHOOL
NEW YORK UNIVERSITY
35 West 4th Street, Room 303
Half block east of Washington Square South. Nearest subway stop: West 4th Street.
# Festival Schedule

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FRIDAY
JULY 14
CONCERT 22
5-6 PM
NATIONAL SAWDUST

SATURDAY
JULY 15
CONCERT 24
3-5 PM
NATIONAL SAWDUST

SUNDAY
JULY 16
CONCERT 27
3-5 PM
NATIONAL SAWDUST

CONCERT 23
7-9:30 PM
NATIONAL SAWDUST

CONCERT 25
7-9:30 PM
NATIONAL SAWDUST

CONCERT 26
10-11 PM
NATIONAL SAWDUST

CONCERT 28
7-9:30 PM
NATIONAL SAWDUST
NYCEMF 2017
STEERING COMMITTEE

Angelo Bello, composer, New York City

Nathan Bowen, composer, Professor at Moorpark College (http://nb23.com/blog/)

Daniel Fine, composer, New York City

Travis Garrison, composer, Music Technology faculty at the University of Central Missouri (http://www.travisgarrison.com)

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

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

Elizabeth Hoffman, composer, professor at New York University (https://wp.nyu.edu/elizabeth_hoffman/)

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

Howard Kenty, composer, Stony Brook University, Brooklyn, NY (http://hwarg.com)

Judy Klein, composer, New York City

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

Akio Mokuno, composer and performer, New York City. (www.akiomokuno.com)

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

Daniel Pate, percussionist (http://www.danielpatepercussion.com/)

Tae Hong Park, composer, Music Technologist, New York University, New York (http://steinhardt.nyu.edu/faculty/Tae_Hong_Park)

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/)

Joshua Tomlinson, composer

Mark Zaki, composer, Professor of Music at Rutgers University

FESTIVAL STAFF

Hubert Howe, Director and co-founder

Travis Garrison, Chief Audio Engineer and Technical Director, Playhouse

Howie Kenty, Technical Co-Director, Underground and Experimental Theaters

Angelo Bello, Assistant Technical Director

Akio Mokuno, Assistant Technical Director

Joshua Tomlinson, Assistant Technical Director
REVIEWING

The New York City Electroacoustic Music Festival gratefully acknowledges the assistance of the following people, who helped review the submissions to the festival:

Drake Anderson
Angelo Bello
Nathan Bowen
Maja Cerar
James Dashow
Javier Garavaglia
Travis Garrison
Michael Gogins
Marianne Gythfeldt
Jocelyn Ho
Elizabeth Hoffman
Hubert Howe
Keith Kirchoff
Judy Klein
Eric Lyon
Nick Nelson
Benjamin O’Brien
Daniel Pate
David Reeder
Margaret Schedel
Madeleine Shapiro
Joshua Tomlinson
Laura Venditti
Mark Zaki
PROGRAMS & NOTES
Concert 1
Monday, June 19
1:00-3:00 PM
Experimental Theater

Program

Marco Molteni
to JL (eWPsM 03) 3'04"

Sibylle Pomorin
Raumklang I and II 9'55"

Ali Nader Esfahani
Sonances of the Bizarre 4'20"

Dante Tanzi
Etakate! 7'32"

Larry Gaab
Partial Vacuum 8'02"

Won Lee
Crossing 5'54"

INTERMISSION

Tyler Entellisano
Brake 4'30"

Zack Pentecost
Interlude: 1882 5'24"

Amanda Stuart
Magnetosphere 9'02"

Johannes S. Sistermanns
Algo que necesita lenta encontrame 9'06"

Francesco Bossi
Modus 6'

Kyle Vanderburg
Tempest in a Teakettle 8'

Dmitri Mazurov
Cavity 14'

Program Notes

Marco Molteni, to JL (eWPsM 03)
to JL (ePWsM 03) has been made by improvising with Live Electronics with a large gamma of sound material of different origins and, in a second moment, using the patchwork technique.

Sibylle Pomorin, Raumklang I and II
Raumklang 1 und 2 was composed on commission of the Berliner Hörfest Echos+Netze (Echoes and Networks), that took place in November 2015 in Studio 1 - the former chapel of the Künstlerhaus Bethanien - and is inspired by the topic Echoes and Networks. The various sounds are in parts edited organ sounds, in parts sounds coming from my archive. The piece consists of two parts of just five minutes each, that are almost identical in the stereo version, but have been set completely differently in the multi-channel version. Each sound rings out three times like an echo, for the moment loud, then slightly fainted and at the third time even more fainted. In the first part, each sound comes from a different loudspeaker - very simple. In the second part, the sounds are wandering around, are coming for once from two, then from three or even from all loudspeakers at the same time, are moving around quickly or slowly - from one side to the other or around in circles.

Ali Nader Esfahani, Sonances of the Bizarre
Sonances of the Bizarre is an 8-channel acousmatic rendition of a large-scale interactive electroacoustic piece inspired by traditional Iranian professions. To gather the raw sonic material of this piece, I traveled to Iran to collect field recordings of the genuine soundscapes and sound-objects of old Iranian professions that are unfortunately on the edge of extinction. In the abstract soundscape of this short composition you will hear sound-objects found in carpet weaving workshops, or the squeaky sounds of reed pens on glossy papers used in Persian calligraphy. You will also hear the resonant sound of plucking a stringed bow-shaped tool in cotton fluffing, teacups and saucers buzzing and sliding in a teahouse, as well as the polyrhythmic metallic soundscape of a coppersmithing bazaar.

Dante Tanzi, Etakate!
Etakate! is an electronic invention for four voices, realized by a collection of sounds produced by the synthesis ‘noise-drop’ and additive synthesis. These sounds have been used in several sessions of sequencing and the live performances have been recorded in order to produce the material for the final audio editing.

Larry Gaab, Partial Vacuum
The piece is organized as diminishing identities and
references, from dense interrelationships to disconnected ambiguities. Intensely active sounds surrender to sweeping waves that squeeze down the dynamic range to an increasingly barren landscape. Musical tensions steadily relax to a smooth surface. Residual air rushes through an austere environment. The atmosphere issues a quiet suspended stillness. The sonic space is drawn into the vacuum.

Won Lee, *Crossing*
Base samples used in this piece were recorded during a Buddhist ritual for a dead person, who is my aunt passed away a few years ago. They are composed of a monk’s chant, a moktak (a wooden percussion), a small metal bell, and a Jing (similar to the gong). The Buddhist chant itself is normally not categorized as music. Although monks use some percussions to keep in pace, the chants are very monotonous and don't really have a musical development from beginning to the end. I tried to extract the musical elements out of them and remove the religious ones. The samples were heavily processed using Puredata patch with phase vocoder and granular techniques. In the process of rearranging the processed samples, the rhythmic and sonic patterns of the Buddhist chant were altered and recreated but I left a dim trace of a voice chant as a hint of the original.

Tyler Entellisano, *Brake*
All sounds heard in this piece are created from processed samples of a Brake Drum.
"Move fast and break things. Unless you are breaking stuff, you are not moving fast enough." - Mark Zuckerberg

Zack Pentecost, *Interlude: 1882*
*Interlude: 1882* is a work that draws on shoveling textures, shimmering metallic sounds, and other various types of repeated tones. As the piece opens up, many natural sounds may be heard, but they are quickly consumed in an ever growing texture. Throughout the various sections, new harmonies are layered overtop sounds that being to bend. After, a moment of stillness, a driving percussive motion lead to an upward lift as the piece pushes to a close.

Amanda Stuart, *Magnetosphere*
Planet Earth naturally produces electromagnetic radio waves, which can be converted to sound waves using a VLF (very low frequency) receiver allowing us to hear this “Earth Song”. The sounds are identified as Sferics and Tweeks (atmospherics emitted by lightning strokes), Whistlers (originating from thunderstorms, meteorites or after earthquakes, interacting with plasma particles in the radiation belts), Dawn Chorus (Chorus waves generated near the magnetic equator, peaking at local dawn) and Hiss (low-frequency radio waves evolved from chorus waves which deflect speedy particles in the earth’s upper atmosphere). In *Magnetosphere*, the raw audio samples of the earth’s magnetic radio waves are transformed into an evolving cosmic landscape, with unfolding harmonics, static glitches and an expanding aura of textural turmoil.

Johannes S. Sistermanns, *Algo que necesita lenta encontrarme*
Something that slowly needs to find me [Algo que necesita lenta encontrarme] Now I can become only active if I forget any sense. Speaking, thinking, composing, writing no longer produces sense. No more than that what is there already. What then is my creation?

Francesco Bossi, *Modus*
The idea that a continuous tone could be decomposed into smaller quantities of time ascends from ancient atomistic philosophies. Since the title suggests that there is a proper measure in doing things, this piece has been influenced by a peculiar approach to algorithmic composition and granular synthesis. The focus is on the expressiveness of fragmented sounds (arco and pizzicato cello), and on regrouping phonic materials in new sequences which produce new musical sense and form, by dilating and shorting time and frequencies. As the suggestion of the Author, the result is comparable to see sounds and music forms through the microscope. The main musical form is a sort of "responsorio": three arco strikes, and then a brief replay with the pizzicato. Along the pieces it is also audible a sort of b minor "bordone". In this case the purpose is to join with the tradition. The granular synthesizer has been written in Max Msp by the Author.

Kyle Vanderburg, *Tempest in a Teakettle*
The title suggests the small problems we consider daily. After being introduced to the teakettle in which we’ll be experiencing the storm, the noise of rain and wind quickly begin to fill the sonic space. Soft rains and distant thunder churn over one another, finally giving way to cautious harmonies fashioned from the wail of a storm siren. Just as soon, a full kettle has come to boil while we were preoccupied, the unease of waiting blurs the sense of scale between the tempest and the teakettle.

Dmitri Mazurov, *Cavity*
The piece *Cavity* is the exploration of chaotic rhythmical sequences constructed of field recordings out-of-the-studio and different manipulations with found metal objects. The software was used for creating granular synthesis, sampling, adding effects and mixing.
Concert 2  
Monday, June 19  
4:00-6:00 PM  
Playhouse

Program

Michael J. Fox  
Lush  
21'52"

Massimiliano Tonelli  
Et in pulverem revertis  
6'39"

Maximillian Yip  
Karin  
4'46"

Antonio D’Amato  
Körper  
6'30"

William Morrison  
201216_Silo  
4'

INTERMISSION

Joshua Tomlinson  
A Traveler's Daydream  
11'12"

Massimo Avantaggiato  
Atlas of Uncertainty  
3'40"

Ethan Hayden  
"...ce dangereux supplément..."  
8'50"

Boris Nazarov  
Soundscape Imperialism II (Manhattan)  
5'20"

Adam Mirza  
InsideOut  
6'30"

Akira Takaoka and Keiichi Tanaka  
Vanishing Trajectories  
11'09"  
video

all works on this concert except Vanishing Trajectories are fixed media

Program Notes

Michael J. Fox, Lush  
Lush is combination of improvised synth loops and ASMR audio. Inspired by the YouTube community of ASMR relaxation and meditation videos, stereo micro-recordings are amplified to create cross-brain stimulation and induce frissions. Bath bombs from the shop Lush are react with water to create a backing track for meditative, hypnotic synth loops.

Massimiliano Tonelli, Et in pulverem revertis  
The title of the composition refers to a well-known Latin sentence taken from the Holy Bible (Genesis 3, 19): "Memento Homo, quia pulvis es et in pulverem reverteris" that literally translated means: "remember man that you are dust, and unto dust you will return". This is associated with the fall of Adam and Eve and how they came to lose their place in the Garden of Eden.

Maximillian Yip, Karin  
The piece Karin is based on a motive from "A Real Hero" by the pop Band College. The whole piece is created by that motive and some piano tones so there are no other sounds recorded. The resulting sounds were processed using Metasynth 4 and Cubase 5. Additionally, atmosphere was created by frequently changing rooms.

Antonio D’Amato, Körper  
The piece is entirely based on the elaboration of an acoustic pulse sequence produced by a MRI diagnostic test. The aesthetic idea implied refers to the topical and controversial theme known as Global Control and Censorship. Nowadays cameras and sensors constantly watch movements of the individuals in cities and buildings. Can we assume that in the future cells and chemical reactions in our bodies will be scanned and examined in order to gather information to be collected, stored and processed?

William Morrison, 201216_Silo  
201216_Silo is a granular synthesis study based off of field recordings collected in the fall of 2016. The inspiration for the work is derived from an interest in aural/spatial narratives of place, particularly those that address spaces between "natural" and built environments. Though the events in this piece are often highly abstracted, their temporal and spatial arrangement suggests a landscape where common points of reference are in flux, but never fully obscured from their origins.

Joshua Tomlinson, A Traveler’s Daydream  
This past winter my wife and I visited Europe for the first time together. We had two weeks without a schedule, just a ticket to Paris and one home 13 days after arrival. We improvised. Our destinations ended up being Paris, Rome, Naples, and Pompeii. A Traveler’s Daydream begins with sound samples taken in Rome while walking to the train station. We eventually found ourselves exploring the ruins of Pompeii, hitchhiking up Vesuvius,
and taking in the church bells on the Gulf of Naples.

Massimo Avantaggiato, *Atlas of Uncertainty*
Atlas of uncertainty is a concrete music piece. A microcosm of sounds becomes the hyletic universe explored through various techniques in this piece. Heterogeneous sound materials are used: - Kitchen noises; Treated bells texture; Electronic whips sounds and noisy whooshes (csound); Chimes; Tibetan bowls; just to name a few. The sounds are here combined in well-identifiable electronic gestures. Traditional techniques for sound manipulation are used and combined.

Ethan Hayden, “...*ce dangereux supplément*...”
“...*ce dangereux supplément*...” is a set of phonetic studies for voice, video, and electronics. A suite of three pieces [(tRas), (sp?kt?), and (s?~d?)] the work is based on a close examination of the sounds used in everyday linguistic activity, which are juxtaposed against more extreme vocal effects. The live performance is supplemented with electronic voices which stretch and transform this common vocality. The visuals range from rapid-fire successions of symbols from the International Phonetic Al

Boris Nazarov, *Soundscape Imperialism II (Manhattan)*
This electro-acoustic music composition represents Manhattan, a delicate musical instrument with continuous adjustment of its unique sound for several centuries. The main issues that I raise in the composition are related to abstract and referential aspects of sound associations, possible ways of approaching sounds to convey a place. I see my goal not in creating the portrait of Manhattan but rather to communicate spatial properties of the city thru the music using the concept of Organized Sound

Adam Mirza, *InsideOut*
This composition is an audio poem on “microphonic” listening. The title is a response to the question, how do we listen when we listen through recorded media? I juxtapose a sequence of microphonic situations produced by different recording techniques and spatialization, which are presented within 4 stereo “windows”. These include close-miking of “concrète” sounds, off-axis recordings of physical movements around a space, B-roll, overheard audio, and recorded sound artifacts.

Akira Takaoka, *Vanishing Trajectories*
*Vanishing Trajectories* is a multimedia work consisting of music, live lasers, optical filters, various light effects, and video. The music is entirely generated by my own Java program, in which the Lindenmayer systems are implemented. All the transformations of the pc-sets and the formation of melodic patterns are strictly regulated by the L-systems. The rates of the transformations of the pc-sets in the time domain correspond to those of the moving objects projected on the screen.

**Concert 3**
Monday, June 19
8:00-10:30 PM
Playhouse

**Program**

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<td>Baetylus II</td>
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<td>Greg Steinke</td>
<td><em>Four Desultory Episodes</em></td>
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<td><em>Gamba Gamelan: 7(6 -5 -6)</em></td>
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<td><em>Breathed</em></td>
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<td>Joel Gressel</td>
<td><em>Triples</em></td>
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<tr>
<td>Alice Shields</td>
<td><em>Mioritza – Requiem for Rachel Corrie</em></td>
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<td>Shijie Wang</td>
<td><em>The Oscillation</em></td>
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<td>Joshua Mailman</td>
<td><em>Material Soundscapes Collide</em></td>
<td>15'</td>
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<tr>
<td>Akira Takaoka</td>
<td><em>Vanishing Trajectories</em></td>
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<tr>
<td>Ethan Hayden</td>
<td><em>...ce dangereux supplément...</em></td>
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<td>15'</td>
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Program Notes

Xian Wang, Baetylus II

*Baetylus II* is a piece for Chinese Erhu with live electronics and an interactive video component. The video component is centered on a single sphere that moves about the screen, sometimes floating gently, other times jolting aggressively. The movement of the sphere, its surrounding atmosphere and shapes colours that emanate from it are controlled by aspects of the saxophone sound at a particular moment, such as frequency and amplitude characteristics. A *baetylus* is a sacred stone that fell from the sky.

Greg Steinke, Four Desultory Episodes

*Four Desultory Episodes* for Oboe and Tape (1973) is the composer’s first attempt at combining live and taped sounds. New oboe techniques utilized include multiphonics, timbre trills, pitch bending, and alternating trill fingerings. Each episode explores a “mood” and a facet of the oboe’s “personality” as the composer perceives it. The tape, realized at the Michigan State University Electronic Studio, acts as a background "wash" against which the oboe plays.

Brian Mountford, Downfall

*Downfall* is a setting of a poem by World War I Austrian poet Georg Trakl. The poem’s image of clock hands climbing toward midnight is echoed in the video and the glockenspiel ostinato.

Kaija Saariaho, Tag Des Jahrs

*Tag Des Jahrs* is based on four Hölderlin poems about the seasons. Saariaho writes, “I wanted to expand the sound world in the direction of the nature that is so present in these poems. Hence, the material consists not only of taped human voice, but also of birds, the wind, and other nature sounds.”

Maxwell Dulaney, Breathed

*Breathed*, for flute and electronics, was composed in 2007 for Orlando Cela. This piece is an exploration of the inherent energetic structures present in the relationship between the flute and the breath. The electronics were created using samples of jet whistles, key clicks, and tongue rams. *Breathed* begins with a jet whistle and a super jet whistle in the electronics. The blending of the acoustic and electronic sounds continue throughout the piece, becoming the driving force behind the form.

Joel Gressel, Triples

*Triples* (2016) develops four melodic strands, two of which consist of three-note chords. The others are often presented at the same time, as chords, so there is a predominance of overlapping threes. The strands are played at many speeds, timbres, and virtual transposition levels. The rhythms of all the melodic lines in the piece are shaped (by force of habit) by ratios that expand or reduce successive measures as well as the beats within these measures. The normal 12-tone square of 48 row forms has also been distorted by interpreting the numbers not as members of the chromatic scale, but as indices to three ascending diminished-seventh cycles. Transposed rows have segments in common, but no two are the same. It is quite easy to ask the computer to overlap these melodic lines with different instrumental colors at different speeds.

Brady Lanier, Gamba Gamelan: 7(6 -5 -6)

*Gamba Gamelan: 7(6 - 5 - 6)* was composed out of my desire to introduce the viola da gamba into the contemporary musical landscape. Two tuning systems are featured in this piece: Just intonation, which is effected by isolating and manipulating thirty-three partials from a single note played on the gamba; and a gamelan-influenced scale I devised by dividing the octave into five equal parts. The numerical title of the piece stems from my musings on the British documentary series “Seven Up”.

Alice Shields, Mioritza – Requiem for Rachel Corrie

I created *Mioritza* in memory of Rachel Corrie, a 23-year-old American peace activist who in 2003 was killed by an Israeli forces bulldozer while trying to defend a Palestinian pharmacist’s home from demolition. Many innocent Israelis and innocent Palestinians have been killed during the Israeli occupation; this young American had come there to help in peace-making and defending the innocent. I took the title “Mioritza” from a traditional Romanian poem of that name, which means “the clarivoyant lamb.” The piece begins in a slow sarabande rhythm in a beat of 3, with the emphasis on the 2nd beat. Towards the middle of the work the trombonist sings through the trombone a fragment of an Indian melody in Sanskrit: “Vittala, vittala: Deva vittala” which means roughly “glory to God.” *Mioritza* is an expression of my reaction to Rachel’s martyrdom in the cause of peace. It was commissioned by trombonist Monique Buzzarté

Shijie Wang, The Oscillation

Our mindsets are made of two different parts, sensibility and rationality. Sensibility contains different emotions like passion, anger, excitement, sad... But rationality only cares about what, how and why. Although the conflict between them seems ceaseless, they still keep a delicate balance. This piece aims at portraying the beauty of this unstable balance.

Joshua Mailman, Material Soundscapes Collide

*Material Soundscapes Collide* is a trio improvisation between interactive audiovisual technologist-improvisor Joshua Mailman, composer-guitarist Arthur Kampela, and baritone saxophonist Rhonda Taylor. Kampela’s extended guitar playing involves entirely new playing techniques, combining in a compelling and seamless manner, traditional playing with noise oriented, percussive effects. (“Kampela’s effects were fascinatingly inventive. The best was his use of a spoon to give the guitar a wavery, underwater sound.” – NY Times, 1993) Taylor explores parametric extremes: clear
vs. distorted, low vs. high, etc. and varying states of activity and intelligibility, through traditional and extended techniques. Mailman performs using his FluxNOISations sensor-based full-body audio-visual interactive system, developed by him (with Sofia Paraskeva who also designed the system's wireless sensor gloves). Using physical modeling algorithms, FluxNOISations generates three streams of digitally synthesized unpitched percussion-noise sounds: wood, metal, and noise (water, sandpaper, pebbles, sticks). These sonic streams are controlled through gradual motions of feet, elbows, shoulders, hands, wrists, and torso. Through these same body motions, the FluxNOISations performer also simultaneously manipulates generated visual imagery. The projected graphics present shifting harmonious symmetries of shape and color, like Oskar Fischinger’s and John Whitney’s “visual music.” Thus, through body motions, FluxNOISations coordinates its “visual music” with its “aural noise.” (See “Improvising Synesthesia” in Leonardo Electronic Almanac v.19/3, 2013.) The trio, duo, and solo sections of Material Soundscapes Collide present call-and-response interactions, as well as oppositions and trajectories of percussive-noise from classical guitar (Kampela), baritone sax (Taylor), and audiovisual streams of FluxNOISations (Mailman), in an unprecedented style of multisensory improvisation.

Concert 4
Tuesday, June 20
1:00-2:00 PM
Underground Theater

From Video Concrète to Visual Poetry
curated by Diego Garro

Program

Diego Garro
Tacto (2016) 12'01"

Henry Rudkins
Shadow (2016) 3'45"

Sam Mackie
Entropy (2016) 6'00"

Sam Jones
Gigantic (2011) 5'15"

Melissa Kuik
Björn (2016) 3'55"

Steve Bird
One (2011) 8'15"

Gemma Davies
Emerald Haze (2016) 3'45"

Luke Priest
Tempus Fugit (2016) 3'50"

All works on this concert are videos with 5.1 surround sound

Program Notes

Diego Garro, Tacto (2016)
The title refers to “touch” but the piece in actual fact strives to explore the senses’ response to crossfires of composed artistic messages. The poem, the sound and the images invite the viewer to watch and hear elements with a sensory magnifying glass and use the insight into the textural, the cellular, the atomic layers as a springboard for a creative deconstruction, or reconstruction, of reality. The tactile simplicity of the
materials utilised in *Tacto* is deteriorated almost to a pre-technological degree thus celebrating with an underlying sense of optimism life’s senseless flaws: the chaotic patterns of our skin surface, the duality of youth and maturity, light and darkness, the breaking down of speech into disorderly whispers, the elusive meaning of the words we speak.

**Henry Rudkins, Shadow (2016)**
Memories of Blair Witch… *Shadow* creates a dark and haunting atmosphere whilst utilizing images actually captured in one of most peaceful corners of the British Midlands. Stylistically, this is a miniature piece which explore the idea of challenging an audience’s perception of tranquil imagery and drastically twist it through the use of video transformations and, especially, by the sonic undertones provided by a divergent soundtrack.

**Sam Mackie, Entropy (2016)**
*Entropy* is an audiovisual miniature composition inspired by Chinese rail lines and the imagery by Beijing-based photojournalist Kevin Frayer. The video footage was kindly provided by a friend’s travels across China and was processed in the Jitter/Java programming environment. The indeterminate landscapes are progressively distorted and eventually reveal geometrical structures whiles the soundtrack explores landscape of broad spectral densities, almost like a limitless sonic continuation of the visual canvas confined on the projection screen.

**Sam Jones, Gigantic (2011)**
An audiovisual bridging of various musical genres, from Electronica to ambient passing through minimalisms. This miniature work squeezes a complex structural organisation into the tightest timeframe. This work utilises a tight web of continuously cross-referenced material to engage with a playful stylistic exercise of cross-mediatetic hybridization.

**Melissa Kuik, Björn (2016)**
*Björn* will perhaps resemble your childhood nightmares, those fulfilled eventually by horror films, maybe those that include dolls… The safe playground of childhood reveals a hidden layer of instability but also an innate inclination for discovery, re-invention and contemplative daydreams.

**Steve Bird, One (2011)**
In Steve Bird’s works, the use of real-life imagery opens the doors to a palette of pseudo-linguistic concepts such as metaphor, simile and hyperbole to construct and audiovisual equivalent of poetic recontextualization. This is a work of refreshingly subdued pace which allows the viewer to be both touched by the plasticity of the visual and sonic tints while being transported into an ambitious journey into multimedia impressionism.

**Gemma Davies, Emerald Haze (2016)**
*Emerald Haze* is a miniature inspired by a dichotomy between contrasting feelings of peace and apprehension which seem to become the ‘mode-de-vivre’ in the life of university students. In a short time span this piece moves from safely seductive tonal material to abrasive and hypnotic elements, a unifying element provided by interplay between emerald glows and the inevitable dark that surrounds it.

*Tempus Fugit* (Latin for “Time Flies”) portrays a 12-hour portion of life with a mathematic approach to structure, composition and materials. It is articulated through a reverse countdown throughout the day, with visuals captured at chronological times displayed in the clock images you see on the screen. The piece is organized in a regressive fashion as the intervals between consecutive clock images are marked by countdowns which relate to the previous clock reading: Structure, sounds, shapes, color are used to demonstrate that time marks both the ever changing and the monotonously similar.
Concert 5
Tuesday, June 20
4:00-6:00 PM
Playhouse

Program

Andreas H.H. Suberg
Schwerpunktjongleur (Center of Gravity-Jongleur) 5'32"
fixed media

Benjamin Fuhrman
Exploring the Remains of a Giant 6'18"
fixed media

Lasse Passage Nøsted
Hei! 23'51"
fixed media

Sangwon Lee
Rollyphony 6'30"
fixed media

INTERMISSION

Erik T. Lawson
The Mercury Survey 12'
Erik T. Lawson, laptop

Michael Lukaszuk
My Metal Bird Can Sing 9'44"
fixed media

Danny Bright
Fracterruptions 11'
Danny Bright, guitar

Jerod Sommerfeldt
Strong Back, Soft Front 7'28"
fixed media

Vincent J. Eoppolo
Dr. Heidegger’s Experiment 2'37"
Reflexivity 1'55"
fixed media

Chung Eun Kim
Piano Forte 5'55"
fixed media

Elizabeth Hoffman
Vanishing Points 7'30"
fixed media

Program Notes

Andreas H. H. Suberg, Schwerpunktjongleur (Center of Gravity-Jongleur)
The 3 stoppages étalon (3 Standard Stoppages) from Marcel Duchamp in association with sine curves were crucial for the form of the composition Schwerpunktjongleur. Based on these curves, representing a glissando process that interact with levels of flute-like sounds with a ring modulated level.

Benjamin Fuhrman, Exploring the Remains of a Giant
I'm fascinated by the cycle of urban growth and decay in the American Rust Belt. I've seen quite a number of properties fall into disrepair and neglect, with the larger ones always seeming to become gigantic scabs on the landscape – a silent testament to overreaching, and a lack of financial planning. This piece uses store announcements (though only a handful are intelligible) in a sonic depiction of wandering through an abandoned store - memories of a former commerce giant's past life.

Lasse Passage Nøsted, Hei!
“Hei!”, which translates to “Hello” in Norwegian - is an electroacoustic piece disguised as a hörspiel. The work unfolds on a meta-level between the process of making the piece and the piece itself. Inspired by Naoya Uchimura piece “Marathon” (1952), Passage is researching whether he is able to affect the amount of joggers which are greeting each other - with a “Hei!”. With this seemingly naive gesture, a more fundamental question is being asked; is social change possible?

Sangwon Lee, Rollyphony
The title of this piece is made by combining two words “Rolly” and “Polyphony.” The piece is featured by rolling sounds in several layers. The main sound sources for this piece are coins, marbles, bottle caps, etc.

Erik T. Lawson, The Mercury Survey
The Mercury Survey explores the contrast between naturally occurring rhythms and the consequence of humanity's exploitation of the earth's natural resources. The project illustrates the impact of climate change, including the destabilized marine environments and deteriorating polar ice conditions. The performance uses climate change data, and original software, to deconstruct solo harp recordings and sequence the new phrases into a unique musical composition.

www.themercurey.com

Michael Lukaszuk, My Metal Bird Can Sing
My Metal Bird Can Sing blends melody with audio glitches, and ambience with noise. Although the piece does not have any kind of strong programmatic elements, I chose the title based on the similarity of some of the sounds used near the end of the piece. I was fond of the way that the kind of lively electronic chirping noises worked with some of my recordings of
morning birds.

Danny Bright, *Fracterruptions*
*Fracterruptions* is a multi-channel composition for electric guitar and live electronics. The piece is an exploration of spatial and temporal fracture in electroacoustic performance, in which the traditional relationships between performer, instrument, sound and space are ruptured through a combination of processing, sonic manipulation, and creative fracture. The work employs both analogue hardware and software-based processing that is controlled directly as well as through gesture monitoring and a number of generative processes. The resulting sonic materials are then heard via the guitar amplifier on stage and simultaneously diffused live over a four-channel speaker system. The result is a work that forces a continual re-calibration between composition, performer, instrument, and listener – all of which exist in fluctuating and multi-layered spaces/temporalities. The included example is an extract of a performance with an early version of this system.

Jerod Sommerfeldt, *Strong Back, Soft Front*
A sonic meditation on the teaching *Strong Back, Soft Front* as given by Frank Ostaseski of the Metta Institute. It is gratefully dedicated to both him and Roshi Joan Halifax of the Upaya Zen Center for their continued guidance and profoundly positive influence on so many lives.

Vincent J. Eoppolo, *Dr. Heidegger's Experiment*
*Reflectivity* is both a homage to the Beat Poets of the 1950's and a commentary on our current multi-tasking stressed filled digital age. *Dr. Heidegger's Experiment* is a playful homage to the Nathaniel Hawthorne masterpiece. All compositions were realized at my home studio Galerie Sonore.

Chung Eun Kim, *Piano Forte*
The various sound sources including piano(soft) sound from inside the piano are amplified to forte(loud) sound and modulated.

Elizabeth Hoffman, *Vanishing Points*
This piece emanates from a single acoustic sound, a brush of drapery. The piece explores rhythmic and spatial inter-relationships and articulations, and is a focused exploration of how far I could go in extracting quite distant sonic elements (timbral and evocative) from audible, and inaudible, structural features of the starting sound.

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**Concert 6**
**Tuesday, June 20**
**8:00-10:30 PM**
**Playhouse**

**Program**

**Kyong Mee Choi**
*rare yet soft*  
7’11”  
*fixed media*

**Luca Turchet**
*The beauty of fireflies in Central Park*  
*Luca Turchet, hypermandolin*  
10’

**César Potes**
*Surri Bachra Noscia: Homage*  
*Isoa Chapman, violin*  
9’25”

**Lars Bröndum**
*Encircled*  
9’02”  
*fixed media*

**Bruno Ruviaro**
*Inaudible Harp*  
13’  
*fixed media*

**Michael Musick**
*Creative Improvisation with Digital Agents*  
*Michael Musick, live electronics*  
8’

**Fernando Egido**
*Homo Homini Lupus*  
12’  
*fixed media*

**Amy Brandon**
*Artificial Light and War Games*  
*Amy Brandon, guitar*  
8’50”
Kyong Mee Choi, rare yet soft
*rare yet soft* explores the subtlety of quoted thematic material. The piece has three sections when each quote is introduced in a different context. At the end, the piece shows how subtle influence of this quotation can affect the overall shape of the piece. groove and spectral harmony.

Luca Turchet, *The beauty of fireflies in Central Park*
This piece is inspired by the author's experience of the fireflies of Central Park in New York and to the readings about the symbology of firefly in various cultures. It has been composed for a newly developed musical instrument, the "hyper-mandolin", specifically conceived to extend the sonic possibilities of the mandolin and enhance its ways of musical expression.

César Potes, *Surri Bachra Noscia: Homage*
The title *Surri Bachra Noscia: Homage* is a play on words combining the names of Salvatore Sciarrino and J.S. Bach with a chant corresponding to the recitation of the second chapter of the Qur'an, known as Baqara Sura. The piece pays tribute to the motivation I got from the ethereal treatment of the violin in the work of Sciarrino, the virtuosity of the Chaconne in D Minor by Bach, and the rich timbral and microtonal inflections of the voice used in Qur'an recitation.

Lars Bröndum, *Encircled*
*Encircled* is an 8-channel composition that was created using three sound sources: modular synthesizer, theremin and percussion. The percussion instruments (tam tam, finger cymbals and cymbals) are used both as audio sources and as a "triggers" and envelope followers for example oscillators and filters. Some sounds has also been slightly treated with digital spectral synthesis. The title "encircled" refers to the idea that the listener is surrounded by speakers.

Bruno Ruviaro, *Inaudible Harp*
One origin tale of Ambient Music has Brian Eno stuck in a hospital bed after an accident: lying immobile, he would listen to records played by friends. One day it was harp music, with the volume turned so low it was almost inaudible. Eno: “At first I thought ‘I wish I could turn it up’ but then I started to think how beautiful it was. It was raining heavily outside and I could just hear the loudest notes of the harp coming above the rain.” This telematic duo improv is based on this idea.

Michael Musick, *Creative Improvisation with Digital Agents*
The following creative improvisation is created within the composers "Improvisation Ecosystem no. 3" system. This system is comprised of digital agents that listen to the performance space via microphones, then process the audio signals in response to how they understand their environment. These digital agents use techniques from music informatics and machine learning to understand factors about the audio signals fed to them. The performer then pushes and plays with these agents.

Fernando Egido, *Homo Homini Lupus*
This work experiments with the relations between the sound movement and the voice recognition. A literal imitation of the voice it is not intended but an ambiguous one. There is an ambiguous continuity between the voice timbre and timbres quite related to voice changing by morphing. To provide this I have used a voice synthesis system based in format synthesis (FOF algorithm). There is only one Csound patch which is controlled by 30 parameters that change slow or fast, or become fixed.

Amy Brandon, *Artificial Light and War Games*
*Artificial Light and War Games* are two pieces from a cycle of compositions for solo guitar and fixed media entitled *Scavenger*. Released as an album in 2016, *Scavenger* was nominated for 'Classical Recording of the Year' by Music Nova Scotia. A review in *Musicworks Magazine* wrote: “the harmonic fabric is peculiar, skillfully woven from disparate stray fibres ... it disorients its audience, surreptitiously enveloping the listener in rich, unfamiliar surroundings.” Intended to evoke a feeling of alienation or distance from a point of origin, the acousmatic component is made from digitally manipulated recordings of the composer’s previous performances.
Concert 7
Wednesday, June 21
1:00-2:00 PM
Underground Theater

Program

Wilfried Jentzsch  
*Evolution of Points and Lines*  
7’54”

Michael Hood  
*Drones, Wood and Steel*  
4’55”

Simon Dickopf  
*Spheroid*  
7’09”

Michael Blandino  
*Boundless Filament*  
4’45”

Isaac Schankler  
*Apop*  
10’

Oded Ben-Tal  
*Mitslalim*  
7’58”

Dugal McKinnon and Grayson Cooke  
*This Storm is Called Progress*  
15’20”

All works on this concert are videos

Program Notes

Wilfried Jentzsch, *Evolution of Points and Lines*
This work consists of three parts. Points and Lines are the basic elements transformed by algorithmic processes. Part 1 and 3 are characterized by turbulent movements whereas the second part makes a contrast. Mirroring is the tool of transformation. Speed, color/timbre, and the density of events produce a strong relationship between both media. The sound material is small metal objects transformed by Max/MSP. Applying spectral granulation produces a high quality of sound in a virtual 3D space.

Michael Hood, *Drones, Wood and Steel*
*Drones, Wood and Steel* is an electroacoustic avant garde piece of music created by experimental artist Astra Ursa Lux (from the mind of New York musician Michael R. Hood). Astra thinks of his work as electroacoustic tone poems. The primary timbre is a Weber Mandocello being tapped and plucked using extended technique.

This is then processed through the Red Panda Particle which uses granular processing to alter pitch and add rhythmic motion and delay. The Moog Sub-37 analog synth, along with supplemental sounds from the Animoog, provides the drone and melodic content. The combination of processed acoustic tones and analog synth timbres is a key component of Astra’s work, along with a focus on rhythmic motion. The video was also composed by Astra/Michael, designed to accent the mood and character of the piece, along with featuring the instruments used in it’s creation. It features footage shot by the artist, manipulated in editing, and focused on the theme of synth, wood, and steel.

Simon Dickopf, *Spheroid*
With his piece *Spheroid* Simon Dickopf enters the field of Video and Multimedia works. It is his first creation using the effect of 3D. The viewer is confronted with black and white abstract forms moving in a three dimensional space.

Michael Blandino, *Boundless Filament*
In a live animation, a matrix of 225 particles is distributed in three dimensions according to polynomial expressions that are partly guided by performer-controlled coefficients, partly by two oscillators governed by a performer-controlled ratio, and partly by a normalized linear spacing of values for each dimension. The dimensional attributes of each particle are also utilized to affect rotation of the particles around the origin, yielding a swirling, segmented aggregate. Sonically, zero crossings of the x and y plane by the particles separately excite physical models of a granite block being struck and of the bell of a ride cymbal being struck. Parameter values of sounds are controlled by the magnitude of the three-dimensional position vectors of the particles, as well as by the performer in sliders presented in the user interface. Boundless Filament is designed in Max/Jitter.

Isaac Schankler, *Apop*
*Apop* (short for apophenia) is a live electronic audiovisual performance that deals with the human tendency to perceive patterns in random noise, using cellular automata that create complex musical and visual patterns from simple rules. Apop is a collaboration between stochastic and deterministic processes, with a healthy dollop of human intervention. Apop asks how listeners derive musical meaning from patterns, and in larger sense, how we decide what is most relevant and meaningful to us when faced with a barrage of information.

Oded Ben-Tal, *Mitslalim*
Music - Oded Ben-Tal; Video - Rees Archibald; Performance - Caroline Wilkins; The title is a play on the affinity, in Hebrew, between the word for sound (Tslil) and shadow (Tsel). If the word existed in the language it might mean “sonorities of shadows”. It is based on a vocal line Oded composed for Caroline as part of a sound theatre piece “Zaum: Beyond Mind”. A chance encounter with Rees led us to develop this video.
Dugal McKinnon and Grayson Cooke, *This Storm is Called Progress*  
*This Storm is Called Progress* juxtaposes footage of the Naracoorte Caves in South Australia against time-lapse video of Landsat images of Antarctic ice shelves, acoustically materialized by an electronic score. The project pits the “deep time” of geological formations against the technologically articulated time of the present. The title is derived from Walter Benjamin’s “angel of history”, a tragic figure caught in the storm of progress.

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**Concert 8**  
Wednesday, June 21  
4:00-6:00 PM  
Playhouse

**Program**

Ramon Castillo  
**Junk Jam**  
Ramon Castillo, guitar

Julius Bucsis  
*The Dawn of Memory - Awakening of the Ancients*  
fixed media

Marissa DiPronio  
**Eukaryote**  
fixed media

Eli Fieldsteel  
**Invisible Ink**  
live electronics

John Nichols III  
**Age**  
fixed media

INTERMISSION

Kory Reeder  
**Il n’y a plus (Napoo)**  
fixed media

Claudia Robles-Angel  
**Hinein (inwards)**  
video

Nathaniel Haering  
**Cimmerian Isolation**  
Natalie Magana, flute

Brian Connolly  
**Critical Bands**  
fixed media

Eric Lyon  
**Still Live with Vibraphone and Computer**  
Patti Cudd, vibraphone
Program Notes

Ramon Castillo, Junk Jam
Junk Jam represents a composed framework for improvisation. The written music consists of 12 musical figures, which gradually and electronically combine into a variety of textural and rhythmic conglomerates. Grooves emerge from the seemingly random process (the junk). Video performance by Luna Castillo, PoChun Wang, and Ramon Castillo.

Julius Bucsis, The Dawn of Memory - Awakening of the Ancients
The Dawn of Memory - Awakening of the Ancients is a representation of the emergence of a civilization from the mists of pre-history. It presents the transition from an era of unfocused existence to an era displaying the beginnings of societal clarity.

Marissa DiPronio, Eukaryote
Eukaryote: a single-celled microorganism that contains a nucleus. This piece began as a micro-organism: one single piano note. And then this single note began to move and transform and multiply, and it became so much more than just a single note. It became a city-self-sustaining, self-reliant, moving, pulsing, evolving, creating. Breathing. Living.

Eli Fieldsteel, Invisible Ink
Invisible Ink is an octophonic pseudo-improvisation for electronic sound, treating a pen tablet as a gestural controller. To generate tension and momentum, the piece probes the boundary between diatonic and non-diatonic sound, and explores linear and non-linear sound spatialization mapping techniques.

John Nichols III, Age
Age involves the elimination of narrative connections between the compositional world and the sonic world by treating sound sources (field recordings, etc.) as "found templates" that serve as points of departure and influence the general direction, pacing and proportions of the resulting composition. The templates serve to map new concrete sounds onto abstract experiences so that diverse timbres may combine in unlikely ways and retain the flow of the original experience.

Kory Reeder, Il n'y a plus (Napoo)
Il n'y a plus (Napoo) is a fixed media piece written in remembrance of the First World War. As the years 2014-2018 represent the centennial of these events, I believe that it is important to reflect back on the historical importance and implications laid out at that time. The title of the piece comes from a slang term popular among British troops "Napoo" which is derived from the French phrase "il n'y a plus" meaning "there is no more."

Nathaniel Haering, Cimmerian Isolation
A brooding duet for the self, Cimmerian Isolation finds meaning in the interplay between the sound of the flute and the performer's own primal uttering. These two often separate entities interact with and are greatly accentuated by the live electronics. "Cimmerian" in this case references it's definition as an adjective meaning "very dark or gloomy" and attempts to elicit imagery of a wealthy recluse who lived in cimmerian isolation in a decaying Victorian mansion, left only to themselves and descending into eventual madness.

Claudia Robles-Angel, Hinein (inwards)
Hinein (inwards) is an invitation to travel inside the world of natural microstructures, combining subtle sounds and extreme close-up images of diverse natural surfaces whose micro-dimensions are not perceived in our daily life. Both visual and auditory layers of the composition suggest the idea of a tactile/haptic feeling, inviting the audience to use their eyes/ears also to feel and not only to see/listen to, based on the following words by French philosophers Deleuze and Guattari: “Where there is close vision, space is not visual, or rather the eye itself has a haptic, non optical function: no line separates earth from sky, which are of the same substance; there is neither horizon nor background nor perspective nor limit nor outline or form nor center; there is no intermediary distance, or all distance is intermediary.”

Brian Connolly, Critical Bands
Binaural beats are concerned with phantom beating that takes place solely within the listener's head when two close frequencies are presented dichotically to the listener due to a perceptual confusion. The composer manipulates the listener's ears in this work, causing them to perform their own beating which will see fascinating timbral changes as the listeners rotate their heads. The listeners will also experience intracranial motion, a psychoacoustic concept that is peculiar to binaural beating.

Eric Lyon, Still Live with Vibraphone and Computer
Still Life with Vibraphone and Computer draws on a notion from the visual arts of capturing a placid moment in an evocative and often allegorical manner. In Still Life the moment is painted with the sounds of the vibraphone and the computer. Some moments in the piece are very still, where time is practically suspended. Other moments are quite fast, but the fast parts still trace much slower underlying harmonies. The computer extends the sound of the vibraphone, adding perspective, deepening its harmonics, and emphasizing its fluctuations in time and space. As with still life paintings, the work is intended to evoke a meditative and reflective response in the listener.
Concert 9
Wednesday, June 21
8:00-10:30 PM
Playhouse

Program

Rodolfo Vieira and Chris Mercer
The Syntax of Constellations
10'20"

Rodolfo Vieira, violin

Saad Haddad
Shifting Sands
7'41"

Markus Kaiitala, piano

Mark Zanter
Persistence of Memory (2012)
8'30"

Lindsey Goodman, flute

Nathan Bennett
Letter
3'22"

fixed media

Beth Wiemann
Jet Pack for One
10'15"

Beth Wiemann, bass clarinet

Dong Zhou
Grinding
6'

Maja Cerar, violin

Gustavo Chab
Blending Birds
13'22"

Gustavo Chab, performer

INTERMISSION

Joao Pedro Oliveira
Titanium
12'30"

Markus Kaitila and Adam Ali,
piano and toy piano

Anders Lind
Put Your Hands Together
6'

audience participation

Ewa Trebacz
Minotaur
14'35"

Josiah Boothby, french horn

Judi Silvano and Bruce Arnold
Travel Chant
3'25"

Judi Silvano, soprano

Program Notes

Rodolfo Vieira and Chris Mercer, The Syntax of Constellations, for solo violin, iPads, and virtual string orchestra

Gesturally varied violin material is processed to create accompanying orchestral textures. The live electronics performer uses four iPads to spontaneously create an array of virtual string orchestras that surrounds the audience, which the iPad performer creates using the live violin as the only sound source. The title refers to the fact that the violin material is rooted in linguistic structures, and the electronics explode these structures into mass textures that retain syntactic characteristics.

Saad Haddad, Shifting Sands

Shifting Sands constantly wavers unpredictably between the distinctive strands of Western and Arabic music, seeking to fuse the evocative, other-worldly sound of the “maqam” (scale in Arabic) within a Western scheme and tonality. The structure of the work is influenced by “tarab,” the Arabic word for a continuous state of musical ecstasy. One of the main ideas of the piece involves an undying, repetitive pulse from the piano that sets up an uninterrupted framework for the entire work.

Mark Zanter, Persistence of Memory

This work was inspired by neuroscientist Karim Nader’s research, which demonstrated that memories are chemically recreated; and as a result change radically over time. The notion of recreation and constant change influenced the composition of the work and its exploration of “remembering” itself. Thanks to Ms. Goodman for collaborating on the work, and offering suggestions for some of the techniques used in the piece—her suggestions were invaluable in making the work more playable and expressive.

Nathan Bennett, Letter

After attending many electroacoustic music performances and being awed by the amount of creative effort involved, but not understanding how the composers compositional process reflected the deeper meaning in the piece, I set out to create a work that attempts to explain its own meaning and compositional process. Letter is intended to have the listener start reading the attached pdf at the same time as starting the audio.
Beth Wiemann, *Jet Pack for One*

*Jet Pack for One* is a work for bass clarinet, vocoder, and pre-recorded electronic sound, based on a poem by Miriam Gamble. The “setting” of the poem takes place in the vocoder-driven sections of the piece, while the instrumental lines’ interaction with the electronic sound illustrate the product being advertised in the text. The first lines of text represent its funny/not funny aspects: Warning: this product may cause severe burning in the course of travel. It doesn’t contain nuts.

Dong Zhou, *Grinding*

*Grinding* is a process to integrate with the outside world. In this process, the line between the individual gradually disappear, the differences between pleasure and pain are no longer clear.

Gustavo Chab, *Blending Birds*

*Blending Birds* is not motivated by a sense of separateness. It is an action that move steadily and continuously like our contemporary expression, "going with the flow," a Taoist principle. Short extracts, excerpts and musical tradition are considered in this work. Exploring the possibilities of the computer for musical creation, transforming sounds to enrich them by different kind of manipulations. Birds’ appearances are like inner orientation, unconscious in search of unity.

Joao Pedro Oliveira, *Titanium*

*Titanium* belongs to a group of four works that are inspired by elements of nature. Each of these pieces is related to the characteristics of the elements by which it is inspired. Titanium is a bright metal with low density and high strength and ductility. It is also corrosion resistant and has high temperature resistance. Its name is inspired by the Titans of Greek mythology.

Anders Lind, *Put Your Hands Together*

*Put Your Hands Together* is a 6-minute composition for electronics and handclapping audience divided in 24 individual parts. The composition explores aspects of spatialization and audience participation. The electronic part consists of pre-processed sounds of handclaps, which is mixed with the handclapping audience in the live performance. Animated music notation developed by the composer is conducting the performance.

Ewa Trebacz, *Minotaur*

*Minotaur* was created in collaboration with horn player Josiah Boothby based on a series of Ambisonic recording sessions at various indoor and outdoor locations in Washington State. It gives the soloist an opportunity create a unique conversation between the pre-recorded soundscapes and the performance space by freely utilizing right hand coloration, articulation changes, microtonal melismas and ornaments, while carefully listening to and interpreting the responses from the performance space.

Judi Silvano and Bruce Arnold, *Travel Chant*

Judi Silvano (vocalist/composer/lyricist) and Bruce Arnold (guitarist/composer) collaborate on ElectroAcoustic compositions and create Adventurous Electronic Excursions. Their soundscapes for Voice and Guitar duo are created Improvisationally. Ms. Silvano uses Eventide plugins via Apollo twin interface and Gordius Little Giant Midi Foot Controller. Mr. Arnold plays Music Man guitars and utilizes Super Collider. *Travel Chant* is a piece they created together in 2016.

Tim Reed, “...the irresistible will of heaven...”

Matsuo Bashō comes upon a three-year-old boy who has been abandoned by his parents and is crying pitifully on the bank of a river. Bashō gives the boy something to eat, but then continues on his way, leaving the child to die. He says… Alas, it seems to me that this child’s undeserved suffering has been caused by something far greater and more massive – by what one might call the irresistible will of heaven. If it so, child, you must raise your voice to the heaven, and I must pass on...

Monte Taylor, *FEMEVizcayaV1.0*

Using samples collected at the Vizcaya Museum and Gardens, *FEMEVizcayaV1.0* was written for the Frost Electronic Music Ensemble. The ambient sounds of the gardens, including birds, foliage and the ocean, are confronted by the many machines that are needed to maintain the grounds.
Concert 10
Thursday, June 22
1:00-3:00 PM
Playhouse

Part I: “Scratch” of Morphosis Duo

Joan Martí-Frasquier, baritone saxophone
Joan Bagés i Rubí, electronics

Presented with the support of
Institut Ramon Llull,
Sirga Festival and Placa[base]

Program

Francesc Llompart
“Three strangers melting outside of time”
Acousmatic miniature

Mercè Capdevila
a... Chillida
Baritone saxophone and electronic music

Angel Faraldo
“For Paul”
Acousmatic miniature

Enric Riu
Sound Portrait IV
Baritone saxophone and electronic music

Ariadna Alsina
“Closca KC”
Acousmatic miniature

Joan Arnau Pàmies
18
Baritone saxophone and electronic music

Pablo Fredes
“TUM”
Acousmatic miniature

Gemma Camps
“Gestalt”
Acousmatic miniature

Sergio Fidemraizer
VA I VE
Baritone saxophone and electronic music

Pablo Carrascosa
“Rush”
Acousmatic miniature

Joan Bagés
HOLOFONIA v1
Baritone saxophone and electronic music

Oliver Rappoport
“Minidescarga”
Acousmatic miniature

INTERMISSION

Part II: Acousmatic Music

Oriol Graus Ribas
INTANGIBLE XVI (Premiere)

Álex Martinez
El bosque de las luces

Mateu Malondra
Sound Block Module II
video by Belén Iniesta

José Manuel Berenguer
on Nothing

Medín Peirón
The creation of the world

Octavi Rumbau
One paradox

Stijn Govaere
far bollire piano per 8 minuti

Program Notes

Mercè Capdevila, a... Chillida
In the world of “a...Chillida”, saxophone sounds develop in a stream of chaotic transformations within a regular metrical organization of temporal events. Capdevila decided that a piece dedicated to the Spanish 20th century sculptor, Eduardo Chillida (who died of Alzheimer’s decease), will be a sonic sculpture made of materials “sculpted” using techniques of sound alteration, de-construction, dissolution, disintegration of saxophone gestures within a temporal organization of downbeats that take place every six seconds, a period at the begging of which a sound event must always take place. “a...Chillida”, therefore, has the simplicity of a temporal regularity equivalent of a structure made of
solid materials that stand on their own defying or accepting the laws of gravity. But it also has the complexity of the inner activity that the materials show in each appearance, always proposing different angles of vision, different shapes and textures, intensities and energies that Capdevila’s sophisticated digital techniques produce. A sculpture is anything you can walk around. And when you do this you capture the piece’s changes and fluidity of the chosen materials. Capdevila has composed “a...Chillida” with the same operation in the dimension of Time, except that this sonic sculpture evolves in front of your ears walking around you at the same time that you walk around it. Capdevila has created a rule to organize saxophone gestures (that come from the entire mass of the instrument) whose identities dissolve and come back as chaotic flashes within extremely well organized, masterfully designed, curves and patterns. Perhaps, what lies at the core of this homage to Chillida, is ultimately one that only music can offer: the dissolution of memory within the inexorable arrow of Time and Capdevila’s suggestion that to listen is the best way to remember it all. (Notes by José Halac.)

**Enric Riu, Sound Portrait IV**
This work belongs to the series of Sound Portraits (solo instrumental pieces) that Enric Riu is developing in his investigations. The main concern in each one of these works is to find paths to break the existing barriers between the composer, the interpreter and the audience. The ultimate goal is to deliver the content (message) in an intellectually accessible way without sacrificing its quality. Initially written for solo baritone-sax, and according to his artistic paradigm, Riu welcomed a suggestion of Joan Martí-Frasquier. Such proposal consisted in adding a free improvised part with electronics which, in the hands of the outstanding Joan Bagés, undoubtedly brings this piece to a new and higher level.

**Sergio Fidemraizer, VA I VE**
The work presents a permanent complementation between the two sound media, in a way that the solo part is fully integrated with what happens in the electronic part. The instrumental part reacts to what can be heard in the electronic part, and electronics seems to dialogue with what is played in direct. This work is dedicated to Joan Martí-Frasquier.

**Joan Bagés, HOLOFONIA v1**
On the contrast between the large, dense, strong (outside) and the infinitely small; about life infinitely small, microscopic in contrast to the exterior and strong, the super structure ... Idea that comes my compositional interests, one of them, the microscopic life that sharpens the eye and listening towards a world "inconnu." A world that is inside, in the smallest. But in this infinity small scale where there is the basis of life, a life that resists, lives a life populated with diverse beings that remind us that we are a mega structure based on these beings. A world of different sizes and structures of time and space. HOLOFONIA is a concept that brings me to building a sound global unit based on conflicting and disparate morphologies but work as a whole.

**Álex Martinez, El bosque de las luces**
Dense and waving forest. In its leaves birds sound, lightening silence. Forest has its own sky.

**Mateu Malondra, Sound Block Module II**
The relation between interior and exterior, synthetic sounds and recorded sounds and the dialogue between layers of perception, inspires the series under the title Sound Block. This basic idea, formalised by the use of synthetic sounds and recorded audio samplers of open-air landscapes, creates a duality in the treatment and the processing of sound. The compositional strategies followed in the cycle are always based on modular elements. I work as if I was composing two independent pieces, one based on synthetic sounds and another based on recorded sounds. These two modules of a very different nature, are subsequently combined to create the final work. In some stages of the piece, the individuality of the modules is preserved by juxtaposition. The juxtaposed modules evolve into a mixture, creating a sound unity by amalgamation.

**José Manuel Berenguer, on Nothing**
Electroacoustic music for 5 +1 and 3D projections, generated and controlled in real time by means of a game pad. Generation of sound and images has been programmed in Max/MSP-Jitter. Emptiness and fullness have never been experienced by humans. Sometimes we feel they could be the same thing and we build metaphors that relate them. As On nothing, that is a dream where sound is completely empty, a variation of pressure that is only considered in terms of its form, its limit; hence, in terms of what can not be considered as sound anymore. Its empty sounds are built of a vastness of grains- coming from the regular soundscape : traffic, music, wind, demonstrations and other social activities. This basic matter only emerges sometimes from the mainstream of sounds to be recognized. When they do so, they become images from memory and, specially, from oblivion, that-strongly evokes emptiness. How a so big amount of- experiences could have disappeared forever? When finally nobody could remember them, probably they will fall into void and, perhaps, into absolute worthlessness.

**Medin Peirón, The creation of the world**
The Garden of Earthly Delights is an acousmatic work based on the famous painting by the Dutch painter Hieronymus Bosch (1450-1616). The painting, oil made towards 1500, surprisingly surreal for the time, and with a symbolic content not yet fully understood, is a triptych of moralizing character. Here the first movement is presented: The Creation of the World. It is based on the closed triptych, practically in black and white, with the Earth enclosed in a transparent sphere during the third day of the Creation, without animals or persons, and in the upper part of which can be read “He said it, and Everything was done. He commanded it, and everything
was created" (Psalm 33 of the Bible).

Octavi Rumbau, One paradox
Inspired by the thought of Risset, one paradox recovered one of the most suggestive paradoxes used by the french composer: the infinite glissando. The work is created with synthetics sounds through a generative music patch in Max msp.

Stijn Govaere, far bollire piano per 8 minuti
The title of this acousmatic work is a game of words. Translated into English that would read “Boil slowly for 8 minutes”, a looser translation could be “Boil a piano for 8 minutes”. A piano and boiling water, two very familiar sounds but with no association to each other. The contrast of the granular sound of boiling water and the rich, harmonious sounds of the piano appealed to me. Bringing these together into a meaningful piece was the goal. Piano recorded at the studios of Musiques & Recherches (Brussels) and boiling water/oil and cutlery from my kitchen.

Concert 11
Thursday, June 22
4:00-6:00 PM
Experimental Theater

Program

Arthur Gottschalk
Borborygmus 6'58"

Elsa Justel
Marelle or the moments of life 11'46"

Chin Ting Chan
Of Metals and Electrons 4'02"

Sean Peuquet
What Rough Beast Slouches? 11'36"

Andrew Walters
Premonitions and Reverberations 7'16"

INTERMISSION

Martina Claussen
#fairy tale 4'03"
Flashback 6'49"

Kerry Hagan
resolution 6'44"

Giovanni Sparano
Maxwell’s Demon 7'50"

Bradley Robin
Steam 14'50"

*all works on this concert are fixed media*
Program Notes

Arthur Gottschalk, *Borborygmus*
Borborygmus - noun: bor·bo·ryg·mus; a rumbling or gurgling noise made by the movement of fluid and gas in the intestines. In 1989 I acquired a very small hydrophone, which gave me an idea. I swallowed the hydrophone, and recorded the results. I took a digital file of that with me this summer to the American Academy in Rome. Taking my cue from the 1966 film Fantastic Voyage, I created an imaginary trip through one’s innards – Borborygmus.

Elsa Justel, *Marelle or the moments of life*
Life is an elapse of small moments. Like the game of hopscotch (marelle), we move forward in life by leaps and jumps, going through each station in various moods. Happiness, uncertainty, dreams, fear, absurdity, anguish, joy, they alternated in that path to build the spider web that causes us to be.

Chin Ting Chan, *Of Metals and Electrons*
I have always been fascinated by the sound of electricity and how it is consistently present in our everyday lives without us noticing them. A “silent” room with any object that can transfer currency is never truly silent. There is always an extremely high frequency that is, though normally unnoticeable and unseen, it is surprisingly present and “loud” if one really focuses his/her attention on listening to the sound. This piece portrays the amplification of such sound.

Sean Pequet, *What Rough Beast Slouches?*
*What Rough Beast... ‘slouches’* toward the culmination of various sonic trajectories. Pitch deviation, reverberant space, and tempo, are some of the most salient sound parameters that appear to shift across the duration of the piece. What first appear to be nuanced, intentional, and well-timed sonic events begin to appear as more a matter of happenstance. However, there emerges a growing sense of directionality that forces us to confront our own irruptive, discontinuous, and divergent attentions.

Andrew Walters, *Premonitions and Reverberations*
*Premonitions and Reverberations* was created using different types of springs and spring reverbs. It also includes pieces of a recording of a Mussolini speech from the early 1930’s. It tries to portray the sense of unease I feel about the world around me these days and that there is a causality to our actions even when we wish it not to be so.

Martina Claussen, *Flashback* and #fairy tale
The piece *Flashback* plays with different timezones, perceptions and memories that don’t quite mirror what really happened in the past. The use of the voice, objects and an analogue synthesizer along with an almost complete absence of effects, emphasizes an attempt to dock onto the past. This makes the memory seem more poetic than it actually was. ....a collection of memories.... The only sound source of the piece #fairy tale is my voice. The use of electroacoustic tools allows me to extend the voice into new areas of expression and to develop another sonic language for the human voice. Breathing, humming, creeping, playing and questioning - where are we? The piece plays with hints, associations and memories.

Kerry Hagan, *resolution*
The word “resolution” takes on several nuances depending on its context. In literature and musical form, it means the ending of a narrative. In musical phrasing, it can mean the way in which a statement cadences. In media, resolution means the quality of the sound or image, determined by the number of bytes and the size of grain or pixel. This piece, *resolution* (2016), resolves in pitch, rhythm, spatialization and granularity in one long textural change.

Giovanni Sparano, *Maxwell’s Demon*
Maxwell’s demon is an imaginary experiment designed by J. C. Maxwell: a device acting on particles in a microscopic scale in order to produce a macroscopic violation of the 2nd principle of thermodynamics. The piece has been composed using only granular synthesis and cross-synthesis sounds, spatialized in an electroacoustic space. There is no allegorical purpose but a musical dramaturgy that speaks about music itself. Indeed, the title is a joke like Maxwell’s imaginary experiment was.

Bradley Robin, *Steam*
Familiar with environmental soundscapes, the work of Lucier, and Steve Reich, I appreciate many of the precepts of minimalism and soundscapes including repetition, phasing, and “deep listening.” Through my acoustic work, I have become fascinated by texture and timbre. Many of my recent works prioritize these instead of rhythm and pitch as primary hierarchical elements. In *Steam*, I use and manipulate numerous source recordings all relating to two of my loves: coffee shops and the lake.
Concert 12  
Thursday, June 22  
8:00-10:30 PM  
Playhouse  

Program  

Frederik Gran  
Vox Terminus  
9’30”  

NYU New Music Ensemble:  
Victoria Santospago, flute; Jacob Mortensen, flute  
Brooks Berg, violin; KyleAllen Stalsberg, viola  

Jorge Variego  
The invisible hand  
14’16”  

Wendy Richman and Hillary Herndon, violas  

Ryan Carter  
On the limits of a system and the consequences of my decisions  
10’  

Keith Kirchoff, piano  

Peter VZ Lane  
Studies in Momentum  
11’35”  

Keith Kirchoff, piano  

INTERMISSION  

Gil Dori  
Linea/Punto  
5’  

NYU New Music Ensemble:  
Victoria Santospago, flute; Jacob Mortensen, flute  
Brooks Berg, violin; KyleAllen Stalsberg, viola  

Bradley Robin  
Fracture  
4’09”  

Jocelyn Ho, piano  
Juan Herrera, drums  

Martim Galvao  
For Four  
10’  

Keith Kirchoff, piano  

Daniel Morel  
Meditation  
12’  

Jennifer Olivero, flugelhorn  
Madeline Tarantelli, French horn  

Program Notes  

Frederik Gran, Vox Terminus  
Vox Terminus, which can be translated both as “border noises” and “noise limit,” is inspired by optical art, constructed upon the basic geometric shape of a triangle, and ordered by polymetric figures travelling through parallax effect.  

Jorge Variego, The invisible hand  
The work is conceived as a complex system where the two violas, the live electronics and the video are agents that interact in a variety of ways. Those interactions – suggested by the score and the actions by the agents – emerge in the form of a sound aggregate. The piece is a collective construction where all the agents are irreplaceable and indispensable. All their contributions – including the precious silent ones – make each performance unrepeatable. Magic emerges through individual interactions. All the agents are composers. All the composers are performers. All the performers are agents. The title derives from Adam Smith’s concept of the invisible hand, which describes the dynamics and approach of this work. In his own words: “[…] each agent was led by an invisible hand to promote an end which was no part of his intention.”  

Ryan Carter, On the limits of a system and the consequences of my decisions  
This is a piece about “lock-in” – the idea that we sometimes make decisions in developing a new technology that don’t necessarily seem so critical at the time, but when these decisions become so embedded in subsequent technologies that they can no longer be easily reversed they can have far-reaching consequences. (Jaron Lanier writes persuasively about the need to consider this). All of my piano music deals with some kind of decision I made that I could no longer back away from once I had committed to it.  

Peter VZ Lane, Studies in Momentum  
Studies in Momentum is a cycle of five miniatures for piano and live electronics, composed for pianist Keith Kirchoff. The piece is modeled as four études and a fantasy, with the focus of each étude being a single kind of signal process: harmonization, downsampling, ring modulation, and delay (respectively). The closing fantasy, approaching entropy, combines the four while also including a kind of hyper-rhythmic EDM-inspired sampling that I often employ in my electroacoustic music.  

Gil Dori, Linea/Punto  
Linea/Punto is an animated score piece for open ensemble, in three movements. Although the specific instruments are not fixed, the piece is written for three distinctive parts: winds, percussion/piano, and strings. Different aspects of the composition—such as structure, timing, texture, and even the relationship between voices—are based on proportions derived from the
Bradley Robin, *Fracture*
A character piece, *Fracture* combines pre-recorded and processed acousmatic sounds resembling water and coins with a piano and drum duet to examine and explore jazz influenced idioms of jazz harmony and rhythm. Through the course of the piece, the recorded elements merge with and eventually envelope and overwhelm the acoustic instruments.

Martim Galvão, *For Four*
*For Four* is an experiment in polymeter for piano and electronics. It is written in four simultaneous meters (4/4, 7/8, 6/8 and 5/8) and reduced to 4/4 for playability. Electronics join the piano at times and diverge from it at others. The listener is invited to seek out individual meters and cross-rhythms as the piece progresses.

Daniel Morel, *Meditation*
An exploration of brassy timbres, high and low, *Meditation* combines live and manipulated recordings of horn and flugelhorn. These acoustic and electronic sounds generate a sonic meditation; an extended exploration of shimmering colors and low wavering drones.

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**Concert 13**
**Friday, June 23**
**1:00-3:00 PM**
**Underground Theater**

This concert is dedicated to the memory of Gary DiBenedetto, who passed away in May, 2017

**Program**

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<td>James Bohn</td>
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*all works on this concert are videos*
Program Notes

Jason Mitchell, No Way Forward, No Way Back
No Way Forward, No Way Back is a multi-channel video installation that explores the human experience of physical and imagined crossings through spaces, using psychological and emotional complications and Martin Heidegger’s condition of “existential homelessness” as points of departure.

Elsa Justel, dots, lines and roughness
The following creative improvisation is created within the composers “Improvisation Ecosystem no. 3” system. This system is comprised of digital agents that listen to the performance space via microphones, then process the audio signals in response to how they understand their environment. These digital agents use techniques from music informatics and machine learning to understand factors about the audio signals fed to them. The performer then pushes and plays with these agents.

Matthew Bryant, shift.smear
shift.smear contains short vignettes that explore techniques in manipulating pixels and recorded audio. The first section sporadically shifts pixels in large blocks around the screen while the audio rhythmically jumps around multiple channels. As the section evolves, the pixel groups and duration of sounds diminish until they both become particles moving around space. The second section juxtaposes the shifting of the visuals and audio by smearing pixels from previous videos and freezing audio.

Filipe Leitão, Grounded
Grounded is the heartwarming story of an old pilot who decides to teach his pet goose how to fly, and together they embark on his last great journey. This award-winning animated short film directed by Thomas de Maleingreau has achieved the semifinals in the Animation category of the 43rd annual Student Academy Awards, and features an epic, orchestral score composed by Filipe Leitão. Since this film has no dialogues, the score plays an important role in the movie, by driving emotions.

Gary DiBenedetto, “Exploitation” (A video synopsis)
This video is a synopsis of a larger performance work “Exploitation.” “Exploitation” incorporates a script, 4 actors, 3 dancers, kinetic sculptures and electroacoustic composition. The work highlights the psycho-social and financial degradation of workers by contrasting capitalism with socialist theology. This was an interesting experience in that it enabled working with video variables as a vehicle for enhanced expression of the “Exploitation” performance content.

James Bohn, Pantone for Theremin and video
The title of Pantone refers to both the color classification system as well as the nature of an instrument like the theremin that can glide between any frequency within the instrument’s range. Funding for the creation of Pantone was provided in part from a Part Time Faculty Scholarship Development Grant from the Center for Advancement of Research and Scholarship from Bridgewater State University.

Kwangrae Kim, S Quartet
S Quartet is a live audiovisual performance piece. Rather than using melodies, bowing or dynamics as its performance, the piece makes use of deconstructed sounds from string instruments that are played at slightly out of sync, thus creating diverse melodic and rhythmic patterns and timbres.

Michael Gogins, Unperformed experiments have no results
Unperformed experiments have no results is the title of a paper by physicist Asher Peres, in which he clearly explains the counterintuitive reality of quantum theory. My piece is designed around a real-time dynamical system that generates both the visuals and the music, with parameters that are controlled by the musician during performance. The generative procedure is programmed in JavaScript using the composer's Silencio algorithmic composition system, and the audio is rendered in real time using Csound via its JavaScript interface.

Julian Scordato, Engi
Engi is the transliteration of a Japanese term that means “acting” and “performance,” but is also part of the English word “engine” (mechanical device), from Latin “ingenium” (virtue of making). Engi is an audiovisual work based on the reading of stellar data represented as graphical objects in relation to sounds. Point and counterpoint. In the performing act, each element manifests itself in its unique particularity. Translation, transmission, and transposition. Hence, also lapse and error.

Nancy Bogen, Of Wandering Forever
Of Wandering Forever consists of an illustrated reading of a selection from Thomas Wolfe’s novel Of Time and the River followed by a slide choreography of Hubert Howe’s Expansions. The illustrations to the reading became artifacts in the slide choreography. The illustrations are based on photos by Nancy Bogen of the Thomas Wolfe House in Ashville, NC. The reader is actor Brent Boulidn, who holds an MA in the Oral Interpretation of Literature from the University of North Carolina and specializes in regional American dialects. In his reading, Mr. Boulidn captured the unique flavor of Thomas Wolfe’s North Carolina. Ms. Bogen’s slide choreography of Mr. Howe’s Expansions was carefully crafted by her in Proshow Producer and was, with the illustrated reading, "magically" generated by her as a video.
Concert 14
Friday, June 23
4:00-6:00 PM
Playhouse

Program

Luigi Pizzaleo
Illudio VI
fixed media
9'24"

Ana Santillan Alcocer
The FEAST
fixed media
4'50"

Javier Garavaglia
Intersections (memories)
Jorge Variego, clarinet
13'50"

Massimiliano Tonelli
Vetri
fixed media
4'02"

Gustav Lindsten
Train Cuts
fixed media
7'32"

Georgios Varoutsos
Elongation
fixed media
4'14"

Michael Blandino
Guest Dimensions
Michael Blandino, Matthew Blessing and Andrew Pfalz, FireFader haptic controllers
7'18"

Rikhardur H. Fridriksson
Postcards from the North and South
fixed media
4'

INTERMISSION

Federico Llach
Begin
Jonathan Morgan, viola
12'

Andrew Pfalz
Of grating impermanence
Andrew T. Pfalz and Eric Sheffield, laptops
5'

Daehoon Jang
Lucid Dreams
fixed media
6'46"

Program Notes

Luigi Pizzaleo, Illudio VI
Illudio VI is an acousmatic piece in which different sound sources (the composer's voice, wind instrument blows and others) are elaborated by means of different processes such as a sort of - unconventional - FM, spectral processes etc. "ILLUDIO" is an invented italian word which crosses "preludio", "interludio" and similar - musical words - with "illusion". Each of the ten "illudia, scored for different ensembles, is illusion, desire of the unknown, adventures of imagination.

Ana Santillan Alcocer, The FEAST
The FEAST originates from material taken solely at the kitchen. The piece is clearly delineated by 3 sections: The preparation process of the feast, the cooking process and finally the feast. Technically, the piece explores the relationship between certain sounds interacting at the foreground, middle-ground and background. The piece also uses accumulation and fragmentation of sounds, compound attacks as well the use of gradual layering to create thick textures in order to follow the narrative of the piece. Some of the signal-processing techniques include pitch transposition, panning, reverse effects, granular effects, sound stretching, harmonic rotation, convolution and filtering.

Javier Garavaglia, Intersections (memories)
The piece was composed with music materials (musical themes) derived from a secret programme based on my personal past (representing the "memories" mentioned in the title). These materials are exposed fragmented at the start of the piece, and as the work progresses, they appear complete and transformed (through transpositions, inversions, etc.). Towards the end, the themes intersect with each other, forming new musical entities, and therefore the title of the piece. The electronics (MAX) underline the processes and at the same time, evolve in the same way as the musical themes. A clear example of how this works is the granulated appearance of the first Leitmotiv from the Wagner's opera Parsifal ("Liebesmotiv", signalled on the score with a quote from Kurt Pahlen), which has been gathered and stored on a memory buffer in MAX by isolated notes played live by the clarinet during the
performance. The Leitmotiv is only heard at this stage, even though all of its constitutive pitches and durations have been recorded at different moments of the live performance. The live electronics part has been fully revised and enhanced in 2016, and therefore, this is a new version of the work, although the musical score remains in its original form.

Massimiliano Tonelli, Vetri
A composition based on synthesis. It is an oneiric view inspired by the coldness and harshness associated with the sound of breaking and scratched glasses ("vetri" in Italian).

Gustav Lindsten, Train Cuts
As I have been living in Stockholm for about five years now, one of the soundscapes that really stuck for me was the subway environment. The piece *Train cuts* is based on recordings for a school assignment when I first moved here. When I later found them in early 2016 I noticed that all of the sounds really had a melodic and musical character which I had never thought of before. And I was really inspired by this borderland between what we hear as a textural soundscape and a musical gesture.

Georgios Varoutsos, Elongation
Elongation by Georgios Varoutsos is an exploration piece from the personal recordings conducted over the month of November 2015. After recording fifty-six different types of instruments, the project was intended to project the capabilities and characteristics of the recorded sounds. The sounds needed to abide by a project ruling which consisted of having every sound subjected to one and/or two initial sound modifications before alternative transformations. The conceptualization of this piece was to begin exploring alternate resources for sound material, my interest was moving away from a digital source material and begin practicing my recording skills at the same time. This led to my piece deriving only from my own work and relying on my skills to be presented in every aspect of the piece.

Michael Blandino, Guest Dimensions
*Guest Dimensions* is a work for four performers of the FireFader haptic controllers. The digital instruments controlled are physical models of a struck granite block and a plucked kayageum. If one can imagine striking a granite block that resonates for several seconds - rather than just for a moment - some of the sounds featured may correspond to such imaginings.

Rikhardur H. Fridriksson, Postcards from the North and South
*Postcards from North and South* is a mixture of sounds that don’t really mix. We have sounds of nature from Iceland: birds, water and footsteps, and we have human voices from South America. These opposites attract, but don’t quite communicate. They co-exist in a space where they dance around each other, either fighting for attention or complementing each other. In the end, they have at least had a conversation. Where does that leave us? Who knows? Together? Apart? In-between? Elsewhere?

Federico Llach, Begin
Longtime collaborators and Now Hear Ensemble members Federico Llach and Jonathan Morgan present "begin" (2017), for viola and electronic performer. Inspired by the compositional techniques and the spirit of democratization of hip-hop, Llach has made sampling a core procedure of his compositional process — as present in "El libro de los flasehos" (The Book of Trippin’), for string quartet & electronics, and other prior compositions. Unlike "El libro...", "Begin" deals with the extrapolation of the conventional concept of virtuosism to the acoustic-performer-plus-electronic-performer set.

Andrew Pfalz, Of grating impermanence
The fear of meaninglessness sometimes leads to the denial of the fleetingness of things. Clinging to the illusion of constancy can make the ultimate impermanence of situation an even heavier burden. Stability in this piece comes as a struggle. Where it exists it is only temporary. Each arrival is more strenuously achieved than the last, and is also wrenched away more forcefully.

Daehoon Jang, Lucid Dreams
A lucid dream is when a dreamer becomes consciously aware that he is dreaming while the dream is still taking place. Lucid dream is often happening with False awakening. It is when certain people is dreaming that they’ve woken up, but they are actually in sleep. They cannot realize that they are still in dreaming, because the dream looks like their normal life, like cooking in the kitchen, driving a car, or walking in the street. It means, everything that looks like real can be turned into unreality. In this piece, lots of familiar sound (e.g. water, car, cellphone) are being used and modified to make depict the dream.

Jihyun Kim, From the Bottom of the Sea
This piece is based on my imagination of a journey from the bottom of the sea to the shallow sea. In my imagination, the bottom of the sea is filled with murky darkness. Moving up from there, sunlight gradually permeates the sea and the darkness fades into radiant color. On this journey from the bottom to the top of the sea, the surface of the water appears with gradual changes of light. This piece is written to describe this flow from the dark to the shimmering water at the surface of the sea.

Felipe Otondo, Night Study 2
This piece was conceived as a sonic journey through real and imaginary nocturnal landscapes using as a timbral framework the wide palette of percussive and tonal sounds of a Javanese gamelan orchestra. Various kinds of recordings of individual gamelan percussion instruments were used as a basis to develop an organic sonic framework where natural and synthesised sounds
were blended and contrasted with nocturnal wildlife field recordings carried out in Chile, Mexico and England.

**Elliott Grabill, Darl**

Darl is named after the character from William Faulkner's "As I Lay Dying." A well spoken, soul searching character, Darl frustration over the way his family copes with his deceased mother leads him on a downward spiral, culminating with his confinement at state mental institution. The piece also features high pitched, jarring, accented sections indicative of his frustration and insanity and an extremely transcendental ending built off a complex electronic looping structure that spectrally shimmers with the aid of several flangers. In addition, the patch uses pitch shifting, noise, delay and ring modulation; the clarinet writing features microtones and trills that utilize alternate fingering.

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**Concert 15**

**Friday, June 23**

**8:00-10:30 PM**

**Playhouse**

**Program**

**Angelo Bello**

*Pilgrimage*

fixed media and video

7'30"

**Hanae Azuma**

*In the Bay II*

Madeleine Shapiro, cello

7'10"

**Andres Lewin-Richter**

*Signals*

Esther Lamneck, tarogató

10'

**Tom Williams**

*Meditations on a Landscape*

Juliana Janes Yaffé, soprano

15'45"

**Robin Cox**

*Ghost of Time*

Robin Cox, violin

9'

**INTERMISSION**

**Maija Hynninen**

*...sicut aurora procedit*

Maja Cerar, violin

15'30"

**Mara Helmuth and Esther Lamneck**

*Breath of Water*

Esther Lamneck, clarinet

10'

**Oded Ben-Tal**

*Soliloquy*

Madeleine Shapiro, cello

6'30"

**Stephen David Beck and Edgar Berdahl**

*Quartet for Strings*

Stephen David Beck, Edgar Berdahl, Andrew Pfalz and Eric Sheffield, laptops

7'30"
Angelo Bello, *Pilgrimage*

For fixed media and video projection by Angelo Bello; poetry by Susan Gerardi Bello. The sound for this work was constructed and computed with the New GENDYN Program. The videos are captures taken along the various paths of my daily commute to and from the office in New York City where I spend the day and my home in Newtown, PA: Train ride in the early morning or evening, walking on the streets of NYC, and an occasional taxi ride. The poems were written by my wife Susan, whose words have informed this work.

1. I want to be broken open
the way Mary was
by light.

2. Catechism
I believed what I was taught
on Saturday mornings:
If I had enough faith in God,
I could do anything.

That’s what I was thinking
on my way home from class
when I tried to walk
though an oak tree.

I remember how the bark
felt hitting my nose,
rough, sharp
against my lips.

The gritty taste
familiar now
after so many years
trying and failing.

3. 6th Avenue and 37th Street
Then spring, everything smelling clean, and the daffodils gracing every bit of earth, a reminder that the entire city is built on dirt, it isn’t just rock, cement, and steel. There is ground that warms, inspires growth, the city can have hope after all, even joy. So I am bouncing from my train on foot to the office until that intersection when I see her. The same face, but something changed, still wearing the black trash bag, but her belly is swollen. She is pregnant, the bag clinging to her like a polyester maternity dress. I walk directly in front of her, too late to cross, turn my eyes away, hear her muttering to herself as she always did. What hope is there really in the yellow flowers bending in the breeze?
All of it artifice to me now. How can it be this way?
The Madonna among us, poor, dirty and crazy with nothing but a black garbage bag and I, resolved to never pass this way again, too weak to bear witness.

Hanae Azuma, *In the Bay II*
*In the Bay II* is an expanded work from *In the Bay* for 16 channel fixed media. This work is for cello and 4ch (5ch or 8ch) live electronics with *In the Bay* 4ch (5ch or 8ch) fixed media. *In the Bay* is inspired by my visual memory of the bay I see every day. In the bay, the waves come and go. Gently and calmly, or stormy and roughly. The color of the water is different almost every time I see.

Andres Lewin-Richter, *Signals*

*Signals* was composed for Esther Lamneck at her suggestion, a piece for tarogató. The electronic part uses exclusively samples of tarogató extracted from a record that Ms. Lamneck send me. There is a fixed score for the player but it is just a suggestion for a fee improvisation. The tarogató was a military instrument at the Ottoman Army and therefore used to deliver Signals to the troops: The idea was to create an atmosphere over which the player can feel well supported in a free improvisation.

Tom Williams, *Meditations on a Landscape*
*Meditations on a Landscape* is a song cycle for soprano, with live Max processing of the voice and fixed media - its composition was a close collaboration with the American soprano Juliana Janes Yaffé. The texts of these songs are from the poetry of PennyAnne Windsor where the poet returns to the land of her childhood - the Somerset Levels (UK) - where she reflects on the changing seasons in this low-level, often flooded land.

1. Bleak (from the poem ‘Shifting’)

It’s bleak
A cold breeze
Moves a sluggish river –
The stacked logs
Under the pollards
And the emerald fields
Retrieved from yesterday’s floods
Blur in a hugging mist –
Deserted seats rust

2. Helter Skelter

When I first came
Running helter skelter
Over the border –
There were no fields
The horizon light with water –
Once – the pollard willows
Dressing in frost
More than once – mist
Drizzling and nuzzling in rhynes*
And many times – the wind
Gusting the levels
Circling the islands
Lifting the slow waters –

Then –
The sun spun on a cusp –
The fields packed tight with maize
Hedges and trees an indolent green
The rivers all but stopped –
For the first time –
I slow –
...
(*"reen" – a drainage ditch)

3. Invitation

Stand on the outer rim
Of solid earth
Where the last gravestone
Leans in the peat
Its story
Sucked into silence

Watch the rough wall
Teeter on the rhyne’s* edge
Rocking
Into oblivion

Stare into the mist
Where the cows drown
Drifting
From the slipshod drove

Observe The Levels tip and dip
Wriggling at the edges
Of the known world –
...
but hesitate
before you leave that outer rim
the last gravestone
leans
lusting for its reflection –
your story too
could be sucked into silence

Robin Cox, *Ghost of Time*

*Ghost of Time* relies upon the performer’s use of bone conduction click track monitoring to execute tightly integrated relationships with electronic playback. The work is a relentless and driving interlocking of rhythmic and motivic patterns between the live acoustic and electronic elements.

Maija Hynninen, *...sicut aurora procedit*

*...sicut aurora procedit* – the dawn arises for violin and electronics (2015), the antiphone *O frondens virga* by Hildegard von Bingen is intertwined with the violin part in the beginning of the work. From these words that bathe in bright hope the journey continues to 2nd movement where the rays of light of the rising sun hit the outer layers of the atmosphere thus making them glow. The memory of the twilight of the dawn ends the work in the magical atmosphere of the blue hour.

Mara Helmuth and Esther Lamneck, *Breath of Water*

*Breath of Water* is based on subharmonic sounds and other gestures performed on the clarinet, and digital signal processing transformations to prolong various resonances within the sound or to merge different types of sound. It was influenced by the sight and sounds of humpback whales experienced on a windy boat ride from Great Barrier Reef’s outer reef Opal Reef to Port Douglas, Queensland, in July, 2016, as well as the clarinetist’s unique sounds.

Oded Ben-Tal, *Soliloquy*

*Soliloquy* opens with a load and dramatic section where the cello struggles to come through the tape sounds. The activity subsides leading into a calm and contemplative section where the main material is a melodic cello line meandering through the wide cello register. *Soliloquy* was written for the cellist Julie Regan, whose cello playing constitutes the basic material for the tape part. These sounds were transformed using Bill Schottstaedt’s CLM (Common Lisp Music).

Stephen David Beck and Edgar Berdahl, *Quartet for Strings*

*Quartet for Strings* is an experiment in the application of haptic virtual instruments in a chamber music setting. Each performer uses a set of two motorized faders that are connected to a virtual “slack” string. One fader is a virtual plectrum, and provides haptic feedback as to the position of the plectrum to the string. That is, the performer actually feels the plectrum move across the string. The other fader controls the tension of the string, thereby changing its sounding pitch.
Concert 16  
Saturday, June 24  
1:00-2:00 PM  
Playhouse  

New Music @ Rensselaer

Program

Curtis Bahn and Thomas Ciufo  
*Sonic Constructions*  

Michelle Temple  
*Cele*  

K. Michael Fox and Jeremy Stewart  
*Cx16:01*  

Mary Simoni  
*Connemara*  

Shawn Lawson and Ryan Ross Smith  
*EV9D9*  

Rob Hamilton  
*One Who Lives Near the Olive Tree*

Program Notes

Perhaps it should come as little surprise that the evolution of music and sound art at the nation’s oldest technological university has wholly embraced new directions in musical composition, performance and technology. The musicians of Rensselaer Polytechnic Institute approach the control and creation of music and sound in a fiercely interdisciplinary way, entwining generative visuals, realtime interactive control schema and software syntax around musical tropes that cross oceans and continents. This concert offers a glimpse into the artistic practices being explored at today’s Rensselaer, featuring performances and compositions by students and faculty members of the Department of Arts.

*Curtis Bahn and Thomas Ciufo*, *Sonic Constructions*
*Sonic Constructions* (2017) is an improvisational electronic music performance by composer-improvisers Curtis Bahn and Thomas Ciufo, who design, build, and perform on computer extended instruments. This performance project has developed around a gestural and sonic language that explores the expressive capabilities of a range of custom build, hybrid acoustic / electronic instruments. Utilizing a variety of physical interfaces and signal processing techniques, these constructed / composed instruments extend acoustic sound sources and location specific field recordings through realtime computer processing and sonic transformation. Custom instruments developed by Bahn and Ciufo include the eSitar, eDilruba, the eighth nerve hybrid electric guitar, the prepared physical / digital piano, as well as a collection of flutes and percussive objects.

*Michelle Temple*, *Cele*
*Cele* (2017) is a multichannel improvised analog electronic composition, inspired by the ethereal writing of Daphne Oram’s text An Individual Note. Oram uses the term “Elec”, in her writing, shortened from the word “electricity” to define the concrete qualities of music, such as notation or specific musical notes. Inversely she uses the word “Cele” spelled backwards from “Elec” to define the celestial, intangible and ethereal qualities of music. Oram sets up this language in order to compare the behavior of energy to the act of composing, stating that “The composer, with his (her) inspiration, intuition and discipline has to transduce both types of energy if his composition is to be complete. The resulting flow is a complex pattern of tensions and relaxations which evolve as the musical material is worked out.”

*K. Michael Fox and Jeremy Stewart*, *Cx16:01*
*cx16* is a live coding duo based in Troy, Ny comprised of K. Michael Fox and Jeremy Stewart. Past performances include Bard College, Tech Valley Center Of Gravity in Troy, NY, Bennington College, and international live coding web stream as part of the Algorave 5th Birthday Celebration hosted through EulerRoom. The group’s material weaves together elements from glitch, break, and the 8 and 16bit video games that we devoted so many hours in the past. As a group, cx16 is interested in exploring improvisational approaches to performance using various live coding platforms, including TidalCycles and SuperCollider.

*Mary Simoni*, *Connemara*
*Connemara* is an exploration of shifting temporal sonic structures that emulate the rugged western coast of Ireland. The region known as Connemara is known for its rocky coast pounded by the relentless tides of the Atlantic, acres of barren desolate moor, and thickets of bog. This region, virtually uninhabitable by humans, is home to the legendary Connemara ponies. Vistas of pristine natural beauty dotted by wild ponies evoke intense reverence for the grandeur of nature.
A fast, cannonball splash into audio and visual live coding with TidalCycles and OpenGL Shaders in a custom built, multiuser software system.

Music is all around us, if we only take the time to pay attention. In memory of our recently departed colleague Pauline Oliveros with great thanks for the many ways in which she inspired all of us to listen, create and be present.

**Concert 17**
Saturday, June 24
4:00-6:00 PM
Experimental Theater

**Program**

**Alba Battista**
*Interférence* 9'55"

**Joungmin Lee**
*Heterogeneous* 6'27"

**Maria Mykolenko**
"in the streets and shadows" 9'41"

**Robert Frank**
*Zymurgy* 8'26"

**Ashkan Fakhrtabatabaie**
*Metamorphosis* 5'35"

**Zuriñe Gerenabarrena**
*Fyr* 7'55"

**INTERMISSION**

**Philip Mantione**
*Memory Hole* 8'30"

**Gilles Gobeil**
*Des temps oubliés* 12'40"

**Gabriel Hawes**
*pouring under storm waves rushing* 4'23"

**Robert McClure**
*lingering garden* 8'37"

**Clemens von Reusner**
*Definierte Lastbedingung* 11'40"

*all works on this concert are fixed media*
Program Notes

Alba Battista, Interférence
The loss and the stubborn search for love. Melancholy and sweetness of life. The recurring question of our being in the world. The desire to be elsewhere. The need to pretend nothing has happened, for distraction or unconsciousness. After a major decision, on the eve of an examination, on the wedding day, before a concert, waiting for a meeting that could change our lives. Knowing that it is in the nature of things to have an end. Looking to the stars, across the sea. What happens, then?

Joungmin Lee, Heterogeneous
This piece is an expression of the duality of human beings, torn between desire and solitude. The bigger the desire becomes, the tougher the solitary confinement of our minds becomes. The marble in a glass plate and a large closed door in the piece represent desire and solitude respectively. The closed door is human solitude. The door is attempted to be prized open but remains shut still. The marble and the door are unified in their isolation. Self-confined space is sad.

Maria Mykolenko, “in the streets and shadows”
“in the streets and shadows” is about the sounds of different cultural spaces, including the sounds of different languages and social environments. I was interested in the disconnect between these very different private as well as public spheres. The main elements include the sounds of a Polish bakery in Greenpoint, Brooklyn, the sounds of a Ukrainian Orthodox church choir, a clarinet solo, excerpts from T.S. Elliott's “The Wasteland” and other human and environmental sounds.

Robert Frank, Zymurgy
Zymurgy (the chemistry of fermentation) celebrates the process by which simple grain and water are transformed into one of the world’s most popular beverages: beer! Using only the sampled sounds of grain, water, a metal pan, a grinder and bottling equipment, the composition follows the same form as the process of brewing, from grinding grains, boiling wort, to bottling and enjoyment! Listen responsibly.

Ashkan Fakhrtabatabaei, Metamorphosis
Narrative plays an essential cognitive role in Metamorphosis. It is an incident of extreme but smooth transformations bridging truly distanced musical and extra-musical domains using multidimensional sound feature manipulations. In this piece, events unfold following golden mean in various ways; the proportion of the growth of corresponding sections, as well as different sound features change. All that said Metamorphosis is ultimately a metaphor for memory, life, and infinity.

Zuriñe Gerenabarrena, Fyr
Fyr is a Multi-channel work composed in Studio Alpha in VICC, Visby (Sweden), during my residence in Spring 2016. In Fyr the voice is material that is atomized to assimilate to the sonorous landscape. It’s shell and path of an elusive meaning that caresses the memory, encouraging from listening to cross utopian islands.

Philip Mantione, Memory Hole
The title, Memory Hole is a reference to the novel, 1984 by George Orwell and relates to the idea of rewriting history in a way that benefits or validates the current power structure. This past election cycle was particularly egregious. Truth has never before been such a fleeting and amorphous concept. Without identifying specific musical correlations in this work, I can say that it reflects my state of mind during the composing process; a struggle for coherence in an otherwise fragmented world.

Gilles Gobeil, Des temps oubliés
A modest tribute to composer Franz Liszt (1811-1886), whose bicentennial was celebrated in 2011. Des temps oubliés was realized in the studios of the GRM in Paris (France) in 2012. This work was commissioned by the Ina-GRM, with support from the Canada Council for the Arts. Des temps oubliés was awarded a Honorary Mention at the Monaco International Electroacoustic Composition Competition (CICEM, 2014), and was finalist at the 1st Klang competition (Montpellier, France, 2014).

Gabriel Hawes, pouring under storm waves rushing
pouring under storm waves rushing explores the visceral nature of highly physical materials.

Robert McClure, lingering garden
One of the most striking features of the Lingering Garden is the multitude of “Scholar Stones”, which are large rocks that have been carved by nature to make unique shapes. These stones were transported to the gardens and were chosen based on certain aesthetic qualities dating back to the Tang Dynasty. These are thinness, openness, perforations, and wrinkling. These four qualities are the basis for how many of the sounds in lingering garden are processed.

Clemens von Reusner, Definierte Lastbedingung
Definierte Lastbedingung (“defined load condition”) is based upon the sounds of electromagnetic fields as they arise when using electric devices. Numerous recordings of electromagnetic landscapes were made at the "Institute for Electrical Machines, Traction and Drives" (IMAB) of Technical University of Braunschweig (Germany) with a special microphone and then processed in the electronic studio. Spatialization 3rd-order ambisonic.
Concert 18  
Saturday, June 24  
8:00-10:30 PM  
Playhouse

Program

Gerald Eckert  
*Intereception*  
Madeleine Shapiro, cello  
7’02”

Sylvia Pengilly  
*If You Could See my Soul*  
video  
7’29”

Daniel Tramte  
*Fever Dream*  
Keith Kirchoff, piano  
10’

Kari Vakeva  
*I saw eternity*  
fixed media  
13’58”

Jorge Garcia del Valle Mendez  
*Visions of the Void*  
Keith Kirchoff, piano  
8’36”

INTERMISSION

Levy Oliveira  
*Por um triz!*  
Keith Kirchoff, piano  
7’17”

Michael Rhoades  
*Apparitions*  
video  
10’44”

Mark Phillips  
*Elegy and Honk*  
Michele Fiala, English Horn  
9’53”

Ragnar Grippe  
*Sans Trace*  
fixed media  
11’52”

Hubert Howe  
*Unbalanced*  
Anthony Izzo, alto saxophone  
9’09”

Alexis Bacon  
*Ojibwe Song*  
Brad Meyer, percussion  
10’

Program Notes

**Gerald Eckert, *Intereception***  
Sound fragments of the violoncello overlay with the continuous processes of the electronics withal the formal and timbre structures of the violoncello and of the electronics are constitutively independent.

L’acqua era buia assai piti che persa;  
Than purple-black much darker was its water;  
(Dante - Divina Comedia, I-VII)

**Sylvia Pengilly, *If You Could See my Soul***  
What is the soul? Does it even exist, and if so, how might it appear if we were able to somehow perceive it? Surely most of us have had this and similar questions flash across our minds from time to time only to abandon them in frustration at the impossibility of ever finding an answer. In this piece I have chosen to represent my soul visually by silhouettes of my body, while musically much of the music is derived from samples of my voice, sometimes with the music forcing the silhouettes into shapes only available with the music controlling the visual parameters. Therefore, please consider this your glimpse into my tortured and highly convoluted soul.

**Daniel Tramte, *Fever Dream***  
The pianist interprets an auto-scrolling score that dynamically materializes notated music in real time via specially designed pseudo-random number generators. The score and accompanying electronic sounds are all generated using a single seed, so the piece is ‘fixed’ in that it is exactly the same every time. No matter what point in the piece the pianist may jump to, even if it’s hour #2 of day #1,000 of the piece, it will consistently yield the same material for that point in time.

**Kari Vakeva, *I saw eternity***  
The computer music work I saw Eternity (2016) is built on the sonority of a bell. All pitched sounds of the piece are related to the inharmonic overtones of that bell. (The bell itself is only faintly heard a few times in the outcome.) The interest of the listener, however, is probably caught by the granulated sustained-sounds in the mid-register with their wavering character and almost chorus-like whispers... The piece is written with C++ and a synthesis software built by the author.

**Jorge Garcia del Valle Mendez, *Visions of the Void***  
Visions of the Void II was composed as a continuation of Visions of the Void I, as a further jump into nothingness. The work is based in the interaction of both elements (piano and electronic): The live instrument (piano) will be integrated into the virtual scenario of the electronic and the electronic is made exclusively from original piano samples. The spatialization achieves the function of positioning the sound material in a virtual space or "void"
thus giving it a further/extended meaning.

**Levy Oliveira, *Por um triz!***

*Por um triz!* (“Almost!” in English) uses a wide range of recorded and electronic sounds interacting with the piano. The electronic part amplifies what the pianist plays, increasing texture complexities, stressing gestures and reverberating harmonies. The piece was composed in the composer’s personal studio and in the Research Center of Contemporary Music of the Federal University of Minas Gerais (UFMG).

**Michael Rhoades, *Apparitions***

*Apparitions*, completed in February of 2016, is based upon 13,890 variations of an oil painting titled “Thunderstruck”, which was inspired by a road in southwest Virginia of the same name. Utilizing light, transparency, reflection and refraction, photographs of the oil painting were mapped onto transparent and/or reflective planes and cubes. These were inserted into mirrored, opaque or open environments and made to move in various related ways and choreographed to computer-generated music.

**Mark Phillips, *Elegy and Honk***

*Elegy and Honk*, for English horn and electroacoustic music, is (not surprisingly) a work in two highly contrasting movements. The entire accompaniment to the Elegy is derived from a few English horn sounds — short notes, airy key clicks, air whooshing through the instrument, etc — with a heavy reliance on granular synthesis. The second movement employs an expanded palette of source material including a menagerie of geese and duck sounds, joined by an old-fashioned bicycle horn — Honk, indeed!

**Ragnar Grippe, *Sans Trace***

*Sans Trace* is a piece composed in 2016. *Sans trace* is “trackless” in english, but could also be “without a trace”. We are in a society where this is no longer a possibility. How many will know where you are right now? Continuing my work with double exposure virtual acoustics, here we have both the sound from classical music interjected with the pulses and fabricated sounds of the digital world, maybe a reflection of our ever-changing society.

**Hubert Howe, *Unbalanced***

*Unbalanced* is my first work for a solo instrument with electronic accompaniment. The piece is in four large sections, with a fast introduction, a slow middle section, a fast quasi-reprise of the beginning, and a moderately paced ending. In it, I have tried to take advantage of the expressive qualities of the saxophone against the fixed aspects of the electronic part, which are also expressive in their own way. The piece consists of numerous short sections that make up each larger section, and some of the short passages feature many notes in one octave against a few in others. The saxophone is almost always playing alone in the register where it occurs. The “unbalanced” nature of this writing is what suggested the title to me. The piece was written in 2013-14, and the electronic part is generated by the csound program.

**Alexis Bacon, *Ojibwe Song***

*Ojibwe Song* is a ten-minute electroacoustic piece for percussion and fixed media. To record the audio, I interviewed Alphonse Pitawanakwat, a First Nations Ojibwe speaker who moved to the Lansing area as a young man to work in the auto industry. Now retired, he is one of many Ojibwe (Chippewa) speakers who have been contributing to the rebirth of the Ojibwe language. The piece musically depicts the disappearance and resurgence of the Ojibwe language.
Concert 19
Sunday, June 25
1:00-3:00 PM
Experimental Theater

Program

Peter Hulen
Organum on Westminster Abbey 4'17"

Alexis Langevin-Tétrault
Apax 8'

Mathias Josefson
La Séparation, L’Alignement et la Cohésion 15'45"

Matteo Polato
“Et Vous, Que Cherchez-Vous?” 3'07"

David Q. Nguyen
Pictured Remnants 7'30"

Hanae Azuma
In the Bay I 7'10"

Lukas Tobiassen
Kruschtkammer 6'09"

INTERMISSION

Dariusz Mazurowski
The Great Red Spot of Jupiter 6'55"

Carlos Cotallo Solares
El Arzobispo de Constantinopla 8'

David Mendoza
Dissolution No. 4 2'55"

Pablo Garcia Valenzuela
No-Rayados 4'08"

Pinda Ho
How Would You Dress Her 5'

Robert Strobel
3 Metamorphantasmagorical Etudes 2'58"

Michael Gaspari
Alone View 5'20"

Jacob Smith
...and so she longer 7'14"

Christiane Strothmann
Structures to Earth 7'24"

all works on this concert are fixed media

Program Notes

Peter Hulen, Organum on Westminster Abbey
This piece is fourth in a series composed according to a common pattern. It applies eclectic digital synthesis techniques to perceivably pitched audio materials. Fundamentals are structured in strict interrelation to form gestural materials on superparticular modes of the harmonic series over low frequency drones outlining a melodic contour in relatively long temporal values. As with other pieces in the series, the texture is analogous to 12th century polyphony.

Alexis Langevin-Tétrault, Apax
The workpiece consists essentially of different variations of a single sound. It demonstrates a search for variation in continuity with the gradual changes of timbre and spatialization. The composition process is inspired by the phenomenology of time and by the reading of The Dialectic of Duration, Intuition of the Instant and The Poetics of Space by Gaston Bachelard. This composition won the Métamorphoses 2016 prize in the student category.

Mathias Josefson, La Séparation, L’Alignement et la Cohésion
With a multi-channel electro acoustic composition in sixteen channels takes us on a journey into the woods. We are surrounded by nature where cicadas, crickets and flies can be heard. The flies increase in size and suddenly they are all around us in a swarm. We zoom in with a sonic microscope where the scales are changed and we find ourselves inside the insect world.

Matteo Polato, “Et Vous, Que Cherchez-Vous?”
Inspired from "Mount Analogue", by Daumal, the piece is a sonic quest on a visual map obtained by analysing the sound features of several sound samples splitted into tiny grains, plotting each grain graphically and trying to find different geographical features, regions, zones of sound and possible paths to reach them. These paths were then used to recompose the grains into higher level sound events. It is a little research on the possibility of composing music from a visual point of view.

David Q. Nguyen, Pictured Remnants
As I revisit shared images, events of the past, I can remember many versions of it, and the countless times the same story had been embellished by false narrators who contradict each other. Is any of this credible? What parts of these images are true and false? How can it all
be so different when these images shared/occurred in the same space? I can trust that these images have occurred. What is in question is the ego of the narrator(s) to elaborate the image, a constant remodeling of the environment. *Pictured Remnants* aims to unify a dichotic space with reflected sounds leaving only traces of the genuine image fading into the distal space. Furthering the listening experience, the host space is then divided into different areas with superimposed images where areas of the environment are weighted through reflections. These juxtapose/concurrence reflections symbolize scraps of what were authentic disperse beyond the unity of space, which yields fabricated events of the same image.

**Hanae Azuma, In the Bay I**
This work is inspired by my visual memory of the bay I see every day. In the bay, the waves come and go. Gently and calmly, or stormy and roughly. The color of the water is different almost every time I see.

**Lukas Tobiassen, Kruschtkammer**
Different sounds convolved with each other: opening door, rooms, metals, stones, sinusoidal grains, traffic, printer, dishwasher and others.

**Dariusz Mazurowski, The Great Red Spot of Jupiter**
The third part of *Non Acoustic Symphony*, as each part may be presented as a separate piece also. As the composition is also a kind of musical voyage through time and space. My goal is not to affix any specifically detailed description, but to encourage evocations in the listener. It's a treatise on the nature and coexistence of various sounds - from pure acoustic to pure electronic. The music was composed and recorded at the De eM Studio, 2011 - 2013.

**Carlos Cotallo Solares, El Arzobispo de Constantinopla**
"El arzobispo de Constantinopla" is a Spanish tongue-twister. In it, words are combined to create new ones, and alliteration is extensively used, resulting in a, although grammatically correct, almost nonsensical text. In the piece, the relationship and limits between speech and music are explored. The source material (multiple recordings of the tongue-twister), is layered, fragmented, and manipulated in different ways, often making the speech unrecognizable.

**David Mendoza, Dissolution No. 4**
*Dissolution No. 4* (2010) from my dissolution series of fixed media pieces, was composed from a few samples then transformed using the application SoundHack. The material was then layered in Pro Tools. The piece represents a mechanical breakdown, destruction, and disintegration.

**Pablo García Valenzuela, No-Rayados**
This work explores the "Raya" concept of the Mexican revolution through the sounds of crowds, fields and trains (trains are, curiously, associated to revolution in the mexican mind because they never developed further after this period of history). The "Raya" concept was a near-slavery practice on workers that never happened again after that, yet workers today in Mexico do not enjoy particular progress. The "No-Rayados" name of this piece is obviously a complaint, yet with hope.

**Pinda Ho, How Would You Dress Her**
This is a piece describing how one fantasize in buying clothing, perfume, accessories or any other gifts that treat their significant other. The form, roughly counts as a ternary, is an analogy of a human's upper body parts: waist, chest and neck/head; the musical ideas represents emotions during the dressing process, which goes through surprise, shyness, exploration, delight, love, etc. Sounds reappear some times in the same appearance other times different.

**Robert Strobel, 3 Metamorphantasmagorical Etudes**
*3 Metamorphantasmagorical Etudes* is a short but fascinating journey into the strange and surreal world of found sounds. The first movement, "Fourscore and Seven Wolves and Coyotes Stuck in the Fourth Dimension," uses samples from Yellowstone National Forest Service's Website (they asked me to credit them, so I did). The second, "It's not Safe to Graze Tonight!" uses public domain sounds of altered sheep, goats, and crickets. The third, "Contrabassoonists Summon a Spaceship" used a sample of a work I had written for contrabassoon, creating a low Shepard-like tone and an extended sound of the sample.

**Michael Gaspari, Alone View**
*Alone View* is an electronic tape piece that is a representation of a dream had by its composer. The dream was about riding to the top of an impossibly tall building alone. The view at the top was of our galaxy and beyond, an infinite and breathtaking view. This piece was produced in Logic Pro X using logic synth sounds and an Akai MP3 Mini keyboard. It is a realization in sound of the dreams we all have, especially when young, of the vastness of the universe we are part of.

**Jacob Smith, ...and so she longed**
...and so she longed is a work for stereo electronics created entirely of vocal sounds. A recording of Robert Browning's "Porphyria's Lover" was made and then manipulated electronically to present the work from a new perspective.

**Christiane Strothmann, Structures to Earth**
*Structures To Earth* is the first piece of the multipart electroacoustic composition *The Five Elements* to be finished in 2018. The composition underlies my engagement with concepts of Tibetan Bön Buddhism. *Structures To Earth* deals with earth. The Tibetan idea of space as the unifying element which hosts all other (earth, water, fire, air) essentially inspired my wish for further artistic investigation of the subject within a spatial electroacoustic composition.
Concert 20  
Sunday, June 25  
4:00-6:00 PM  
Playhouse  
Program

Program Notes

Jason Matthew Malli, *Per aspera ad astra*  
*Per aspera ad astra*, a popular Latin phrase meaning "through hardships to the stars," describes this live electroacoustic environment for a processed medium gong, tambin, and balafon performance as an offering of sound masses combining both human and meta-human gestures to the cosmos.

Mark Eden, *Sound of the Baskervilles*  
A fixed media sound collage, whose title was granted permission by Milton Babbitt.

Kyle Rowan, *Wanderings for Clarinet and Computer*  
*Wanderings* is an experiment in real-time decision making for clarinet and computer, inspired by hypertext fiction. Though there are sections of fully composed music, the material breaks down into increasingly abstract fragments that invite the clarinetist to choose her own path through the score. At the same time, the computer musician listens and reacts to the clarinetist's choices; the resultant sound of the computer part then informs the clarinet, creating an active dialog between the two.

Nathan Bowen, *Rift*  
*Rift* is a sonic meditation on the deep ideological divides growing in the United States of America regarding immigration and what it means to be American. As xenophobia and rule by fear spread, this is a protest piece against discrimination and bigotry.

Edgar Berdahl, *Kublai Kobra*  
*Kublai Kobra* is a rehearsed group improvisation, in which the performers play carefully tuned force-feedback instruments. Such instruments enhance performance techniques in intriguing ways. *Kublai Kobra* is realized with a subset of the symbols from John Zorn’s *Cobra*. Each of the symbols is displayed on a digitally fabricated sign, which is used in concert by the prompter.

Nick Hwang, *Dracones Nursery*  
*Dracones Nursery* explores the idea of young dragons in a daycare environment -- and the sonic outcomes that come with it: chaos, playtime, nap time.

Matthew Blessing, *Granular Quartet*  
The JoyStyx is an embedded instrument designed and built by the composer. The instrument uses five joysticks to control a polyphonic granular synthesizer. Each instrument uses different source sounds to give it a unique timbre and range. *Granular Quartet* is the first piece composed for a JoyStyx ensemble. The piece is structured as a slow moving fugue, the granular quality of the instruments overlapping in the droning subject lines to create ambient, cloud-like textures.
Dan Kubo, *Dissolve*
*Dissolve* is composed of only the sounds of tooth click. This piece expresses acoustical transformation of sound matter resulting from sound processing of changing the sound texture; the sounds of solid is transformed into the sounds of liquid and vapor. *Dissolve* is intended to show it is able to reproduce other states of sounds by separating them from their original meaning as physical phenomena.

Federico Ortica, *Jicamo 2.0*
*Jicamo 2.0* is a composition that uses the traditional language of Afro-Cuban to create together a new electronic processing rhythmic relationship between acoustic and digital sound sound.

Eric Sheffield, *Water is Thicker than Blood*
*Water is Thicker than Blood* is a live performance on virtual string models. Inspired by doom and drone metal, the computer-generated sound source allows for minute pitch fluctuations and precise control of damping and feedback characteristics.

### Concert 21
**Sunday, June 25**
**8:00-10:30 PM**
**Playhouse**

**Program**

**Brian Belet and Stephen Ruppenthal**
*Tessalation Rag* (from *Disconcerting Speech*)

*Stephen Ruppenthal, voice*
*Brian Belet, voice and kyma*

**David Taddie**
*Caterwaul*

*fixed media*

**Mikel Kuehn**
*Rite of Passage*

*Marianne Gythfeldt, bass clarinet*

**Jeffrey Bowen**
*What Will Sound* (was already sound)

*Maja Cerar, violin*

**Fernando Laub**
*Universes*

*fixed media*

**INTERMISSION**

**Matthew Barber**
*Call it What You Will, in Memoriam Milton Babbitt*

*Maja Cerar, violin*
*Jocelyn Ho, piano*

**Christian Banasik**
*Begegnung 8*

*Jocelyn Ho, piano*

**Chris Arrell**
*Altamira 1b*

*Marianne Gythfeldt, clarinet*

**Lou Bunk**
*Study for Bowed Cardboard*

*Lou Bunk, cardboard*
Program Notes

**Brian Belet and Stephen Ruppenthal**  
*Tessalation Rag* (from *Disconcerting Speech*)  
*Tessalation Rag* is part of the composers’ *Disconcerting Speech* series: pre-conceived texts for two vocal performers (reel time), performed with provisions for dialog interaction and improvisation (real time), with pre-programmed Kyma algorithms (reel time) processing both voices (real time). Both performers use iPad controllers to further affect and shape the Kyma processing (reel time and real time).

**David Taddie, Caterwaul**  
*Caterwaul* is an abstract representation of the night time antics of the neighborhood feral felines.

**Mikel Kuehn, Rite of Passage**  
*Rite of Passage* (2014) is a work for bass clarinet and live electronics in which the bass clarinet searches for its identity. The work closes with a short coda, which reveals the (borrowed) material on which the entire piece is based.

**Jeffrey Bowen, What Will Sound (was already sound)**  
"The prison of time is spherical and without exits."  
-Vladimir Nabokov

"What will come has already come."
-Ghanaian proverb

**Fernando Laub, Universes**  
This is an eight channel piece inspired by a series of digitally intervened drawings made by the same author [www.flaub.net/universes.htm](http://www.flaub.net/universes.htm). The work shows the result of a synesthesic experiment using these images as a mean of inspiration. It was composed along 2008 at the LIPM research center in Buenos Aires. The piece can be played just as a fixed media work as well as including one or more live performers.

**Matthew Barber, Call it What You Will, in Memoriam Milton Babbitt**  
I composed this piece in honor of Milton's teaching, his language, and the music he loved. The title of the piece is a "Babbitt phrase" his students heard at least a half-dozen times per lesson, most often when he was about to affix a traditional label to something. Many of the titles of the individual movements came from his everyday vocabulary or his writings. Quotations of Bach, Beethoven, Brahms, Schoenberg, Webern, Stravinsky, Mendelssohn, and Babbitt himself appear throughout.

**Christian Banasik, Begegnung 8**  
Karlrobert Kreiten was born in 1916 in Bonn, lived in Düsseldorf, later on in Berlin. 1943 he was denounced and executed because of his critical comments on the NS-regime. Based on an original recording by Chopin's C Sharp Minor Nocturne No. 20, performed by Kreiten in Düsseldorf in 1934, I developed the sound and structural concept of the piece. The restrained electronic sound was obtained from a spectrum analysis of the recording and his voice. The space will be determined from 1 to 8 channels.

**Chris Arrell, Altamira 1b**  
*Altamira 1b* is an impression of the Altamira Cave paintings as seen by flickering torchlight. Shadow and light dance across ceilings and walls to reveal vast herds of nimble deer, sturdy boars, sure-footed goats, noble horses, and bold bison. Accompanying the animals are static, immobile imprints of the human hand. A stamp, a signature, perhaps an acknowledgement of human and wildlife symbiosis, mankind is subject and artist, participant and observer within and without the natural world.

**Lou Bunk, Study for Bowed Cardboard**  
This study explores the sonic and expressive potential of bowed cardboard. It is performed on a scratch-o-lin accompanied by live electronics generated using Max/MSP. Three short samples of the scratch-o-lin are granulated using Max/MSP. The grains range from about 5 ms to 1 second in length. In performance, I step through 25 cues, each altering the stochastic "graining" patch which produces a unique electronics part for each performance.
Concert 22
Friday, July 14
5:00-6:00 PM
National Sawdust
Ancient Voices of the Computer
curated by APNM

Program

Sholom Gorewitz
Life is Left Handed (video) (*)

Joel Gressel
Meteor Showers (music) 10:23

Jeff Hall
The Temple of Oblivion 7:05

fixed media

Stephen Dydo and Susan Haire
Voice of Silence (*) 10:04

Stephen Dydo, guitar

Maurice Wright
Der Brunnen (The Well) 5:00

video

Joe Hudson
Short Wave Radio Music 6:04

fixed media

Alice Shields
White Heron Dance 14:00

Mayo Miwa, dance

(*) world premiere

Program Notes

Sholom Gorewitz, Life is Left Handed
Joel Gressel, Meteor Showers
Meteor Showers (1997) begins with a three-part exposition containing 1) rapid contrapuntal passages of alternating percussive and melodic sounds; 2) an extended peaceful passage with sustained sounds; 3) a closing section in which two-note chords articulate the rhythmic line. This is followed by an ominous development with sounds I first heard in the movie War of the Worlds, and a somewhat drunken recapitulation with wind-chime sounds, insect sounds, and splatters of notes. A final coda presents new material changing the mood to that of sitting outside in a peaceful place, watching the sky for shooting stars. Sholom Gorewitz added a video, Life Is Left Handed, in 2014.

Jeff Hall, The Temple of Oblivion
In a poignant dream I was wandering through a haunted garden when I came upon a deserted structure that appeared to be some kind of temple, with altars and relief carvings that seemed to depict gods of sleep and dreams, in some ways reminiscent of Hypnos and Morpheus from our own world. Rather than a shrine of remembrance, the structure suggested that it was dedicated to Oblivion, presumably because its devotees wished, above all else, to rid themselves of memories too painful to be retained......

Stephen Dydo and Susan Haire, Voice of Silence
“Half the voices of humanity are being silenced.” This video and this music festival are a tiny part of the long history of the powerful development of music and the arts, which probably began in a cave about 40,000 years ago. While meditating on the music and images we ask you to consider the changes that have happened within your memory that are now bringing about the death many of the world’s diverse cultures. For example, half the world’s 7,000 living languages in existence are not being taught to children; if nothing changes, they will disappear within 50 years, each one representing a unique culture that will be forgotten forever. In their nearly 12-year collaboration, Dydo and Haire have been exploring the most ancient arts man has produced, and are attempting to reach back into the minds and cultures of the creators, using the tools of today. Through installations and videos, they have been striving to recover the message of our forebears, before it has been completely lost.

Association for the Promotion of New Music (APNM), founded in 1975 by composer and conductor Jacques-Louis Monod, is a national composer consortium whose purpose is to make available a broad and significant range of contemporary musical compositions through publication, distribution, sales, and public performance. APNM maintains a catalog of members’ works including biographies, titles, instrumentation, and the duration of works.
Maurice Wright, *Der Brunnen (The Well)*
The importance of the (water) well is illustrated by its homographic equivalent, which means “in good health.” Well worship continues even today in parts of the British Isles, with pilgrims leaving offerings at “holy wells.” William Hals writes in *The parochial history of Cornwall*: “The well was tended by an old woman who kept the well-site neat and clean, and broadcast the ‘virtues and divine qualities of those waters’, which she dispensed in return for a fee. She gave oracles to strangers, and revealed the whereabouts of lost and stolen objects, including local cattle. For miles around she was highly regarded as the ‘priestess of the well’, an ancient calling, of which she was one of the last of her kind.” The well was the center of a community in ancient times, and to poison a well was to destroy it. Such was the practice of an attacked army prior to an invasion. In the United States, many states consider well poisoning a capital crime, along with murder and rape. This little piece plays on images of molecules, pipes, bubbles, and blobs, and on themes of health and violence. As to technologies used, for fixed media audio, I usually use Csound. For more interactive pieces, I’ve used PureData (pd). My music is very “note-based” rather than “mixer made.” I create images using POVRAY, a raytracing software program that makes sequences of single frames, which I combine in QuickTime.

Joe Hudson, *Short Wave Radio Music*
The sources for all of the sounds come from short wave radio. This piece celebrates the many magical hours I spent as a boy listening to our Grundig short wave.

Alice Shields
*White Heron Dance*
The Japanese White Heron Dance (Sagimai) is a religious rite in which dancers dressed as herons pray for harvest and health. I created my *White Heron Dance* to be a ritual in sound in which a human being experiences a moment of union with nature in the form of a heron. Mayo Miwa was inspired to create her unique choreography for my piece by both the Japanese heron dance and the concept of the heron as a symbol of rebirth in ancient Egyptian culture. Her recorded voice sings the ritual song, first in simple folk style, then in Noh style (“Something landed on the bridge: it’s a bird. Oh, it’s a heron, it’s wet with rain”). The piece has 4 parts: Entrance, Song, Union & Exit. Entrance builds for 5 minutes; then we hear the heron’s raucous voice. The Song follows, inviting the heron to communicate. Tension builds into Union, & we are overwhelmed by the sounds of nature: herons, hawks, eagles, songbirds. Then the heron flies away, the sounds disappear and Exit takes us back out of nature.

Concert 23
Friday, July 14
7:00-9:30 PM
National Sawdust

Program

Giovanni Costantini
*Seclusion* 11’10”
*Laura Venditti, baritone saxophone*

Mark Zaki
*no one can hear you dream* 9’01”
*video*

Zhixin Xu
*Three Movements* 14’30”
*Laura Venditti, alto saxophone*

Fred Szymanski
*SCREE* 12’30”
*fixed media*

Yeamin Oh
*Time Discontinuum* 7’
*Yeamin Oh, piano*

Giorgio Nottoli
*Trama Filante* 7’10”
*Laura Venditti, soprano saxophone*

INTERMISSION

Michael Gogins
*Black Mountain* 9’05”
*fixed media*

Katsuyuki Araki
*The Stream - Nagare* 8’54”

Chi Wang
*Ling Tin* 7’30”
*Chi Wang, game controller*

Abe King
*Aurus* 7’06”
*fixed media*

Abe King
*Public Catharsis Study #1* 8’25”
*video*
Program Notes

**Giovanni Costantini, Seclusion**
“Seclusion” is a term that indicates a state of isolation and of being private and away from other people. With the same word we can also indicate the intimacy of couple. The acoustic instrument plays alone, surrounded by a sonic world that derives from elaboration of acoustic material, timbrically similar to its own sound. This creates a situation in which the acoustic instrument is the only actor on the stage, but at the same time in close relationship with his electronic alter ego.

**Mark Zaki, no one can hear you dream**
*no one can hear you dream* is a fixed-media version of a performance work which derives in part from experimental film, visual music, and electroacoustic music practices.*no one can hear you dream* was commissioned as part of a Rutgers University Faculty Research Grant. Special thanks to the US-UK Fulbright Commission for additional support and enabling this work to be realized at the University of Sheffield in the UK.

**Zhixin Xu, Three Movements**
The inspiration for this piece came from the hearing of my friend, saxophonist Yafei Lin's recital. I was thrilled by the massive expressive force of different types of saxes, especially the baritone. I was trying to find out the best register of each type, enhance them with electronics and use the sound as the materials of electronics. The electronics was mostly achieved by RTCmix, I used Max as the host for cueing.

**Fred Szymanski, SCREE**
*SCREE* is a multichannel composition inspired by the processes of weathering that, together with the forces of gravity, lead to the amassing of loose rocks and talus on the side of a mountain. The sounds used in the piece are the sounds of rocks tumbling, sliding, and crumbling. With the application of eruptive events and dissipative processes, singular gestures are set in a relation to the control of micro-time forms where strata and parallel movements are realized in multidimensional space.

**Yeamin Oh, Time Discontinuum**
Music is the art of sound in time. However, because we cannot go against the flow of time, we only arrange the sound objects on the timeline. In this piece, the composer creates a virtual time-space which is controlled the performer's hands. At the beginning of the piece the computer records the gesture and sound of performance with camera and microphone, and the performer controls and rearranges the recorded video and sound with various keyboard tapping sounds and position of hands in real time.

**Giorgio Nottoli, Trama Filante**
The work was composed as a "weft" to be carried out in conjunction with *Ordito polifonico* (polyphonic warp), an acousmatic work I composed in 2011. This warp, we use here the metaphor of weaving, is in itself independent, but it was made to accommodate wefts that emerge as gestural events that develop over time. In *Trama filante*, the soprano saxophone builds up the weft by means of a sound stream constituted by rapid sequences of contiguous pitches and individual continuous sounds.

**Michael Gogins, Black Mountain**
*Black Mountain* is a fixed media piece of abstract electroacoustic music generated by the composer's Silencio algorithmic composition system, and rendered using Csound. The piece is named after a mountain in the Wasatch National Forest that is walking distance from downtown Salt Lake City.

**Katsuyuki Araki**
*The Stream - Nagare*
This piece was made from sound sources of recording in France. In Japanese, stream is called "Nagare( )", when Japanese people listen the word "Nagare", maybe imagine a creek (small stream), pond, and etc. in Japanese garden. This piece contains many sound sources as a streaming and has part of three: the stream of wind, flow of people, and passage of time.

**Chi Wang, Ling Tin**
Ling Yin Temple is a Buddha Temple in a city that I frequently visit. There are nine main buildings, eighteen pavilions and seventy-seven temple halls built on a hill. Ling Yin, meaning "pure mind", Ling Yin Temple is the temple to purify the soul. In this piece, the performer interacts with the two contractible strings of the Gametrak controller that move between different states of tension and release to express the emotional journey between the individual and the exposure to the Buddha Recitation. The Gametrak controller outputs data streams based on the position of the two strings in three-dimensional space. I direct those data streams to control sound-producing algorithms in realtime with the objective of creating an expressive musical performance.

**Abe King, Aurus**
The *Public Catharsis Studies* are vocal performances that take place in public environments. The performances are captured on camera and two recording microphones, one in each hand. The vocals are then processed and composed, then synced with the video. *Public Catharsis Study #1* took place from the Henry Art Gallery through the Odegaard Library at the University of Washington. The video was then installed with sound in the entryway of the Odegaard Library to reiterate the experience as both theatrical and cinematic.

**Abe King, Public Catharsis Study #1**
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**Concert 24**

**Saturday, July 15**

**3:00-5:00 PM**

**National Sawdust**

A Concert for Peace and Social Justice

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**Program**

**Orlando Garcia**

*Despues de los humanos (after humans)*

*Madeleine Shapiro, cello*

16'

**Jorge Sosa**

*Elegy for the Victims of Gun Violence*

*Madeleine Shapiro, cello*

11'

**Mariam Gviniashvili**

*Hurria*

*fixed media*

12'

**Justin Houser**

*I.T.L.O.T.H.*

*Tiffany Holmes, flute*

*Nicole Wesley, dancer*

8'

**INTERMISSION**

**Diogo Carvalho**

*Reveal*

*Diogo Carvalho, guitar*

10'

**Georges Paul and Hans Tammen**

*Reflection on Time*

*Ingrid Laubrock, saxophone*

*Hans Tammen, live electronics*

20'
Program Notes

Orlando Garcia, *Despues de los humanos (after humans)*

*After Humans (después de los humanos)* was written for cellist Madeleine Shapiro with the support of Florida International University and the LIPM Studios in Buenos Aires. The work for cello, fixed media, and video images is a result of a collaboration between composer Orlando Jacinto Garcia and video artist Jacek Kolsainski. The title for the work refers to the notion of what the world might be like if humans no longer existed, a concept that is presented in abstract visual and sonic terms.

Jorge Sosa, *Elegy for the Victims of Gun Violence*

Gun violence has been compared to an epidemic, a disease that spreads senselessly and at random. The gun epidemic has moved beyond the U.S. border into Mexico and the rest of Latin America. At what point does the insatiable appetite for the unrestricted sale of guns in the United States becomes a human rights violation against the victims of violence in Mexico and Central America? Madeleine’s beautiful lyricism became the backbone for the electronics and the main source of inspiration.

Mariam Gviniashvili, *Hurria*

Being an ordinary person who can not change anything about ongoing Syrian tragedy, I consider my role as an artist to be even more important to pass the message through music, that implies statement about stop killing innocent people!

About the title - “Hurria” (حريّا) is same as “Freedom” in Arabic

Justin Houser, *I.T.L.O.T.H.*

*I.T.L.O.T.H.* is a piece for flute, dancer, and live two channel electronics. The work seeks to recount my friend’s experience with sexual harassment during their time serving in the military through the creation of a sonic environment to represent this particular life story. The dance element is primarily improvised and seeks to relate the same story though body motion. All programming by Justin Houser and all choreography was done by Nicole Wesley.

Diogo Carvalho, *Reveal*

Deconstructing an instrument is a revelation, because it unsettles the myth, causing a change in the listeners’ perception. The guitar is the source for all the sounds presented in this piece, which emphasizes the ones that have been hidden by the instrument’s technique and repertory, or unnoticed due to their low volume.

Georges Paul and Hans Tammen, *Reflection on Time*

Improvisation as a method of making music has a unique relationship with the notion of time. While in composed music a concept of preset rules regulating the understanding and the role of time in a piece must exist, free improvised music often takes place as each piece is still developing, leaving in that way a preconception of time outside. That means than improvised music doesn’t use any preestablished structure in order to crystallize how time needs to be conceived. Furthermore, the concept of time within a free improvised context is not substantialized as an entity per se. Time for the improviser is more about creating space for a subjective approach to making music. For Immanuel Kant, time is a pure form of sensuous intuition which means that all external phenomena (or experience) can be processed only through a subjective filter as a necessary condition. Based on Kant’s idea that time is not something existing by itself, or inherent in things as an objective determination of them, something therefore that might remain when abstraction is made of all subjective conditions of intuition, Georges Paul presents an electroacoustic duet together with Hans Tammen combining real time computing and sounds made by contact microphones with acoustic instruments such as double bass and baritone saxophone played in unorthodox ways. Techniques such as playing with objects are widely used on acoustic instruments in order to form layers of sonor continuity where the sounds of both musicians lead to the formation of an homogeneous alloy. Elements of aleatoric processes followed by improvised parts demonstrate the tension of a form reaching its limits, trying on the one hand to stay determined but on the other hand aiming to exceed all boundaries in order to become something else. In this way music becomes a means to reread time as a notion and experience it as an inner process which we project to reality in order to have access to it and be able to process it cognitively.
Concert 25
Saturday, July 15
7:00-9:30 PM
National Sawdust

Program

Kirsten Volness,
desangramiento
Sam Kelder, viola
8'03"

Marc Ainger,
Scribbles and Smears in Space
video
14'

Christopher Cook,
Prowler
Kelly Rossum, trumpet
6'39"

Eric Chasalow,
As A Kind of Knowing
fixed media
16'39"

Jeffrey Hass,
Labyrinths
video
5'51"

Joshua Harris,
Aubade
Wayla Chambo, flute and alto flute
9'

INTERMISSION

Hubert Howe,
Expansions
fixed media
7'17"

Sandra E. Gonzalez,
Vértigo y transmutación
Margaret Lancaster, flute in G
10'36"

Timothy Polashek,
Panic Attack
Matthew Polashek, tenor saxophone
12'

Ari Frankel,
Spot On - parts I-III
video
10'03"

Gustavo Adolfo Delgado,
Permanente e transitorio
fixed media
7'24"

Joshua Groffman,
An arrow pointed down
video
8'14"

Program Notes

Kirsten Volness, desangramiento
desangramiento, commissioned by Third Practice
Electroacoustic Festival, was inspired by the tragic
feeling one has when receiving horrible news, as though
all the blood has suddenly left one’s body and an
immense implosion of emptiness has taken its place.
This image came to mind after reading that 65 million
people have been displaced by violence (2016 UNHCR
report) and another 45.8 million are enslaved around the
world (Global Slavery Index). The suffering we cause
one another is astounding.

Marc Ainger, Scribbles and Smears in Space
Scribbles and Smears in Space is a work for
computer-generated video and sound. The sound and
the video are generated using the same algorithmic
processes. Chuck Csuri notes, "When I began making
art with a computer, I realized that I was working in a
very measured and calculated universe. I had to ask,
'How does one make the art move and come alive in this
context?' The computer became more like a playground,
and offered me the possibility of accidental discovery."

Christopher Cook, Prowler
Prowler contains several musical ideas that pursue one
another while building suspense. These sometimes
animalistic sounds and percussive grooves build and
release tension throughout the piece. Some sections
require the performer to improvise material and use
extended playing techniques. The electronic
accompaniment is largely composed of trumpet samples
provided by Kelly Rossum. The recorded samples were
process and manipulated to provide the accompanying
sonic world.

Eric Chasalow, As A Kind of Knowing
These three movements were composed over two of the
three weeks I spent in July of 2014 at the Camargo
Foundation in Cassis, France. I started composing this
kind of "super musique concrète" back in the 1970’s. The
slow, outer movements deconstruct and stretch the
instrument sounds, resulting in an evolving, plastic
music. The middle movement is more rhythmic, drawing
on a repertoire of slightly bluesy, pitch-shifted mandolin
riffs.

Jeffrey Hass, Labyrinths
Labyrinths is a dance-based video work with original
computer music employing the latest techniques in 3D
motion graphics, particle systems and movement/sound
coordination and green-screen filming. The work
features dancer Kate Anderson and choreography by
Elizabeth Shea, with videography and music, in 5.1
surround, by Jeffrey Hass. Based loosely around imagery of labyrinths and mazes, along with oddly-adapted models of blueberries, eyeballs, and pin sculptures.

**Joshua Harris, Aubade**

*Aubade*, for solo flute with fixed electronic sound, was commissioned as part of flutist/poet/dancer Wayla Chambo's *TranScript Project*. The piece seeks to translate the text to the medium of absolute music, not song.

*Aubade* by Wayla Chambo, for DS

1. The classic story:
You came from the camp of my enemy,
wearing their colors but blazing with your own.

The flags were kicked under the bed for the night: an act of both betrayal and homecoming.

As the dawn light gathered on your shoulders, yes became the only word worth knowing.

When I'm next to you nothing can touch me.
Surely the marks of your hands are all over my body.

2. How can all this color not be seen?
I feel your fingerprints in scarlet, purple, green.

At every turn, I could have turned away. At every turn I could have kept on turning.

My sight has changed: not like a veil dropped.
Like a window opening.

**Hubert Howe, Expansions**

*Expansions* is so named because each note in the basic framework is “expanded” by another group of notes. Textures are presented so that the expanded notes both fade into a complex envelope or are attacked individually. All notes are tempered pitches. The process gives rise to complex harmonies, but no inharmonic components. The piece was composed in the summer of 2016 and synthesized by csound.

**Sandra E. Gonzalez, Vértigo y transmutación**

The work was composed in the the research program "Temporal Systems and Spatial Synthesis in Sound Art".

The investigation of the relationship between the spatiality of sound and the methods of synthesis and transformation of the same, was approached from the analytical approach proposed by Gary Kendall. The electronic sounds work the game with the perceptive grouping. We consider the location of the flutist, to work the “Interplay” between the perceptive grouping as a function of spatiality.

**Timothy Polashek, Panic Attack**

*Panic Attack* is an interactive composition for saxophone, electro-acoustic sounds, and video that features intense and rapid real-time sonic transformations of the saxophone on stage using computer technology that I created. The video element was created by digital processing and looping excerpts of public domain videos.

**Ari Frankel, Spot On - parts I-III**

These original prepared/processed piano recordings were composed for Susan Batson’s *The Lower Depths* production at The Actors Studio. That powerful Maxim Gorky exploration only used bits of the music before, after, and at intermission. Here, it demands remixing and leading a VMC of its own.

*Part I – Dark*:
Manipulated Michael König edited time-lapse sequences of the sun’s atmosphere (as observed by the Solar Dynamics Observatory spacecraft between 2011 and 2015) and floto+warner’s smoke (2'03”). In the 1955 animated film *Lady and the Tramp’s* dog pound scene, the incarcerated and homeless Russian Wolfhound Boris quotes a passage from *The Lower Depths*: “Miserable being must find more miserable being. Then is happy.” Our journey here opens by leaving mortal concerns behind and focusing on energy of the spheres, or air, light & fire.

*Part II - More Dark (for Zygmunt):*
Manipulated Phil Fried electric bulb footage (4'06”). A bulb flickers. An idea? A memory lost? An opportunity missed? I also channel bright, flashing memories of my late father Zygmunt Frankel's brilliance, talents and frustration. For more on ziggy, visit [www.zygmuntfrankel.com](http://www.zygmuntfrankel.com).

*Part III: Happy (for Arthur Penn):*
Manipulated PublicDomainTV’s HD GoPro Space Walk: an EVA spacewalk on the International Space Station on February 25, 2015 featuring their Canadarm2 robotic arm and Tranquility module (3'16”). The great, late Arthur Penn, then New York’s Actors Studio head, was a frequent presence during my collaboration there. One night, I noticed a Primo Levi paperback in Penn’s coat pocket. This led to a fascinating, universe-enveloping conversation, with Arthus observations that I continue to carry with me.
Gustavo Adolfo Delgado, *Permanente e transitorio*

The composition deals with two seemingly opposite concepts: "Permanent and transitory". The piece takes to the audience to virtual spaces of unexpected features and articulated sound gesture of opposing attributes. There were created lots of complex “impact sounds” classified by their dynamical and spectral envelope structures as “transitori”. Resonant frequencies were extracted from those materials to obtain "stable sounds" or “permanenti” to be used as reciprocal nexus.

Joshua Groffman, *An arrow pointed down*

*An arrow pointed down* was conceived in response to a text by the poet Sarah Heady, with whom I’ve collaborated on several pieces: The Hudson is an arrow pointing down (though it flows both ways). The City is a poured-concrete floor onto which all things land, and sometimes break. You can hold—with your hands raised above your head, with a system of pulleys, with a net, standing on a ladder—your life and all its parts in the air. But there is the fact of gravity.

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**Concert 26**

Friday, July 15

10:00-11:00 PM

National Sawdust

Wil(helms | liams)burg

with Unheard-of//Ensemble:

Ford Fourqurean, clarinet  
Daniel Anastasio, piano  
Thea Mesirow, cello

**Program**

Georg Hajdu  
*Trumpen*  
clarinet, piano, cello, laptop performers  
6'

Xiao Fu  
*Amnesia*  
clarinet, piano, cello  
Christine Witte, dancer  
7'

Jacob Sello  
*Catch_up*

Dafna Naphtali and Hans Tammen  
*Walkie Talkie Dream Garden and Turbulent Flow*  
voice, electronics, field-recordings, Blippoo Box  
13'

Carlos Andrés Rico  
*Desde la Ventana (Out the Window)*  
piano  
8'

Jacob Sello  
*Catch_up*  
clarinet, piano, cello  
Christine Witte, dancer  
7'

Howie Kenty  
*The New Dark Age (v2.5)*  
performers, video  
8'

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Program Notes

The Wil(helms|liams)burg project is a two-year exchange with composers from Brooklyn's Williamsburg and Hamburg's Wilhelmsburg with concerts in Hamburg and Brooklyn, in both 2017 and 2018. Hamburg and New York, in addition to the historic HAPAG line and a direct flight route, also connect two districts with similar-sounding names on the "wrong" side of the Elbe and East rivers: Wilhelmsburg and Williamsburg. As Williamsburg has become a cultural center of Brooklyn, Hamburg's Elbinsel is now ready to do the same. Some parallels between the two neighborhoods are indeed striking: long-forgotten workers' quarters on the outskirts, port industry and immigration influences, and the popularity of the districts both Wilhelmsburg and Williamsburg have developed into. This is accompanied by strong contrasts among the makeup of the population, gentrification, an industrial aesthetic, environmental problems, and new urban development, as well as cultural and artistic challenges increasingly posed by artists on both sides of the ocean. As composers of the younger generation are influenced by their physical environment and cultural contexts as much as by the diverse nature of the compositional material they deal with, this project brings together representatives of contemporary music from both continents for this multimedia program. The concerts themselves have been preceded by an artistic research phase for exploration of specific local acoustic soundscapes and sound ecologies, contrasting and connecting common and disparate elements. Participants are staying in both Hamburg and Brooklyn for one week each in 2017. During this time, the participants have been developing the prerequisites for a second premiere concert of new works, scheduled for June 2018, in an open discussion with a workshop atmosphere. The resulting work will be documented on a specially created website, on which the recordings of the concerts will be shown. These are to be organized within the framework of established festivals: 48h Wilhelmsburg (Honig Fabrik or the long-standing waterworks) and the New York City Electroacoustic Music Festival, at National Sawdust, the new cultural center in Williamsburg.

Unheard-of/Ensemble is a contemporary chamber ensemble dedicated to the development and performance of new music by living composers. Unheard-of’s 2017-2018 season will focus on Unheard-of/Dialogues, exploring the connections of modern artistic voices musically, personally, and historically. The season will examine the modern voice of Messiaen quartet instrumentation with works by Meg Schedel, Erin Rogers, Reiko Fueting, Nathan Hudson, Michael Lancer, Kevin Laskey, Nickitas Demos, and Stephen Cabell. Other highlights include a workshop with the Manhattan School of Music Composition Studio, Avaloch Farm New Music Initiative Residency with composer Nathan Hudson, performances as guest artists with GA’s SoundNOW Festival, and a tour of the Midwest including a guest residency at the Cincinnati College-Conservatory of Music. Unheard-of/Ensemble collaborates with composers at the forefront of modern music to create projects that connect with new, diverse audiences. Based in New York City, the group is committed to the idea that new music belongs in every community and implements this mission through touring, outreach, and a social media presence to connect with both audiences and young artists throughout the country, focusing specifically on bringing new music to locations generally out of reach for most new music organizations. As both performers and educators, the ensemble mentors and works with students, not only focusing on performance, but also the role of entrepreneurship as a professional musician in the 21st century. Unheard-of has presented guest talks across the United States as well as part of a Manhattan School of Music Distance Learning event speaking with students from the Sibelius Academy. Past seasons included over fifteen premieres as well as teaching and performing at universities and colleges across the east coast including Columbus State University, Chattanooga State Community College, Covenant College, and The Mammal Gallery(Atl) with special guests Chamber Cartel. Other performances at the University of Alabama- Birmingham, Marywood University, University of Tennesse- Knoxville, Tarleton State University, and Troy University as well as radio features on 89.3 Montreal, 90.1 WUSB, and Clarinet Corner.

Georg Hajdu, Trumpen (2017)
Trumpen is based on samples from public statements by then-presidential candidate Donald J. Trump. The sample playback by the electronic musicians is complemented with a guided improvisation by the acoustic players, leading to a large climax consisting of human sounds and noise. All musicians read their music off tablets and computer screens, the content of which is also visible to the audience. "Trumpen" means "grumpy" in Swedish and was named by the Erasmus exchange student Mathias Josefson who took my networked music performance class in 2016/17.

Xiao Fu, Amnesia (2017)
Amnesia is part of my dance theater piece Enactment. Eastern aesthetics focuses on a kind of "meaning" - which could be called communication without language. In this dance piece, the old Eastern aesthetics is brought into a new media context and thereby exposing the audience to its ambiguities and complexities.

Dafna Naphtali, Walkie Talkie Dream Garden (work in progress, 2017)
Dafna Naphtali performs excerpts from her work-in-progress Walkie Talkie Dream Garden, an interactive electroacoustic composition and sound walk she is creating for U-Gruve Audio Augmented Reality, a mobile device app and authoring tool (by Richard Rodkin) for geo-tagging of audio to the physical location of the listener. Tonight she performs with field recordings from
industrial and waterfront areas of Williamsburg and Wilhelmsburg/Hamburg, the w-burg project.

Hans Tammen, *Turbulent Flow*
“Turbulent flow, long considered a form of chaos, is now known to possess an intricate structure of vortices and nature… Like a vortex, which maintains its shape despite the fact that it is but part of a violently moving fluid, a command system in battle must form an island of stability amid the surrounding chaos, an island created by the same forces producing the turmoil around it.” (Manuel DeLanda).

Carlos Andrés Rico, *Desde la Ventana (Out the Window)* (2012)
In motion, looking out the window appears the landscape of a city whose identity is found mainly in variety and inequality. A landscape of what was and still is.

Jacob Sello, *Catch_up* (2015)
*Catch_up* is an experimental realtime composition for ensemble and dancer. A dancer’s movements are sensed and translated into score events to be played by the instrumentalists. The challenge is to react immediately in order to keep the system’s biological latency as low as possible so gestures and music merge as unity. The motto is catch_up...

Howie Kenty, *The New Dark Age (v2.5)* (2017)
While considering how to respond artistically to the political situation of 2017, I was asked to contribute to a performance/protest/party/ACLU fundraiser held the day before the presidential inauguration. This dystopian hellscape is the second iteration of the result, encompassing a lot of my feelings on the potentialities we approach with a leader who purposefully divides people, preaches dehumanization and fear, incites violence, disregards objective truth, and generally behaves like a bullying child.

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**Concert 27**
**Sunday, July 16**
**3:00-5:00 PM**
**National Sawdust**

**Program**

<table>
<thead>
<tr>
<th>Artist/Composers</th>
<th>Title/Notes</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patricia Martinez</td>
<td><em>Al trasluz del recuerdo</em> (through the translucent light of memory)</td>
<td>3'52&quot;</td>
</tr>
<tr>
<td>Alex Stephenson</td>
<td><em>Jeu-Parti</em></td>
<td>12'</td>
</tr>
<tr>
<td>Wuan-chin Li</td>
<td><em>Ban Shan</em></td>
<td>3'50&quot;</td>
</tr>
<tr>
<td>Ryan Olivier</td>
<td><em>Fortspinnung</em></td>
<td>5'</td>
</tr>
<tr>
<td>Adam S. Neal</td>
<td>speaks</td>
<td>4'40&quot;</td>
</tr>
<tr>
<td>Charles Peck</td>
<td><em>Fade</em></td>
<td>6'15&quot;</td>
</tr>
<tr>
<td>Gustavo Adolfo Delgado</td>
<td><em>SaxOut!</em></td>
<td>5'07&quot;</td>
</tr>
<tr>
<td>Cody Brookshire</td>
<td><em>Rationalize</em></td>
<td>6'30&quot;</td>
</tr>
<tr>
<td>Seth Shafer</td>
<td><em>Everything Will Be Shaken</em></td>
<td>14'</td>
</tr>
<tr>
<td>Joshua Clausen</td>
<td><em>History is going to change</em></td>
<td>7'30&quot;</td>
</tr>
</tbody>
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**INTERMISSION**

Laura Venditti, baritone saxophone

Elisabeth Stimpert, bass clarinet
Erik Forst, marimba

Marianne Gythfeldt, bass clarinet
Kevin Kay
*Warmth* 6'30"

Kevin Kay, clarinet

Daniele Pozzi
*Breakpoint* 6'24"

fixed media

Doug Geers
*Teach Sum, Cheat Sum* 8'

Maja Cerar, violin
Madeleine Shapiro, cello

Program Notes

Patricia Martinez, *Al trasluz del recuerdo* (through the translucent light of memory)
This piece is completely focused on a reflection on modalized time: past/memories, present, and a constant transformation of present. Thus, the directionality of the piece is strongly marked by this timbral mutations that creates dramatic climax by progressing towards extremities of timbral/temporal "saturation". This work is a musical/visual metaphor about how time passes, how the extreme stretching of music temporality can touch the borderline of suffering.

Alex Stephenson, *Jeu-Parti*

*Jeu-Parti* takes its inspiration from the dialogic medieval genre of the same name in which two troubadours offer differing opinions on some shared topic. Here, perhaps the interlocutors are the piece's two parts, which could be viewed as re-compositions of one another—or they might be the piano and electronics themselves, which alternately ignore, caress, interrupt, and ensnare one another until, finally, one of them wins out and gets the last word.

Wuan-chin Li, *Ban Shan*

*Ban Shan*—Taiwanese for "play god"—is a story about a "Ba Jia Jiang," a young medium who also represents the bodyguards of Taiwanese god. He had a lucid dream after a temple fair until midnight. The young medium kept dancing in the dream until he finally became one of the gods. Taiwanese "Ba Jia Jiang" originated from Chinese folk beliefs and myths, and are usually referred to as the eight members of the gods. The initial legend of Ba Jia Jiang is from the eight generals catching evil exorcists for the WuFu Emperor. The eight generals are the gods of the underworld. They are also known as the bodyguards or attendants for the temples of the nether gods such as Dongyue Emperor, Yama (King of hell) and Cheng Huang (City gods). In order to draw out the scene of the temple fair in Taiwan, in which "Ba Jia Jiang" mediums dance in martial troupes with firecrackers and Taiwanese gongs sounding, a version of 5.1-surround sound was designed for this work. Drum samples processed in multiple layers represent the different spaces/worlds that the young medium dreamed. The different spaces sometimes stretch over each other, sometimes stand up indivisible, and sometimes exist independently. Besides the sound samples of drums processed into varied transforms, a sampled Taiwanese Hand Gong was also played through multiple effects. In the traditional legend, people believe the sound of the Taiwanese Hand Gong leads the human spirit and ghosts. The composer, who grew up in the temple area in Tainan City (Taiwan), hopes the 5.1 surround sound version of Ban Shan will invoke the charming fever from the traditional festival in her hometown to share with the world.

Ryan Olivier, *Fortspinnung*

"Fortspinnung" is a German term referring to the "spinning out" or development of a short musical motif. A half-step motif serves as the short basis for the present work. The sinusoidal keyboard and trumpet grow this motivic seed until it blossoms in a sonorous climax. Live, generative animation is cued by the performance in real-time. As the musical ideas develop, the unique visual blossoms grow leaving behind an original visual representation at the end of each performance.

Adam S. Neal, *speaks*

I was once asked to circuit-bend a Speak & Spell toy, and the person asking for this referred to the toy and its sibling instruments (the Speak & Read and Speak & Math) as "Speaks." I found that amusing, since "speaks" would normally be a third-person singular verb, rather than a plural noun . . . but I digress. *speaks* is a brief fixed media electroacoustic work made from samples of circuit-bent "Speak" toys from Texas Instruments, and voices contributed by friends.

Charles Peck, *Fade*

We typically imagine speech as a relatively unmusical experience when compared with instrumental performance, despite the prevalence of rhythm, dynamics, and pitch content. And similarly, we often perceive instruments as relatively uncommunicative when compared with speech, due to the absence of language. To broach this disconnect, I used a story by Wyatt Schroeder about a son and father dealing with the death of a mother to blur the lines between musicality/communication and voice/oboe.

Gustavo Adolfo Delgado, *SaxOut!*

*SaxOut!* is a piece by the collaboration of composers Gustavo Adolfo Delgado (electronics) and Francesco Maggio (saxophone part). It is a composition based on an intuitive idea of rotation between some elements taken as references. Once the idea has been defined in different by the creation of numerous patterns presented on the electronic part that capture the materials coming from the saxophone and processes them in order to obtain cells that communicate with the instrument itself and vice versa.
Cody Brookshire, Rationalize
Rationalize utilizes new audio streaming technology, SynkroTakt, to stream different audio tracks in synchronicity over the internet and to audience member’s web-enabled devices. Follow these directions when instructed to do so: Check Device Settings: (1) Enable Volume, (2) Disable Auto-Lock, (3) If at all possible, please use mobile data and not WiFi. In Browser App: (1) Go to www.SynkroTakt.com/live (2) Choose device type, (3) tap “Ready”. Note: This will only use 5MB of mobile data.

Seth Shafer, Everything Will Be Shaken
Everything Will Be Shaken is a fixed media work in 3rd order ambisonic format. To date, the work has been decoded for 2- channel binaural, 8-channel ring presentation (see Figure 1), and the 24.8 CCRMA stage. The 2- and 8-channel decoded versions are readily available from the composer. However, given a speaker layout, the composer would be happy to provide a custom decoding. In addition, the work greatly benefits from the use of a dedicated subwoofer capable of accurately reproducing content in the 20–60Hz range.

Joshua Clausen, History is going to change
We’re entertained by distressing stories in part because we know they’re fiction — they’re safe. Today we want the reverse too; we want our real-world narratives to be as fun, stimulating and safe as fake stories. When this happens our “real” stories start to feel more like movies, right? Like they didn’t just occur and exist, apart from us; like instead they exist because they were imagined and arranged.

Kevin Kay, Warmth
Warmth is the third piece Kevin Kay has written as part of a series of pieces about the senses for solo clarinet and electronics. This piece reflects on the notion of touch, and with it, the feeling of warmth. We spend our lives seeking warmth - warmth on our skin, warmth in our hearts. And with the feeling of warmth, we contrast it with the feeling of coldness...shivers, goosebumps...let us all reach the warmth we seek.

Daniele Pozzi, Breakpoint
This work explores the aesthetics of interruption and swerve, as opposed to development and variation, to avoid predictability and to contradict auditory expectations in order to build new emergent relations. By drastically modifying the proportions between constituent elements of the acusmatic praxis, materials flow in a complex stream, where musical information quickly appears and vanishes. Thus the perception of relations is delayed, and musical connections emerge only as pale late reflections.

Doug Geers, Teach Sum, Cheat Sum
Teach Sum, Cheat Sum is a lighthearted exploration of mapping graphic shapes and cultural associations to musical gesture. Its two human performers play a game, drawing shapes of mustaches with musical sounds, working from a graphic score that includes images of famous mustaches. Meanwhile a 1980s-style voice synthesizer housed in a small box sits between them onstage, and when it joins the piece it alters the course of their dialogue with its disembodied but vaguely human sounds. The synthesized voice is both foil and playmate to the instruments, pulling their games in new directions. This piece is dedicated to the memory of composer Pauline Oliveros, who left a deep impression upon me and many, many others who encountered her and her music.
Concert 28  
Sunday, July 16  
7:00-9:30 PM  
National Sawdust

Program

Joel Hunt  
*Knock for piano and resonance*  
5’  
*fixed media*

Jordan Hall  
*How to Listen to Machines: Refrigeration Fan in E-flat Major*  
7’16”  
*Jordan Hall, violin*

Yue Dai  
*Rush Pantoum*  
7’28”  
*fixed media*

Omar Peracha  
*Colour Etude I*  
6’33”  
*fixed media*

Anoush Moazzeni  
*2D Spatialized Comprovisations for Piano+ with Robotic Devices*  
15’40”  
*Anoush Moazzeni, piano*

INTERMISSION

Xin Biao  
(Time Capsule)  
9’07”  
*Xin Biao, piano*

Robert Fleisher  
*Dans le piano*  
3’26”  
*fixed media*

Max Light  
*Learning How Small You Are*  
18’02”  
*Max Light, guitar*

Angelo Bello  
*UPIC Etudes 2-6 and Coda Sull’Aria*  
8’  
*fixed media and video*

Omar Dodaro  
*Verso*  
10’11”  
*fixed media*

Program Notes

Joel Hunt, *Knock for piano and resonance*  
*Knock for piano and resonance* develops a single sound source into a multi-channel algorithmically generated composition. The component parts of the sound source undergo a variety of transformations to compile a bank of sounds. Over the duration of the piece, the laptop performer manipulates the parameters of the playback system (sound bank range, transposition, duration, direction, reverb, spatialization) to form a spontaneous sound world.

Jordan Hall, *How to Listen to Machines: Refrigeration Fan in E-flat Major*  
This work explores the tonality of an electric fan. As part of my larger project entitled *How To Listen To Machines*, it pairs an iPhone recording of machinery with the fragile voices of a 170-year-old violin. Reconstructing the noise of everyday electric soundscapes symphonically, How To Listen To Machines invites listeners to differently tune in to what we deliberately tune out.

Yue Dai, *Rush Pantoum*  
*Rush Pantoum* was inspired by my friend Yiqi Cao’s poem, “Rush Pantoum”. A pantoum is a poetic form in which the second and fourth lines in a four-line stanza serve as the first and third lines in the following stanza. My piece describes a virtual world that comes from the real world; a deadly dream that appeared in the poem: a beast rushes a man savagely. The beast is a symbol of fame and wealth. This idea prompted a question for me. In reality, does the beast rush us or do we rush the beast?

Omar A. Peracha, *Colour Etude I*  
*Colour Etude I* is the first in a series of pieces whose function is to create more accessible examples of microtonal and spectral music, by leaving most aspects of the piece besides harmony uncomplicated; the form of the piece is essentially theme and variation. An 11-partial waveform was generated in SuperCollider using random numbers and then tweaked to taste. The entire piece uses transpositions of the exact same waveform in a manner influenced by the research of William Sethares.

Anoush Moazzeni, *2D Spatialized Comprovisations for Piano+ with Robotic Devices*  
This 2D audio spatialized performance is an interdisciplinary performance system based around an
augmented prepared piano. The core of the activity is the Comprovisation on this performance system and compositional interactions with sonic production of automated/controlled robotic devices performing extended inside piano techniques with electronic augmentation, to unlock a more acute perception of the sonic potential of the instrument within the notion of space in music.

**Xin Biao, Time Capsule**

*Time Capsule* is a work for Computer generated sound and Piano. It carries three sections and meanings as following:

Memory: On a busy street, I suddenly have thoughts from the past.

Time and space staggering: The reality and memory becomes a circle, inside this circle there are complex emotions intertwined, which weaves the swirl of memory.

Reality: I walk forward, reserve but hide the memory. I realized there were once a time capsule where connected the patch of my pass and present.

**Robert Fleischer, Dans le piano**

*Dans le piano* was performed inside the upright piano in my childhood home on Manhattan’s upper west side. A Tandberg tape recorder was employed; little or no audio processing/editing was involved. The title’s oblique reference to Debussy’s *Pour le piano* reflects the primacy of timbre in this youthful experiment. After resting comfortably in my sound archives (100 seven-inch reels) for more than 40 years, *Dans le piano* was premiered at the 2012 Electronic Music Midwest festival. Subsequent venues include national conferences of SCI and SEAMUS (2013), Parma Music Festival and Rocky Mountain CMS conference (2014), Cicada Consort Marathon (2016), and Audigraft 2017 (UK).

**Max Light, Learning How Small You Are**

Live music for solo guitar and effects pedals. Guitar as sound generating device creating an elaborate and dynamic texture.

**Angelo Bello, UPIC Etudes 2-6 and Coda Sull’Aria**

These etudes were created in 1996 at the UPIC Studios in Alfortville (Paris), France, where the facility was located at that time. Currently the Centre Iannis Xenakis, or CIX, is associated with the University or Rouen. The UPIC Etudes are studies of Frequency Modulation (FM) algorithms realized with the UPIC system. UPIC is short for “Unité polyagogique informatique du CEMAmu”, CEMAmu’s multi-agogic computer unit, where “agogic” ("leading" in the old Greek sense of the word) broadly applies to the conscious design of time and space in musical composition. CEMAmu, in turn, stands for “Centre de mathématique et automatique musicales.” UPIC had been conceived of by Xenakis and developed by a team of hardware and software engineers from 1972. It allows (and demands) creating musical compositions by drawing lines on a canvas: waveforms, envelopes, pitch (i.e. frequency) curves, and more. Each one of UPIC’s 64 hardware oscillators can be made to modulate the frequency of any other oscillator. While systematically exploring the UPIC’s FM synthesis capabilities, I discovered that when constructing the intermodulation of UPIC oscillators in a complex recursive manner, I was able to define a music-generating dynamic system, capable of synthesizing rich textures of changing and moving sound, with surprising turns (chaotic oscillation). This kind of music is endless per se, it could go on forever. As a consequence, the UPIC studies end abruptly, marking the deliberate, arbitrary ending of recording. The stereo effects are not achieved by panning or post-processing but are inherent to the FM synthesis process within UPIC, which is multi-channel (up to four). These UPIC etudes all use sample extractions (i.e. recorded instead of hand-drawn waveforms) of a fellow German composer’s voice saying “Guten Abend” (“good evening”).

**Coda Sull’Aria** (1996): The title is an allusion to the duettino between Susanna and the Countess Almaviva in Le nozze di Figaro by Mozart / da Ponte – “On the breeze […] what a gentle little Zephyr … under the pines”). This short piece is the result of an extended convolution (i.e. electroacoustic morphing) of two sound samples, one being extracted from UPIC etude #2 and the other from another UPIC sound granulated by Curtis Road’s Cloud Generator program (which was yet another non-standard composition tool provided at Ateliers UPIC at the time). With this short piece, I was reconciling my love of Xenakis’ sound world, and the seduction of Mozart: It is a time-stretch exercise that might stand on its own as a “little sound floating on the air, and passing by”.

**Omar Dodaro, Verso**

The work is about the musical phrase as a container of conflicts and about the idea of “unity”. The latter is refined into its opposite, the extreme fragmentation and subsequent reunification through chains of not causal events (Markov’s chains). By relating created objects, it could be drawn trend lines. *Verso* is an oriented movement, a representation of one of the quality of space (uni-verse: movement towards the whole).

**Michael Olson, Flux Beta**

*Flux Beta* is the third and final piece in a series of pieces for microsound and video. In *Flux Beta*, a series of audio visual gestures conclude definitively in silence and stasis. Throughout, these gestures fracture, recombine, and move through variable rates, densities, and time.

**Jonghyun Kim, Live Performance for Leapmotion**

This is Leapmotion live performance using granular synthesis. The granular and all of its code was programmed in Puredata. The performer uses Leapmotion in his front and swings hands in the 3d axis. The aim of this piece is discovering new spatial sounds with motion tracking sensor.
Installations

Kosmas Giannoutakis
*Sonic Current*

*Sonic Current* is a site-specific sound installation which transform architectural locations into “sonic conscious” agents. The transformation of the site into a body, with its sense organs (microphones) and actuators (loudspeakers), enable the site to articulate and manifest itself in an open dialogue with its visitors. Sounds from visitors, environment or other exhibited installations, captured as external stimuli by the microphonic “ears”, are distributed over a digital, audio rate artificial neural network. Inside the high-dimensionally dynamic, self-regulating network, sound circulates recursively in multiple recurrent layers, resulting to diversely fragile resonant frequencies. The network output is assigned to the loudspeakers, which radiate the neuronaly processed resonances back to the site. Sound, as information, electric current or organic fluids, is the precious vital substance that sustains “artificial sonic life” on the site.

Mauricio Meza
*Panurgo’s hold:::the Tunguska Blast*

This is inspired from the frozen words story found in Rabelais’ *The Fourth Book* (1552), where Panurgos has the experience of holding frozen words and hear them as they unfroze. Each channel diffuses a one hour long audio stream coming from a series of improvisations I did using analog synthesizers. Then the public is invited to mix the audio stream as it flows. This is about transferring aural experience and extending the possibilities for the users to express their preferences as they play.

Hunter Brown, Leah Newman, and Christiana Rose
*Rope Study*

*Rope Study* is an interactive multimedia installation that explores the simplistic beauty and strength of one of mankind’s first and lasting technological inventions: rope. This installation consists of 4 separate modules: 3 interactive audiovisual experiences and an aerial rope performance which is accompanied by a projected video. The video projection and interactive audiovisual experiences each occupy separate walls within the room. As each participant interacts with the installation they are manipulating the spatialization of sound and light throughout the space.

Robert Mackay and Jessica Rodríguez
*Flight of the Monarchs*

*Flight of the Monarchs* is a multi-screen audiovisual installation. It is inspired by the incredible 3,000 mile journey that the Monarch butterfly takes each year from Canada to Mexico, finding warmer climes during the winter in order to roost. There have been several theories as to how they navigate, including magnetism and celestial mapping. Amazingly, they fly to the same roosts each year, often to the exact same trees. Their children make the journey back north in the spring, and their great-grandchildren return to Mexico the following year. In Mexican tradition, there is a belief that the butterflies are the souls of the dead, returning to visit each year. The installation resembles a hide in the forest from which the viewer can look out at these beautiful creatures. The installation sound combines field recordings (including the rushing sound of millions of tiny wings), specially commissioned poetry, and music created and played on location with subsequent processing.

Matthew D. Gantt
*All That Is Solid Melts into Air*

*All That Is Solid Melts into Air* is a proposal for a generative virtual environment to be presented using an Oculus Rift and 16-channel ambisonics in the 3D Spatialization Lab. The piece will be viewed by the user in virtual reality, who may move around a generative audio and visual environment in virtual space. The work uses the OSC protocol to move information between the game engine Unity (for VR rendering), Max/MSP (Ambisonic/Binaural spatialization + sequencing) and Ableton Live (audio production). Various 3D objects function as virtual sound sources, so as the user moves, they may ‘remix’ the content and sonic spatialization of the composition as they explore. Additionally, the generative nature of the material means that the work may be viewed from a single vantage point as well, providing an experience akin to virtual sculpture, or a digital Calder mobile.

Mathias Josefson
*A Reality One Can No Longer Touch*

A wooden dinner table for two with cutlery, plates and glasses are placed in the gallery. A shaker speaker is mounted under the table (at first and second glance invisible to the viewers). The table is shaken making the dinner utensils vibrate against each other causing small micro sounds.
Presentations

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

Tuesday, June 20, 11 AM
Yvette Jackson
Radio Drama as Electroacoustic Composition

This paper advocates for the inclusion of radio drama into the repertoire of electroacoustic music in order to encourage alternative approaches to the history of electroacoustic music. Many early electroacoustic composers developed their works in radio facilities utilizing equipment and production methods similar to those that were being used in radio drama production. Excerpts from my radio operas are used to exemplify how these techniques can be applied to contemporary composition.

Tuesday, June 20, 11:30 AM
Jeff Kaiser
Changing, Blurring, Decentering: Community and Electroacoustic Musicians

Musical cultures and communities across time and place are frequently differentiated by geography, instruments, style, repertoire, musical function and venues. Electroacoustic music (EAM) blurs and decenters many of these identifying characteristics. Rather than a specific geographical location, EAM is transnational in both practice and origin, growing out of many different musical communities with distinct approaches. There are no standardized performance practices, new instruments are idiosyncratic. The use of interactive technologies decenters ideas of standard and shared repertoire. Interaction even decenters the importance of human musicians, creating shared agency with objects. EAM musicians aim to not do the same things as others. So is there connecting principle beyond "electro" among these musicians? I argue that the musicians of EAM are a community in which the production, conception and use of knowledge are the primary defining characteristics above other musical specifics.

Wednesday, June 21, 11:00 AM
Isabel Fogelklou and Mathias Josefson
The Stockholm Research Institute
On the Tracks of Unknown Birds

A Lecture on birds given by the Stockholm Research Institute. This latest lecture by the Stockholm Research Institute is based on ancient mythological accounts of giant birds and our explorations on this topic and the topics of birds at large. Here music and narrative work as a metaphor for the human experience in this world, its fragility and ephemerality, the search for safety. Further

our work takes a critical stance over the postmodern demand, that art needs to be academic and academically legitimized. Using mimetic strategies of academia, our concerts and performances are clearly defined as lectures while at the same time they challenge these very concepts.

Thursday, June 22, 11 AM
Edgar Berdahl, Andrew T. Pfalz, Michael V. Blandino and Stephen David Beck
It's Not a Synthesizer - It's a Synth-A-Modeler

Synth-A-Modeler is a software environment for rapid prototyping of physical models without math. These models can be post-compiled for use in a wide variety of audio environments. Techniques for composing using physical models will be discussed, and example music made using Synth-A-Modeler will be presented. In addition, the library itself can be useful for composers who want to use the example models directly instead of designing new models. Max patches will be demonstrated for compiling the physical models and for applying automation techniques to the models within Max.

Friday, June 23, 11 AM
Robin C. Cox
Bone Conduction Click Track Monitoring in Live Performance

This presentation demonstrates bone conduction as a medium of transmission, and design of an associated click track for audio monitoring in an electro-acoustic performance context. Resistance by acoustic instrumentalists in use of click tracks is due to the compromises caused when earphones cover or plug up one or both ears. It is disorienting, particularly for tuning, to diminish the natural and direct capacities to hear one’s instrument. Bone conduction headphone devices allow a quality audio signal to be received aurally without covering the ear. When a well-considered click track is married to bone conduction transmission there exists the potential for execution of musical concepts and precisions that might otherwise go unrealized, and, allow a musician to concentrate on higher order music-making. Bone conduction transmission also lessens the potential of a click bleeding into nearby microphones, making this method of monitoring especially helpful in low decibel situations.
Composers

Marc Ainger is a sound artist and composer whose work has been performed throughout the world, including the American Film Institute, the KlangArts festival, Gageego New Music Ensemble, Guangdong Modern Dance, the Royal Danish Ballet, Strèb, the New Circus, and Late Night with David Letterman. Awards include the Boulez/LA Philharmonic Composition Fellowship, the Irino International Chamber Music Competition, Musica Nova, Meet the Composer, and the Esperia Foundation.

Charles Csuri is best known for pioneering the field of computer graphics, computer animation and digital fine art, creating his first computer art in 1964. Csuri has been recognized as a pioneer of digital art and computer animation by the Smithsonian, and as a leading pioneer of computer animation by the Museum of Modern Art. While a professor at the Ohio State University, Charles Csuri founded the Advanced Computing Center for Art and Design, dedicated to the development of digital art.

Ana Paola Alcocer is pursuing a doctoral degree at the Schulich School of Music, McGill University. Simultaneously, she has also been experimenting at the McGill Digital Composition Studios, studying with Philippe Leroux. She is composer in residence for the McGill Contemporary Music Ensemble under the direction of conductor Guillaume Bourgogne and recently was part of the MANIFESTE 2016 program at IRCAM. Paola received her MM degree from Rice University and her Licentiate in music composition from Trinity College London. She has been the recipient of several awards and fellowships including the Fulbright Scholarship. Her piece NEMESIS represented Mexico at the UNESCO's 57th International Rostrum of Composers. Her piece Fractum is published by Alea Publishing & Recording. www.anapaolasa.com.

Katsuyuki Araki is a composer and teaching assistant at Senzoku Gakuen College of Music. He graduated from Senzoku Gakuen College of Music in Kanagawa, Japan in 2016, and studied music composition with Makoto Iwasaki, Takeyoshi Mori. He has composed interactive music pieces, fixed media pieces and audio/visual pieces. His live-electronics piece has been performed at the New Media Exchange Concert at Hanyang University, South Korea in 2015, and his audio/visual piece at the East Asian Computer Music Exchange Concert & Lecture at China Conservatory of Music, China in 2016. He won the FUTURA prize in CCMC2016 and selected his work in 2016 Joint WOCMAT-IRCAM Forum Conference at Kainan University in Taiwan.

Rees Archibald (b.1972, Australia) studied saxophone and woodwind performance before moving to Japan to further his studies on shakuhachi. He graduated with a Masters degree in electronic music composition from Wesleyan University in 2002.

Chris Arrell composes for throats, fingers, and oscillators. Praised (New Music Box, Boston Music Intelligencer, Atlanta Journal Constitution) for the nuance and unconventional beauty of his music, Arrell's commissions include the Alte Schmiede (Austria), Boston Musica Viva, MATA, Spivey Hall, Cornell, and the Fromm Foundation. Arrell holds prizes from Composers' Inc. (Etelson Composer Award) Ossia Music, the League of Composers/IASC, the Salvatore Martirano Competition, the MacDowell and ACA colonies, and the Fulbright-Hays Foundation. Arrell's music is available from Beauport, Electroshock, Parma, Trevco, and Ablaze. Arrell is an associate professor at College of the Holy Cross in Worcester, Massachusetts. www.chrisarrell.com.

Since his mid-teens, Massimo Avantaggiato has concentrated on expanding his musical landscape using electronics, unusual recording techniques and computer-based technology, all of which help him to develop his idea of sound and composition. He took a degree in Electroacoustic Composition with honor at “Giuseppe Verdi” Conservatoire in Milan and a degree as a Sound Engineer (Regione Lombardia). He has recently participated in EMUFEST 2016 (Rome, Italy); Rieti Elettroacustica 2016, Rieti, Italy; Csound 30 Conference 2016, Maynooth University (ireland); V Cycle du son - Image & Resonance, Espace Culturel de Rivadavia, Mar del Plata, Argentina;Labirinti sonori 2016, Casa del Suono, Parma; Art and Science days 2016, Bourges, France, Diffrazioni Festival 2016 (Florence, Italy); ISSTA 2016 (Belfast); NAISA 2016 (Toronto, Canada); SMC 2016 (Hamburg, Germany); NYCEMF 2016 (New York, USA), Soundthought 2016 (Glasgow).

Hanae Azuma is a composer from Tokyo, Japan, completed both her BM and MM at Tokyo University of the Arts, Department of Musical Creativity and the Environment. During her studies in Japan, she mainly concentrated on the relationship between music and other visual/performing arts such as dance and films and has been collaborating with contemporary dancers on various projects as a composer. She also completed her MM of music technology at New York University in 2014.

Hanae Azuma is a composer from Tokyo, Japan, completed both her BM and MM at Tokyo University of the Arts, Department of Musical Creativity and the Environment. During her studies in Japan, she mainly concentrated on the relationship between music and other visual/performing arts such as dance and films and has been collaborating with contemporary dancers on various projects as a composer. She also completed her MM of music technology at New York University in 2014.

Alexis Bacon is a composer recognized nationally and internationally for her acoustic and electroacoustic music, having won awards such as the IAWM Search for
New Music Pauline Oliveros Prize, the Ossia International Composition Prize, and the ASCAP/SEAMUS student composition commission. She has also received grants and awards from the Indiana Arts Council, the Percussive Arts Society, the American Music Center, and ASCAP, and commissions from the duo Due East, the Bro-Fowler Duo, violinist Robert Simonds, and a consortium of ten percussionists headed by Brad Meyer. A Fulbright scholar to France, she studied music composition in Paris with Betsy Jolas before attending graduate school at the University of Michigan, where her composition teachers included William Bolcom, Michael Daugherty, Evan Chambers and Susan Botti. Also skilled as a violist and pianist, she remains active as a performer. She is currently Assistant Professor of Music Composition at Michigan State University.

Curtis Bahn is an improvising composer involved in relationships of body, gesture, technology and sound. He holds a Ph.D. in music composition from Princeton University, and studies Hindustani classical music as a formal disciple of acclaimed sitarist, Ustad Shahid Parvez Khan. He has taught at Columbia University, Brown, NYU, Princeton and CUNY. His music has been presented internationally at venues including Lincoln Center, Sadler's Wells—London, Palais Garnier—Paris, Grand Theatre de la Ville—Luxembourg, as well as numerous festivals, small clubs and academic conferences. He has worked with the Trisha Brown and Merce Cunningham Dance Companies. Curtis recently was named the Ralph Samuelson Fellow through the Asian Cultural Council, receiving a grant to study and collaborate with artists in India. Curtis is a Professor in the Arts Department, and the Assoc. Dean for Research and Graduate Studies in the School of Humanities, Arts and Social Sciences at Rensselaer.

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 / Peter Behrens School of Arts and the artistic director of the Computer Music Studio and the EM composition class of the Clara Schumann Music School in Dusseldorf/Germany. Beside chamber music, live electronics and computer generated music, he has produced fixed media works, radio plays and film soundtracks.

Matt Barber (b. 1980 in Denver, Colorado) is a composer, performer, and teacher residing in Rochester, NY. His music has been performed by the Colorado Symphony, the Juilliard Orchestra, the Ossia New Music Ensemble, the McCormick Percussion Group, and other ensembles across the United States and abroad. His works are featured on the Ravello and the Perspectives of New Music / Open Space labels.

Alba Francesca Battista (1987) graduated in Musica Elettronica, Piano and Physics. Her compositions and papers are selected for many international contests (NYCEMF 2016, New York, USA; MUSLAB 2016, UAM – Xochimilco, Mexico; ICMC 2015, Dallas, USA; ICMC 2014, Athens, Greece; EMS14, Berlin, Germany; KEAMSAC 2014 and 2015, Seoul, Korea; ICMC 2013, Perth, Australia; Vernice Contemporanea – 55ma Biennale d’Arte, Venice, Italy, ...). Her electroacoustic work Nueva Luz won the third prize of the International Competition of Festival Internacional de Arte Sonoro Monterrey SONOM 2014 (Mexico). Her music is published by RadioSpia Publishing, TEM Taukay Edizioni musicali and OBS Label. She works as Electroacoustic Music Professor for the Bachelor and Master's Degree in Electroacoustic Composition at "D. Cimarosa" Conservatory of Avellino, Italy.

Stephen David Beck is the Derryl and Helen Haymon Professor of Composition and Computer Music at the LSU School of Music. He currently serves as Associate Vice President for the LSU Office of Research and Economic Development. He received his PhD in music composition and theory from the University of California, Los Angeles in 1988, where he studied with Henri Lazarof, Elaine Barkin, Alden Ashforth, Paul Reale and Roger Bourland. From 1985-86, he held a Fulbright Fellowship as a researcher at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, France. His current research includes sound diffusion systems, high-performance computing applications in music, music interaction with alternative interfaces, music software for laptops and mobile devices, and virtual music instruments.

Brian Belet lives in Campbell, California with his partner and wife Marianne Bickett. He performs with the ensemble SoundProof using Kyma, viola, and bass. Belet is Professor of Music at San Jose State University. His music is recorded on the Centaur, Capstone, IMG Media, Innova, Frog Peak Music, and the University of Illinois CD labels; with research published in Contemporary Music Review, and Organised Sound.

Angelo Bello has a multidisciplinary background in engineering, science and music, with a compositional focus on generative and algorithmic composition. During a three year study and research residency at Les Ateliers UPIC, now the CIX, Centre Iannis Xenakis, he researched the UPIC system, while earning a Diplôme d’Étude Aprofondies (Diploma of Advanced Studies) from the University of Paris 8 under the direction of composer Horacio Vaggione. He currently lives in Newtown, PA.

Susan Gerardi Bello is an Editor at U.S. 1 Worksheets, a poetry journal based in Princeton, NJ. Susan also.
curates a monthly poetry series at the Newtown Library Company in her hometown of Newtown, PA. Her poems "Janis Joplin as Postage Stamp" and "The Game" were nominated for a Pushcart Prize.

Born in Israel, Oded Ben-Tal studied composition at the Rubin Academy of Music in Jerusalem followed by doctoral studies at Stanford University with Jonathan Harvey and Brian Ferneyhough. His compositions, acoustic and electroacoustic, were performed in numerous countries around the world. Currently Oded teaches composition and electronic music at Kingston University, London.

Nathan Bennett has a degree in Music from Middlebury College, and a MA in Digital Arts from the Universitat de Pompeu Fabra in Barcleona, Spain. He currently lives in Philadelphia.

Edgar Berdahl is an Assistant Professor in Experimental Music and Digital Media (EMDM) at Louisiana State University (LSU). His work is motivated by the intimate and immediate qualities of acoustic music performance. He aspires to endow novel digital instruments with these same qualities by leveraging physics-based modeling. Berdahl spends half of his time working within LSU's Cultural Computing group at the Center for Computation and Technology (CCT). His work there aims to advance insights into the evolving forefront of EMDM research.

José Manuel Berenguer (Barcelona 1955) is coordinator and professor of Psychoacoustics and Experimental Music at Sound Art Master – University of Barcelona and director of Orquestra del Caos. He has been professor of Sound in Multimedia Systems at GMMD – Universitat Oberta de Catalunya and Digital Sound at ESDI-Universitat Ramón Llull. Intermetida artist, founder of Côclea with Clara Garí -where he directed Musica 13 Festival – and Orquestra del Caos, collaborator at Institut International de Musique Electroacoustique de Bourges, he was the designer and first responsible of Sound & Music Lab at CIEJ-Caixa de Pensions Foundation, professor of Electroacoustic Music at Conservatoire of Music of Bourges. Ex-chairman of Asociación de Música Electroacústica de España, he is now Chairman of honor of International Conference of Electroacoustic Music of CIM/UNESCO, Vice-chairman of Associació d'Artistes Visuals de Calaunya, member of Académie Internationale de Musique Electroacoustique / Bourges, Academy of Music National Council of CIM/UNESCO and Phonos Foundation. In the last years, his works have been oriented to installation and despite of his criticism to the use of the therm, to real time and interactivity. Developed subjects include many aspects of thought and History of Science, the limits of language, Ethics, Artificial Life and Intelligence, robotics, metabolism of information and the limits of human world comprehension and perception.

Xin Biao began to study piano since she was 4 years. She is currently in her second year in the music department of Fu-jen chthonic university. She is major in piano, study with Mr. Michael Dellinger, minor in composition with Dr. Yin yin Lin, also learning applied music with Ms. Sandra Tavali.

Michael Blandino offers his digital art music from Baton Rouge, LA where he pursues a Ph.D. in Experimental Music and Digital Media at LSU and serves as Assistant Dean of its Ogden Honors College. His undergraduate degree in Philosophy and Master's degree in Music Theory were also taken at LSU. Blandino's works have been shown at the Electronic Music Midwest festival, as a supplement to the CSound Book (MIT), at the New Orleans Film Festival, the LaTex electronic music festival, and at venues in the Southeast. Active in research, he has contributed to study of human control of continuous analog sensors and has presented research from the Berdahl research group on hybrid physical models and on running physical models on embedded computers.

Matthew Blessing received his Bachelors degree from Southern Illinois University in Carbondale Illinois, where he studied composition with Dr. Frank Stemper. He received his Masters degree from San Diego State University, where he specialized in computer music under Dr. Joseph Waters. Matthew is currently pursuing a Ph.D. in Experimental Music and Digital Media at Louisiana State University, where his research interests include machine learning, embedded instrument design/fabrication, and sound spatialization.

James Bohn is a child of the seventies. He will always imagine the future as sounding like Wendy Carlos, Don Dorsey, and Isao Tomita.

Francesco Bossi is a composer whose work includes acoustic and electroacoustic music, video and multimedia installations. He holds degrees from University of Bologna and Conservatorio di Milano where he graduated with highest honours in Electronic Music. His research is currently focused on the production of algorithmic/computer based custom synthesizers. His effort is to share contemporary music beyond academic audiences. His works are performed by orchestras and ensembles, and selected by international festivals and concerts. He has been awarded first price in "The Sounds of Music" competition, sponsored by the Villa Arconati Music Festival (Milan, 2012). Recently he has been invited to Naples (2012), Florence (Festival Diffrazioni 2014 and 2016), Padua, Venice (2014), New York City - NYCEMF (2014 and 2015), Denton (USA) - ICMT (2015=, Singapore - Soundisland Festival (2015), Valencia (2015), Statesboro USA (2016), Bourges - France (2016), Sao Paulo - CMMR (2016).

Jeffrey Bowen is a composer whose work explores the role of memory in establishing musical perspective and musical space. His compositions have been performed by Pascal Gallois, the Seattle Symphony, Beta Collide, Ensemble DissonArt, among other ensembles in the
USA and Europe, and has recently presented work at the Darmstadt Summer Courses for New Music, the University of Nebraska’s New Music Festival, and the New York City Electroacoustic Music Festival. Jeffrey is currently based in Seattle, teaching courses in music theory at Cornish College of the Arts. He completed a DMA in composition at the University of Washington under Joël-François Durand.

Guitarist Amy Brandon’s compositions have been described as ’mesmerizing’ (Musicworks Magazine) and ‘a wondrous and mysterious landscape .. an intricate dance of ancient and futuristic sounds’ (Miles Okazaki). Holding degrees in jazz guitar performance and composition, she is currently completing an interdisciplinary PhD in music cognition at Dalhousie University in Halifax, Nova Scotia.

Danny Bright is a British composer, musician, and sonic manipulator working across the fields of music, performance, installation, theatre and media. His work has appeared at the Hatton Gallery, Brighton Digital Festival, Semaine des Arts at Paris 8, ICLI, Prague Quadrennial, NYCEMF, Victoria & Albert Museum, World Soundscape Conference, British Science Festival and toured the UK, Europe, Australia and the USA. Commissions and supporting organizations include: Catalyst Arts, Arts Council England, Heritage Lottery Fund, Brighton Digital Festival, New Music Players, Octopus Collective, MAGNA Trust, and the Arts and Humanities Research Council.

Lars Bröndum, Ph.D., is a composer, performer of live-electronics, theorist and guitarist. His music has been performed in Sweden, Japan, Scotland, Lithuania, Russia, Latvia, England, USA, Spain and Mexico. His music often explores the interaction between acoustic and electronic instruments and lives on the border between written music and improvisation. The compositions are often structured around cyclical processes, irregular ostinatos, fragmented gestures and microtonal clusters. Dr. Bröndum frequently performs live using an analog modular system, a Theremin, effect pedals and a Buchla Music Easel. Bröndum often compose for (and plays with) several ensembles. Dr Bröndum has received composer grants from Konstnärsnämnden, FST and Kulturrådet. Bröndum is the founder of the label Antennae Media. Lars Bröndum’s recent cd “Fallout” was awarded a winning prize in the Experimental Music Category by SOM (Swedish Independent Music Producers) 2016.

Cody Brookshire has composed for groups such as So Percussion, Great Noise Ensemble, the Athens Guitar Duo, Chamber Cartel, Terminus Ensemble, MOD Ensemble, the Hodgson Wind Ensemble, the Hodgson U-Band at the University of Georgia, the UGA Saxophone Studio, the University of North Georgia Patriot Choir, and the University of North Georgia String Orchestra. Several of his works have been released on digital outlets: “Harmonic Meditation, No. 1” appears on the 2014 SEAMUS Electroacoustic Miniatures album "Transients", and "Wasting All My Precious Time" has been released on Good Static Music alongside works by Greg Lloyd. The EMPiRES label has released several of his electroacoustic works on various compilation albums, including “M3TA11UR6Y”, “From Afar, Drawing Near”, and “We Could Live Forever Tonight”. A new work for guitar duo, “PRISM”, has been released on “Recuerdos” by the Athens Guitar Duo on Claudio Records.

Hunter Brown is a multimedia artist, audio engineer, and percussionist based in Oberlin, Ohio. Hunter's work is concerned with the visceral nature of sound and connecting sonic and visual media through the use of technology. He is earning his Bachelor's of Music in Percussion Performance with a Minor in Technology in Music and the Related Arts at the Oberlin Conservatory.

Matthew Bryant is a composer, multi-instrumentalist, and multimedia artist. Bryant is currently an adjunct professor at the University of Alabama at Birmingham where he teaches music technology and directs the Computer Music Ensemble. He received his B.A. in Music Technology at the University of Alabama at Birmingham and his M.M. in Music Technology at Georgia Southern University (GSU). At GSU, he was inducted in multiple honor societies and won first place in the GSU Research Symposium (Humanities and Social Sciences) for his thesis and presentation: Technostalgia and the Aesthetic of Glitch: Transcoding Audio into Video Using CRT Monitors. Bryant has performed and presented at multiple festivals and conferences including Southeast Composers Symposium, National Student Electronic Music Event (N_SEME), Root Signals, International Computer Music Conference (ICMC), Society of Electro-Acoustic Music in the United States (SEAMUS), and ArtFields SC.

Julius Bucsis is an award winning composer, guitarist, and music technologist. Since beginning serious efforts with composition in 2011, his works have been included in over 100 juried events worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. He is currently in pursuit of a DA in Music Composition at Ball State University.

Lou Bunk (b. 1972) is an American composer and improviser inspired by many forms of avant-garde artistic expression. Educated in classical composition, and deeply influenced by the vibrant electro-acoustic improv scene in and around Boston and New York, Lou’s music occupies a space between and among concert halls and fringe performance galleries. His sonically rich and intricate music investigates sound and silence through extended instrumental techniques, microtones, amplified found objects, electronics, and generative approaches to texture and form. In his home town Somerville Massachusetts, Lou produces the concert series Opensound, and has chaired the Somerville Arts Council. He co-directs Collide-O-Scope Music, a New
York City based new music ensemble, and is Associate Professor of Music at Franklin Pierce University in New Hampshire where he teaches electronic music and composition. Lou received A PhD in Music Composition and Theory from Brandeis University.

**Mercè Capdevila** was born in Barcelona and 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 Aharonan, Lluis 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.

**Juan-Pablo Caceres** is a composer, performer and engineer born in Santiago, Chile. He holds a PhD student in computer music from CCRMA (Center for Research in Music and Acoustics), Stanford University (USA). His work includes instrumental and electronic pieces, as well as performance of avant-garde rock music, with a albums edited in Europe and America. Praised by the New York Times as "imaginative...like, say, a Martian dance party," **Ryan Carter's** music has been commissioned by Carnegie Hall, the National Flute Association, the MATA Festival, the Metropolis Ensemble, Present Music, The Milwaukee Children's Choir, and the Calder Quartet, with support from the National Endowment for the Arts, the Jerome Foundation, and the American Composers Forum. Ryan has collaborated with the Berkeley Symphony, the International Contemporary Ensemble, the Nieuw Ensemble, the JACK Quartet, the Princeton Laptop Orchestra, and many others. Ryan holds degrees from Oberlin Conservatory (BMus), Stony Brook University (MA), and New York University (PhD). Ryan is currently Visiting Assistant Professor at Hamilton College.

**Diogo Carvalho**, born in São Paulo, Brazil, is a composer, scholar, performer, and professor with experience in electroacoustic, concert, popular, jazz, and Brazilian music. He is currently a doctoral composition student at the University of Florida. Carvalho stands out with his ample knowledge and musicality. In "Concerto for Guitar and Orchestra" (2011), the composer explores Brazilian musical gestures in classical form. In the electroacoustic piece "Cave of the Harmonic Beats" (2014), Carvalho merges guitar sonorities with computer processing, using the metaphor of a bat moving in the dark while hearing its movements from sound reflections on the walls. "Clarinetism" (2015) consists of an experiment with the idiomatic characteristics of a solo clarinet, focusing on articulation and timbre. As a scholar, Carvalho embraces the relationship between art and research.

**Ramon Castillo** created the Bleep Blop Electroacoustic Ensemble, which serves to encourage young composers to become familiar with new musical media and experimental performance techniques. Bleep Blop has worked regularly with several domestic and international artists including Sandeep Das & NonDuo (Improvisation/Video Group). Ramon has personally developed much of the technology (hardware and software) in use by the ensemble. Please visit [www.bleepblop.com](http://www.bleepblop.com). As full time faculty and Associate Chair of the music department at the University of Massachusetts, Lowell, he teaches musicianship, music business and directs several ensembles including the Contemporary Electronic Ensemble. There, he works with a small team of faculty to overhaul the core musicianship curriculum.

**Gustavo Chab** was born in Buenos Aires, 1964. He attended the Juan Jose Castro Conservatory. Studied guitar with Dolores Costollas; harmony, counterpoint and piano with Daniel Montes; composition and musical analysis with Francisco Kropfl y Oscar Edelstein. He was an active member of Otras Musicas Group and FARMÉ of Buenos Aires. He composed his first electroacoustic piece Mirada Roja in 1993, specializing in composition techniques in electroacoustics. He has received among many awards - a special mention of the Municipality of Buenos Aires, first prize of the FNA, and honourable residence in the International Electroacoustic Music Competition at Bourges. His compositions, including works for instrumental, digital and mixed media, electronic music, acousmatic art, visual poetry, music theatre, performances and sound installation. He frequently explores the specialisation of sound in composition mixing electroacoustic sounds, vocal sounds and acoustical instruments.

Raised in Hong Kong, composer **Chin Ting (Patrick) Chan** is Assistant Professor of Music Composition at Ball State University. His music has been featured throughout the North and South Americas, Europe and Asia; at festivals such as the International Computer Music Conference, the International Rostrum of Composers, IRCAM’s ManiFeste, the ISCM World Music Days Festival, June in Buffalo, the mise-en music festival and the Wellesley Composers Conference, among many others. He holds a D.M.A. from the University of Missouri–Kansas City as well as degrees from Bowling...
Leo Chang is an electroacoustic and acoustic new music composer who seeks to capture unique nuances within different sound traditions. He is currently pursuing his Master’s degree in Music Composition at New York University where he studies with Tae Hong Park. He holds a Bachelor’s degree from Washington University in St. Louis, where he studied with Christopher Stark and Juri Seo. Leo has received the J. Goldstein Music Scholarship from NYU, and has presented his music at the Society of Electro-Acoustic Music in the United States (SEAMUS) National Conference, Root Signals Electronic Music Festival, and NoiseGate Festival.

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 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](http://www.ericchasalow.com).

Leonardo “Leo” Cicala is a composer, acousmatic performer, live performer, teacher. Graduated in Electronic Music "cum laude" and instrumentation for band at the Conservatory “T.Schipa” of Lecce, Italy. He studied, in Paris, sound projection with Jonathan Prager at the acousmonium. Since 2007 he is a regular member of the acousmatic performers “M.a.re” and “ACUSMA Teatro del Suono” playing in all the concerts at the acousmonium of Bari. He played more than 150 acousmatic works in Italy in France and in Belgium. Since 2011 he is the curator of the international festival of acousmatic music “Silence”. He also took a degree in Biology and studied Drums and Jazz Music. His compositions have been performed at the Syntax 11.1 Festival in Perpignan, during the electroacoustic composition workshops “Musiques a reaction 3.2” at the CRR of Paris; in the “Silence” festivals in Bari; at the “Circus Art Festival” in Osaka; at “Tor Vergata University” in Rome; at the Conservatory of Lecce.

Thomas Ciuko is a sound artist, composer, improviser, and researcher working at the intersections of electroacoustic performance, interactive instrument design, sonic art and emerging digital technologies. He holds a Ph.D. in Computer Music and New Media from Brown University. International festival presentations or performances include Visiones Sonoras in Mexico City, the Enaction in Arts Conference in France, the New Interfaces for Musical Expression conference (Vancouver, Genoa, Montreal and Ann Arbor) as well as numerous conference presentations for the International Computer Music Society and International Society for Improvised Music.

Joshua Clausen’s works often inhabit stylistic interstices between chamber concert music, electronic music and varied popular forms exerting “a dynamic intensity to [their] influence of popular culture (Computer Music Journal).” In 2016 Clausen was awarded a Composer/Sound Artist Fellowship from the Jerome Foundation. He has received a JFund commissioning grant and awards from the Metropolitan Regional Arts Council, MacPhail Center for Music and the Minnesota State Arts Board. He has been commissioned by Wild Rumpus new music collective, Zeitgeist, AVIDduo, The Dream Songs Project, Renegade Ensemble, the pianist Keith Kirchoff, saxophonist Kyle Hutchins and clarinetist Sarah Porwoll-Lee. Clausen has presented work at the International Computer Music Conference, Society for Electroacoustic Music in the United States national conference, and New York City Electroacoustic Music Festival. Clausen earned an M.A. in Composition from the U. of Minnesota, where he studied with Douglas Geers.

Martina Claussen is a mezzo-soprano, vocal artist, composer and composer- performer. The focal point of her work lies in the interaction of her own voice as the main sound source of her electroacoustic compositions and live electronics. Her compositions have been broadcasted by various radio stations in Europe and have been selected to be played at international Festivals such as Festival Futura 2015 (Crest, France), the BIMESP XI Bienal Internacional de Música Electroacústica 2016 de Sao Paulo (Brazil) and the New York City Electroacoustic Music Festival 2016. She works at the University of Music and Performing Arts Vienna where, since 2009, she holds the position of Professor of Voice. [www.martinaclaussen.at](http://www.martinaclaussen.at).

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d’Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest “Citta’ di Udine and Concurso Internacional de Composiciac electroacustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, THE ETERNAL TAO, which was supported by the John Simon Guggenheim.
Brian Connolly is a composer, lecturer, psychoacoustician and PhD student from Dublin, Ireland with research interests in the application of psychoacoustic phenomena concerning the non-linearity of the inner ear within sound art. In the past 18 months alone, Brian’s ground-breaking research has been accepted for inclusion in programs with Music Current, SMC and ISSTA 2015/16 (Ireland), Sonorities and NI Science Festival (Northern Ireland), TIES 2015/16 (Canada), SSC, INTIME and BEAST FeASt (England), ASA and FEAST Fest (USA), MUSLAB 2015 (Mexico). Brian has composed the music for Keith Barry's The Dark Side tour and Barry's subsequent TV3 series Brain Hacker, as well as having written and presented the RTE lyric fm documentary Why Music Can't Stay Still. Since 2013, Brian has been the producer of the iTunes award-winning podcast An Irishman Abroad.

Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana), and for the city of Somerset, Pennsylvania. He is director of Theory and Composition at Christopher Newport University.

Nathan Corder is a composer, sound artist, and guitarist from Tampa, Florida. His works, ranging from full orchestra to interactive computer music, and installations have been performed/exhibited throughout North America, South America, and Europe. Nathan’s music has been honored and recognized at events such as the International Symposium of New Music (Brazil), NYC Electroacoustic Music Festival, Le festival International des Arts Sonores EXHIBITRONIC (Strasbourg), MUSLAB (Mexico City), mise-en music festival, N_SEME, Root Signals, and SEAMUS conferences. In 2014, Nathan was awarded the Allen Strange Memorial award from SEAMUS. Currently Nathan is pursuing an MFA in Electronic Music & Recording Media, and was awarded a graduate assistantship at Mills College, where he studies with John Bischoff, Chris Brown, and James Fei. Nathan holds degrees in composition (BM) and philosophy (BA) from the University of South Florida.

Giovanni Costantini studied Piano and Electronic Music. He also obtained the degree in Electronic Engineering by the University of Rome La Sapienza and the Ph.D. by the University of Rome Tor Vergata, with a thesis titled “Systems and algorithms for the analysis, synthesis, processing, spazialization and recognition of the musical signal”. Since 1995, he is in charge at the University of Rome Tor Vergata, where he teaches “Digital Sound Processing” and “Electronic Music”. His researching activity concerns mostly neural networks, patterns classification and signal processing, with special care to audio signal and biomedical signals. At University of Rome Tor Vergata, he is the Director of the Master in SONIC ARTS. As a composer, he performed to numerous electroacoustic music concerts in Italy and abroad. His musical research is now directed in achieving both microstructure and macrostructure of sound, starting from real-time exploration and elaboration of acoustic materials.

Robin Cox is a composer, violinist, and collaborator known for performance of his own works and that of other contemporary artists. With the Robin Cox Ensemble, he led over 170 performances, produced three critically acclaimed CD recordings, and premiered works by over eighty composers. He also led a mixed-media performance series as Executive Director of Iridian Arts, Inc. His latest large scale ventures are the community participation event HOURGLASS and the immersive performance environment BIG TENT. Cox has received multiple Lester Horton Awards for Outstanding Achievement in Music for Dance and an ASCAP Deems Taylor Award for the founding of Iridian Radio. He holds degrees from the Univ. of Texas at Austin, Univ. of Michigan, and the Univ. of Miami, and after many years at California St. Univ. Long Beach and California Institute of the Arts, Dr. Cox joined the Music and Arts Technology faculty at Indiana University Purdue Univ. Indianapolis (IUPUI) in fall of 2013.

Charles Csuri is best known for pioneering the field of computer graphics, computer animation and digital fine art, creating his first computer art in 1964. Csuri has been recognized as a pioneer of digital art and computer animation by the Smithsonian, and as a leading pioneer of computer animation by the Museum of Modern Art. While a professor at the Ohio State University, Charles Csuri founded the Advanced Computing Center for Art and Design, dedicated to the development of digital art.

Antonio D’Amato is intoxicated by music. He 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, Audio Engineering, Ondes Martenot in Strasbourg and Paris, and later Sonology at ESMUC in Barcelona. 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. In summer 2015 he was trainee at ExperimentalStudio des SWR in Freiburg, and in 2016 at ZKM in Karlsruhe. His works have been performed in Australia, Austria, Belgium, Brazil, Canada, Germany, Greece, Italy, Japan, Mexico, Slovenia, Sweden, Taiwan, UK and USA.

Gustavo Adolfo Delgado was born in Buenos Aires,
His works were selected in composition competitions and professional license at the University of Milan Bicocca. Psychology at the University of Padua and the music of Milan and Como (IT). He got Master’s degree in technology, music pedagogy at the Conservatories of Omar Dodaro. CCMs laptop ensemble Fredericksburg, VA. Marissa also performs regularly with Festival, and the electroacoustic barns dance in Electronic Music Midwest, the BGSU New Music across the US and internationally, most recently at University and at CCM. Her work has been featured both taught courses in electroacoustic music both at Miami Cincinnati College-Conservatory of Music. She has Cincinnati, OH, where she is pursuing a DMA from the Massachusetts Institute of Technology. During the past 15 years Gary DiBenedetto created over 30 Interdisciplinary Performance, Multimedia Installations and Video Works exhibited and performed in over 40 local, national and international venues. During the same period, he composed 12 compositions with over 100 performances and radio broadcasts. His electroacoustic music, derived from environmental and industrial sound sources, is heavily influenced by Arnold Schoenberg and Karlheinz Stockhausen. In 2006 he won the overall prize in KAO International Kinetic Art Competition. He received a 2016 grant from the Puffin Foundation for his new interdisciplinary performance work "Exploitation". DiBenedetto is the recipient of both a New Jersey State Council on the Arts Composition Fellowship in 2002 and a Crafts Fellowship in 2015. He received his MA in Performance and Composition from New York University.

Simon Dickopf composes, produces and performs live electronic music and is also a video artist. He studies electronic composition and visualization at Institute for Computer Music and Electronic Media in Essen, Germany.

Marissa DiPronio is a composer and pianist living in Cincinnati, OH, where she is pursuing a DMA from the Cincinnati College-Conservatory of Music. She has taught courses in electroacoustic music both at Miami University and at CCM. Her work has been featured both across the US and internationally, most recently at Electronic Music Midwest, the BGSU New Music Festival, and the electroacoustic barns dance in Fredericksburg, VA. Marissa also performs regularly with CCMs laptop ensemble.

Omar Dodaro is graduated in music composition, music technology, music pedagogy at the Conservatories of music of Milan and Como (IT). He got Master’s degree in Psychology at the University of Padua and the professional license at the University of Milan Bicocca. His works were selected in composition competitions and calls as «MusLab UAM» (Mexico city), «Mauricio Kagel» (Institute Ludwig van Beethoven; Wien), «Feeding the music» (Expo; Milan), «XX Festival Internacional de Música Electroacústica» (Santa Cecilia) (Institute Ludwig van Beethoven; Wien), «Synchrones»; Valencia and Granada), «Sergio Dragoni» (Società del Quartetto; Milan), «Pierre Schaeffer» (AMP; Pescara), «Punti di ascolto nr. 6» (CEMAT; Rome) and still others. He composed the original soundtrack of movie The Merchant of Dreams, awarded at «Moving Picture Film Contest» and selected at «River's Edge International Film Festival» (USA).

Gil Dori is an avid composer, interested in interactive electronic music, graphic notation, proportional procedures, and Jewish music. He graduated with a Doctor of Musical Arts degree from Arizona State University. Gil is currently a guest composer in residence at the Music Technology Group, Pompeu Fabra University, Barcelona, Spain. His music has been featured on festivals and conferences such as Sound and Music Computing, SEAMUS National Conference, MUSLAB, Balance-Unbalance, and Explore!. At ASU, where he also received his Master of Music degree, Gil taught a Jewish music class, served as president of the Society of Composers, Inc. student chapter, and co-directed the Laptop Orchestra of Arizona State. He holds a Bachelors of Arts degree from Haifa University, Israel, where he graduated Summa Cum Laude. Oded Zehavi, Garth Paine, and Glenn Hackbarth are among Gil’s primary composition teachers, as well as Kotoka Suzuki, who chaired Gil’s D.M.A. Committee.

Maxwell Dulaney, whose work has been described as “evocative and subtle” is currently Assistant Professor of Composition & Theory at Tulane University. Dr. received his Ph.D. in Composition & Theory from Brandeis University. As an acoustic and electro-acoustic composer, his compositional philosophy is rooted in the study of the vast elements of sounds and finding informed ways of developing compositional structures from them. Recent commissions include In Ricordo di una Anima Antica, and Already Root written for Ecce Ensemble, The Old Harp for the Ningbo University Orchestra, and A Turning Inwards no. 1 for Orlando Cela. A 2016 ATLAS grant recipient, Dr. Dulaney is composing a one-act opera entitled Already Root, to be performed by Talea during their 2017-18 season. Upcoming concerts include a performance of A Turning Inwards, no. 1 by Ensemble Dal Niente. Upcoming projects include a piece for piano and electronics for Lisa Leong, and one for trumpet and electronics for Andy Kozar.

Stephen Dydo is a composer, guitarist, and master of the Chinese qin. He has written for virtually all musical media. His compositions include vocal and choral works, as well as various combinations of instrumental and electronic media. Recently, he has collaborated with the English artist Susan Haire on a number of large-scale multimedia projects, all involving music unfolding in space as well as time, as well as videos documenting the
**Gerald Eckert**

Gerald Eckert, born 1960 in Nuremberg. He studied Mathematics at the University of Erlangen, violoncello and conducting at the conservatory of Nürnberg, composition with Nicolaus A. Huber at the Folkwang-Hochschule Essen. Further he attended composition courses with Brian Ferneyhough und Jonathan Harvey. 1996/97 work as visiting scholar at the CCRMA of the Stanford University/ USA. 1998 he was guest professor at Darmstadt and at Akiyoshida/ Japan, 2000/ 01 lecturer at the TU Darmstadt. Gerald Eckert realized various intermedia works, i.a. for dance, video installation or projects with interactive light control. He received various prizes and awards, i.a. the Gulbenkian-Prize/ Portugal '93, the Kranichstein-Prize '96, a 1st prize of Bourges 2003... and received scholarships i.a. Venice 2006, Los Angeles 2010... From 2012 to 2014 Gerald Eckert was professor for composition at the Chung-Ang University Seoul/ Anseong Korea. [www.geraldeckert.com](http://www.geraldeckert.com)

**Mark Eden's**

Mark Eden's sound works have been performed on four continents from Tehran to San Francisco. They have also been featured on the Innova label CDs "The Art of the Virtual Rhythmicon" and "Here and Now: Celebrating 30 Years of Zeitgeist".

**Fernando Egido**

Fernando Egido studied composition with José Luis de Delàs and received musical training in workshops with composers, analysts and interpreters, (like Lachenmann, Spahlinger, Dodge, Sciarrino, Ferneygough, Murail, etc. ...) around the Music School of Alcalá de Henares University, the LIEM or the GCAC. He studied Electronic Music around LIEM courses especially with Emiliano del Cerro. For several years he taught the subject Fundamentals of Electroacoustic and Computer Music in a Superior Conservatory. Dedicated to the experimental field, instrumental and electronic music, he studies all the determinants that make a sound event to be perceived in different ways. He investigates the role that the concept of parameter plays, or can play, in the musical discourse. Why there must be a central parameter? His music is like a radio dial in which there are several broadcasts and the listener can choose one, obviating the author's intention. Everything starts with the reflection about music and its social.

**Frank Ekeberg**

Frank Ekeberg is an independent artist and researcher primarily working within the sonic arts. His work explores issues of space, time, ecology and change. He uses almost exclusively natural source material, and spatial aspects of the sounds and the listening environment are essential elements of the work. Ekeberg has composed for concert, dance, video, theater and installations, and his work is widely performed and exhibited around the world. He holds a PhD from City University London, UK, where he studied composition with Denis Smalley, and an MFA from Mills College, California, USA, where he studied with Pauline Oliveros and Alvin Curran. Frank Ekeberg is currently based in Trondheim, Norway, where he spends most of his time on research and artistic pursuits.

**Tyler Entelisano (b. 1994)**

Tyler Entelisano is pursuing a B.M. in music composition from the University of Alabama. Entelisano is the recipient of The University of Alabama's Presidential Scholarship and the Dr. Gerald Welker Memorial Scholarship. Entelisano studies composition with C. P. First and has studied with Amir Zaheri. Entelisano is published in the International Journal of Contemporary Composition (IJCC). His music is available through PARMA Recordings on the Navona Label. His music has been selected for performance at the 2016 SCI Student National Conference, the 2017 SCI Region VI Conference, and the 2017 SCI Region IV Student Conference. Entelisano was a winner of the AMEA (Alabama Music Educators Association) Young Composer's Competition in 2011 and 2012, and he was given an Honorable Mention in the Frost School of Music Ensemble Ibis International Composition Competition. Compositonally, Entelisano is engaged in collaborations with student and faculty performers at the University of Alabama.

Composer **Vincent Eoppolo** from Wilmington, Delaware U.S.A. I utilize both old and new synthesis technologies to create compositions in the Acousmatic Music, Radio Art and Musique Concrete traditions. My work has been featured on Bernard Clarke's program Nova on RTE's Lyric FM, Phaune Radio from Montpellier, France as well as Radio Art International and Passeport International from CHOQ Radio in Montreal.

Composer, sonic artist, and music teacher, **Ali Nader Esfahani** is a music researcher and educator who explores musical expressivity through developing advanced techniques in composition and sound design. The nature of his compositions varies from acoustic to acousmatic and interactive electronics pieces. Within these works, he proposes original approaches to post-tonal harmony using computer-assisted analysis, and investigates the harmonic and textural implications of his soundscape recordings. In his compositions for acoustic instruments and live electronics, he searches for new modes of expression in physical motions and gestures through innovative performance practices of electroacoustic music using motion capture devices and motion sensors. Ali Nader Esfahani is a recipient of Izaak Walton Killam Memorial Scholarship and holds a PhD in composition from the University of Calgary.

**Ashkan Fakhratabatabaie's**

Ashkan Fakhratabatabaie's artistic and scholarly works are interwoven. Thanks to his different backgrounds, ranging from engineering to music composition, and his exploration of music psychology, he has reached an interdisciplinary approach between science and sonic art. He applies psychological, mathematical and conventional music theory considerations to his works, many of which have been published and performed. In the process of musical composition, he schemes an aesthetic model based on subjective emotional reflections. Afterwards, by
expanding the existing music cognition findings or designing new studies, he tries to find a way to make the model as widely perceptible as possible. Currently, he is a composition PhD student and Graduate Teaching Assistant at the University of Utah. His other interests are sonic art legal protection, marketing and therapy.

Dr. Eli Fieldsteel, serving as Director of the University of Illinois Experimental Music Studios since 2016, is a composer specializing in music technology with a diverse history of cross-disciplinary collaboration. He is the recipient of the 2014 James E. Croft Grant for Young and Emerging Wind Band Composers, first prize in the 2012 ASCAP/SEAMUS Student Commission Competition, as well as awards and recognition from other organizations, including the Bandmasters’ Academic Society of Japan and the Frank Ticheli Competition. His music has been performed nationally and internationally by ensembles such as the Dallas Wind Symphony, the North Texas Symphony Orchestra, the Kawagoe Sohwa Wind Ensemble of Tokyo, and the University of North Carolina Chapel Hill Wind Ensemble. His music is published under Lovebird Music, and has been recorded on the SEAMUS and Aerocade Music record labels.

Sergio Fidemaizer was born in Rosario (Argentina), 1958. Sergio studied composition at the National University of Rosario with Dante Grela, later extending his formation in Buenos Aires with Francisco Kröpfl (composition and analysis) and Mario Benzecry (orchestra conducting). He lives in Spain since 1986, where he completed his formation in Phonos Studio of Barcelona with Gabriel Brncic (composition, analysis, and electro acoustics) and Xavier Serra (computer music), and in the Conservatory of Badalona (Barcelona) achieving superior qualifications. His works, focused mainly on chamber music, with and without electronics, are regularly programmed in cycles and festivals in America and Europe having received assignments from numerous renowned prestigious institutions, groups, and soloists. He currently combines his activity as a composer with teaching in the State schools (Educational Department of the Generalitat of Catalonia). He is member of the Catalan Association of Composers (Associació Catalana de Compositors) and the Spanish Association of Electro Acoustic Music (Asociación de Música Electroacústica de España).

Alejandro Martínez Figuerola (Barcelona, 1955) Graduate in Aesthetics, Sciences and Design Technology from the University of Paris and in Music and Technology from the Institut International de Musique Electroacoustique de Bourges (France). He has been Roger Cochini’s, Gabriel Brncic’s, Luigi Nono’s, Horacio Vaggione’s and Jean-Claude Risset’s student. His works have been performed in Europa, America and Japan. He has been commissioned by international organizations as the French Ministry of Culture, the Spanish Ministry of Culture, the Generalitat de Catalunya, the Ajuntament de Barcelona, the Institut International de Musique Electroacoustique de Bourges, among others and received international awards. He has been for several years codirector of the international Punto de Encuentro Festival (Sound art and electroacoustic Music, Madrid) and was founding member of the Spanish Electroacoustic Music Association (Asociación de Música Electroacústica de España) and co-founder of the Electroacoustic Composition Studio of Barcelona (Taller de Composició Electroacústica de Barcelona) in 1979. As Director of the Fonoteca (Sound Archive) of the Natural History Museum in Barcelona, he created “L’Espai Sonora” del Museu. She currently composes "Invitation to Mary" for voices and bells, in collaboration with the sculptor Guido Dettoni and inspired by her "Maria".

Robert Fleisher attended the High School of Music and Art in New York City, graduated with honors from the University of Colorado at Boulder, and earned his M.M. and D.M.A. degrees at the University of Illinois at Urbana-Champaign (UIUC). He has served on the faculties of the UIUC, UCLA, and Northern Illinois University, where he is Professor Emeritus. His works have been heard globally, with more than 70 performances and broadcasts in 11 countries since 2010. Fleisher’s chamber music been described as “eloquent” (Ann Arbor News), “lovely and emotional” (Toronto Musicworks), “astoundingly attractive” (Perspectives of New Music), and “ingenious” (Strad); his electro-acoustic music as “rich, tactile” and “endearingly low-tech” (New York Times). His music appears on Capstone, Centaur, Navona and SEAMUS labels. The author of Twenty Israeli Composers (1997), he is also a contributing composer and essayist in Theresa Sauer’s Notations 21 (2009).

Michael Fox is a PhD student currently researching in the medical field. Classically trained in piano and cello since the age of 4, and a self-taught drummer, his work uses a musique concrete production style, but with a modern electronic style.

K. Michael Fox is a composer of computer music and interactive media artist exploring complex, dynamic software systems and their relationship to users. His works have been performed/exhibited in the US, Europe, and China. He is currently earning a Ph.D. in Electronic Arts at Rensselaer Polytechnic Institute, where he previously earned his MFA in 2015. Prior to Rensselaer, Fox earned a BA in Music Composition from Eastern Washington University, studying Jonathan Middleton, Don Goodwin, and Ben Luca Robertson.

Robert J. Frank is a composer and Associate Professor at Southern Methodist University in Dallas, Texas. His music has won awards from ASCAP, the Civic Orchestra of Chicago, Theodore Presser New Choral Music Competition, and been performed around the world. His works have been performed on venues including numerous selections at ICMC, SEAMUS, CMS, SCI, and other composer societies; Carnegie Hall, the Sydney Opera House, Palacio de Bellas Artes (Mexico City), the
Mozarteum in Salzburg, and in the Costa Rican rain forest. His music is published by Brixton Publications and www.robertfrankmusic.com and recorded on several CD labels. He is also author of Beyond the Common Practice: Concepts and Performance Practices for Contemporary Instrumental Music (Linus Publications, Deer Park, NY, USA). He is also co-author with Kenneth Metz of Fundamentals for the Aspiring Musician ( Routledge, New York, London).

Composer/Sound Designer Ari Frankel moves from operas (Lot's Daughters And Their Father, to scratch an angel), through new-age (Suzanne Ciani's Grammy-nominated Neverland) and song cycles (wiping ceramic tiles) to solo piano (SHATTERED, hymns for mortail creatures). His film, theater and dance works have been featured at The Bourges International Electroacoustic Festival, The International Film & TV Festival of New York and many others. His collaborators have included Muna Tseng, John Kelly, Tero Saarinen, William H. Macy, Andreas Scholl and Fiona Shaw. The New York Times described Frankel's Atlantic Theater Down The Shore soundtrack as a "haunting collage". The Glasgow Herald felt "true passion" in Spirit Ruins and The London Times marveled at "light seeming materials build[ing] an overwhelming effect" in Shattered, hymns for mortail creatures. The Village Voice explained his "emotionally charged original music" as "wonderfully poignant and plangent".

Rikhardur H. Fridriksson began his career as a rock musician, and later studied composition in Reykjavik, New York, Siena and The Hague. His teachers included Atli Heimir Sveinsson, Thorkell Sigurbjörnsson, Elias Tanenbaum, Franco Donatoni and Clarence Barlow. His works have been performed and broadcast in many countries. He has received working grants from the Icelandic government, the DV cultural prize, and a prize at the Bourges sound art competition. He lives in Reykjavik, composing and teaching electronic music. He is co-director of the Kopavogur Computer Music Centre, besides teaching Composition and Computer Music at Iceland Academy of the Arts. His music falls into two general categories; he either makes pure electro-acoustic music, working mostly with natural sounds and their movement in space, or he does live improvisations, playing electric guitar, processed through live electronics. In that field he either appears alone or with the Icelandic Sound Company.

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

Born in Lansing, 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 also holds a master's degree in music composition from Michigan State University, and a bachelor's degree 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 maintains an active role as a performer and teacher of mandolin and computer music at the MSU Community Music School, Mott Community College, and Oakland University, and is the co-host of the podcast Patch In. His first solo album "Concrete Oasis" is now available on BandCamp, CD Baby, Google Play, iTunes, and Spotify. For more information check out www.benfuhrman.com.

Xiao Fu is a multimedia composer and sound designer. She was born in Zhengzhou, China. After obtaining her bachelor's degree in electronic composition from the Wuhan conservatory with Prof. Liu Jian and working at the Henan State Radio as a music editor, she studied from 2010 to 2013 in the master program in multimedia composition at the Hamburg University of Music and Theater. There, she studied with Professor Peter Michael Hamel and Professor Georg Hajdu. Currently, Xiao is continuing her studies in Hamburg in a joint doctoral program in musicology and composition focusing on gesture controlled instruments. Her compositions and installations were shown in China, Europe and North America.

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.

Martim Galvão is a composer, percussionist and intermedia artist. Much of his work is concerned with patterns, cycles and repetition. He is especially interested in cross-rhythms generated through overlaying patterns of unequal duration. Several of his recent collaborations have focused on the dialogue between music and theater. His work with director Kate Bergstrom has been shown at the Granoff Center for the Creative Arts and he has performed at RISD's Gelman Gallery as part of an ongoing collaboration with poet Todd Anderson. He has also collaborated with choreographer Aska Sakuta on several works for dance and interactive audiovisual media. Galvão earned his bachelors degree from Emory University. In 2014 he graduated from the Integrated Composition, Improvisation, and Technology (ICIT) MFA program at the University of California, Irvine. He is currently pursuing a PhD in Computer Music and Multimedia at Brown University.
Matthew Gantt is a composer and conceptualist based in New York City. His compositional practice focuses on the intersection of procedural systems and the idiosyncrasies of the technology that facilitate them, as well as the overlap in methodology between the production and consumption of networked cultural artifacts. Recent projects have included a suite of generative pieces for tape and synthesizer, an eight by eleven foot graphic score, and a series of VR environments containing procedural motion and spatial sound.

Javier Garavaglia, composer and performer (viola/electronics) born in Buenos Aires, Argentina; he shares also the Italian and German citizenships. He lives between London (UK) and Köln (Germany). His compositions – profusely performed in Europe, the Americas and Asia – include: acousmatic/audiovisual music and compositions for solo instrument, ensembles & big orchestra with and/or without the inclusion of electronic media/live-electronics. Electroacoustic works are available on commercial CD releases (Germany, USA, Argentina Denmark). Research published in several journals, books and also online in Spanish, German and English. World leader in full automation of live-electronics. Latest topic of research concentrates on spatial audio: Granular Spatialisation and sound diffusion for high-density loudspeakers arrays (HDLA), with a long article in Vol. 40:4 of the Computer Music Journal. http://icem.folkwang-uni.de/~gara/.

Through some 150 works composed for a wide range of performance genres many premiered at major festivals by renowned performers, 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 developed from working with Morton Feldman among others. Born in Cuba, he came to the US in 1961. His works are recorded on 7 solo CDs and numerous compilations on respected labels here and abroad. In demand as a guest composer, he has received recognition from among others the Fulbright, Rockefeller, and Cintas Foundations, recently being the resident composer for the Miami Symphony, Garcia is a Composer in Residence for the Miami Symphony Orchestra, KREA, Bilbao Symphony Orchestra, Mikel Laboa Cátedra, BBVA and Autor Foundation, Konstnärerna, ZHdk/Zurich University.

Diego Garro is an artist and educator based in the UK. He studied Electronic Engineering in Padova (Italy) and then Electroacoustic Music Composition with Prof. Mike Vaughan and Prof. Rajmil Fischman at Keele University (UK). His research interests lie in creative digital media, artistic practices and compositional languages that bridge the sonic arts idioms with various aspects of visual arts, literature, poetry, foreign languages and popular culture such as Electronica, glitch, video, ASMR. His artistic and research outputs include audio and audio-visual works which are regularly selected and performed in the UK and abroad.

Michael Gaspari is a 16 year old Junior student at Robbinsville High School (RHS) in NJ. He is a member of the Jazz Band, Choir, scores for the Film and Robotics Clubs and is director of sound/music production for the Drama Club. He has amassed over 88 hours of community service giving back to the community by mentoring Middle School students in band and choir and entertaining nursing home and special needs children locally. Michael attends the Juilliard School Pre-College division in NYC where he studies composition under Dr. Ira Taxin and piano under Dr. Ernest Barretta. He also plays synthesizer, and clarinet. Michael has received two YoungArts awards (Merit 2015, Honorable Mention 2016), as well as being a Finalist the past 3 years in the ASCAP Morton Gould Young Composers awards. He was noted as an "Emerging Artist" by the Tribeca New Music 2016 awards as well. This past summer Michael was accepted and attended the Boston University Tanglewood Institute in Lenox MA.

Zuriñe Gerenabarrena studied composition with C.Bernaola and Franco Donatoni. Gerenabarrena has written pieces for orchestra, chamber ensembles, theatre, dance, acousmatic, sound installations and multidisciplinary shows. International forums: Contemporary Music FFBV, Quincena Musical, SINKRO, Bernaola Festival, PHONOS, Festival Synthèse, BKA Theather. Pyramidal, Sonóimágenes, Visiones Sonoras, EMU Festival, Elektrophonie, Wearl 09 Fullerton, Musica Viva, Borealis, Musiques & Recherches, eviMus, “Down the Dori” (TWSTokyo), EAM Festen Frost, ICMC 2015, Musica Electric Nova... Artist in residence: "LEC" (Lisbon), USF. Bergen (Norway), VICC, (Sweden), Tokyo Wonder Site (Japan), Shiro Oni (Japan), ZHdk, ICST (Zurich). Grants from Euskadi Symphony Orchestra, KREA, Bilbao Symphony Orchestra, Mikel Laboa Cátedra, BBVA and Autor Foundation, Konstnärerna, ZHdk/Zurich University.

Pablo García-Valenzuela (Pablo Gav, Mexico City, 1973). He holds a PhD in electroacoustic composition (1998-2003) from City University, London, UK, after studies with Simon Emmerson, Javier Alvarez and Denis Smalley. He has received grants for studies abroad from the British Council (1996-97), the Mexican Arts Council (FONCA, 1998-2001) and gained national and international distinctions for his music such as the Prix de la région d’Aquitaine in SCRIME 2000, Bordeaux, France, the 3rd prize in the Luigi Russolo awards, Italy 2001 (for Piano T), a Postdoctoral research grant in multichannel sound from UNAM (2005-2007) and the P.A.P.I.A.M 2008 from CNA/CMM for his 15.4 multichannel composition and sound design project. Since 2011 he a recipient of the prestigious SNCA award for composition in Mexico. He now devotes his time to exploring the language of 3D Music through symphonies for full orchestra and eletroacoustic 3D sound systems and via his own experimental rock project.
of the Arts, Polish Ministry of Culture, Professor of Counterpoint and Harmony at MUSIKENE, Basque Country.

Kosmas Giannoutakis creates dynamic sound artworks by interconnecting human agents, sound bodies, acoustic sites and audiovisual computer systems through the medium of sound. Using feedback mechanisms in order to create complexity and to control non-linearity, he is researching the catalysis and communication of emergent sound phenomena. Kosmas's work has been presented in various festivals and workshops, such as inSonic2015 and next_generation in ZKM Karlsruhe, Junge SIGNALE in Graz, Soundslands Festival/2nd International Symposium on Sound and Interactivity in Singapore, Toronto International Electroacoustic Symposium 2016, Gaudeamus Muziekweek in Utrecht, REAL/UNREAL BEAST FÉaST 2016 in Birmingham, kling' gut! Symposium on Sound in Hamburg, "The Digital Body" International Exhibition in Bucharest. The Institute of Electronic Music and Acoustics – IEM of the University of Music and Performing Arts Graz, is the inspiring environment for his interdisciplinary art experiments.

Since 1985, Gilles Gobeil has concentrated on the creation of acousmatic and mixed works. His compositions approach what is known as « cinéma pour l'oreille » (cinema for the ear); many of them are inspired by literary works and seek to « visualize » them through the medium of sound. Gobeil is the winner of numerous prizes in Canada and abroad, has been Composer-in-Residence at The Banff Centre, Bourges, GRM, ZKM and was Guest Composer of the DAAD’s Artists-in-Berlin Programme in 2008. He is co-founder of Réseaux, an association dedicated to the production of Media Art events.

Michael Gogins 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 and Android app, 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.

Sandra E. Gonzalez, Argentine composer, graduated from the Conservatory of Music "Manuel de Falla" with a specialization in Symphonic and Chamber Music, and Senior Lecturer in Music with a specialization in composition. Degree in Electroacoustic Composition by the National University of Quilmes in Argentina, where she obtained a Training Fellowship in Teaching and Research. Participates in the research program "Temporal systems and spatial synthesis at sound art" (Director: Dr. Pablo Di Liscia). She has composed works for solo instruments, ensembles, orchestra, chamber choir, electroacoustic and mixed media works. Her works are released by renowned musicians and presented in prestigious venues in Argentina in major concert series: Música de Agora na Bahia (Brazil), 41st International Computer Music Conference (USA); L’Acusmonium AUDIOR (Italy), New York City Electroacoustic Music Festival 2016 (USA), MUSLAB 2016 (Mexico and England) and the XI Jornadas de la Música Contemporánea (Colombia).

Arthur Gottschalk is Professor of Music Composition at Rice University, where he founded the electronic music studios (REMLabs) and chaired the department until 2010. Among other awards, 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, the Piccolo Spoleto Festival, and in 2016 accepted an invitation as Visiting Artist at the American Academy in Rome. He was awarded the Gold Medal in Music Composition from the Global Music Awards, for his Sonata for Cello: In Memoriam, in 2014, and the Gold Medal, Best of Show, and Best Recording of 2015 for his Requiem: For the Living. He has been honored with the prestigious Bogliasco Fellowship, the First Prize of the Concorso Internazionale di Composizione Originale di Corciano, Italy, and in 2016 the Association of Rice Alumni honored him with their Meritorious Service Award.

Stijn Govaere is a Belgian composer based in Barcelona (Spain). He studied at the Royal Conservatory in Ghent harmony, counterpoint, analysis, orchestration and composition in the class of Roland Coryn and Acousmatic Music Composition and Spatialised performance at Musiques & Recherches (Brussels) with Annette vande Gorne. His music has been performed across Europe and North America at venues and festivals such as: The New York City Electroacoustic Music Festival, The San Francisco Tape Music Festival, Festival of Contemporary Experimental Music and Sound Art “Audiograff” (Oxford, UK), Electrobége (Brussels), Festival Acousmatique International “L’Espace du Son” (Brussels), Académie Royale des sciences, des lettres & des beaux-arts de Belgique (Brussels), Festival Mixtur (Barcelona), Phonos Foundation (Barcelona), Hangar.org (Barcelona), La Orquesta del Coas (Barcelona), Centre de Cultura Contemporània de Barcelona (CCCB), Festival AETYB Barcelona (Spanish Tub and Euphonium Association), Hungarian Culture Centre, 40th International Computer Music Conference (Athens, Greece), Festival LEMATS (Sevilla), INTERNATIONAL CONFEDERATION OF ELECTROACOUSTIC MUSIC – CIME / ICEM Festival and Conference, University of North Texas, Denton Texas.

Elliott Grabill’s instrumental and electroacoustic compositions have been described as colorful, edgy, psychedelic, and hauntingly beautiful. He is the winner of
Dark in the Song Composition Prize, and the third prize of the Peabody Conservatory Prix d’Été. His computer music has been featured at SPLICE, SEAMUS, TIES, ICMC, the University of Oklahoma inner sOUNdscapes series, the University of Virginia Technosonics festival, and the 2014 ImprovE 2.20 Sounds of Savamala Festival in Serbia. His work is inspired by science, poetry, literature, and spirituality.

Fredrik Gran is an award-winning composer originally from Välingby suburb in Stockholm (Sweden), residing in Montreal (Canada) for his doctorate at McGill University. His music and research intersects electroacoustic and acoustic sound ideas, employing mechanic/robotic interactive units, amplified instruments and objects, computer-assisted transcription of his own electroacoustic music and purpose-made electronic models into the notated sphere of acoustic instruments. Fredrik’s work covers orchestral, chamber, vocal, electroacoustic and live electronic music, as well as music for installations, museums, dance, digital and visual art.

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

Ragnar Grippe has participated in 40 years of electronic music from La Scala Bicentennial to film music to Groupe de Recherches Musicales in Paris. Studied with François Bayle, Pierre Schaeffer, Luc Ferrari in Paris at GRM and privately with Ferrari. Works in his studio in Stockholm Sweden. Works are available on major digital platforms

Joshua Groffman’s music draws on experiments in time and form, a background as a performer of rock, jazz, and art music, and a strong sense of the specificity of place. His works have been performed by groups including the American Composers Orchestra, Vital Opera, Ensemble Laboratorium, Aspen Contemporary Ensemble, New York New Music Collective, Poné Ensemble for New Music, Delaware Valley Chorale, Ars Musica Chorale, Duo 231, Bard College Vocal Arts Program, and the Indiana University Contemporary Vocal Ensemble and selected for performance at the Aspen Music Festival, June in Buffalo, SEAMUS National Conference, Florida State University New Music Festival, Cal State Fullerton New Music Festival, New York City Electroacoustic Music Festival, Midwest Composers Symposium, and the 60×60 VoxNovus East Coast Mix. Recent projects include Vertigo Rounds, a multi-composer setting of Psalm 119, and Unfinished, a new opera and collaboration with poet Sarah Heady.

After graduating Tbilisi State Conservatoire, composition faculty, Mariam Gviniashvili continued her studies at the Norwegian Academy of Music. She has worked as a sound artist, film/theater composer, composed traditional acoustic music as well as electronic music/musique concrete. At the present time she is in her last year of MA studies in Electronic Music Media at Liszt Academy of Music, in the city of Budapest.

Saad Haddad (b. 1992) is a composer of orchestral, chamber, vocal, and electroacoustic music who achieves a “remarkable fusion of idiom” (New York Times), most notably in his work exploring the disparate qualities inherent in Western art music and Middle Eastern musical tradition. His music delves into that relationship by transferring the performance techniques of traditional Arabic instruments to Western symphonic instruments, while extending their capabilities through the advancement of technology. His orchestral works have been performed by the Los Angeles Philharmonic, the Milwaukee Symphony, the Columbus Symphony, the Princeton Symphony, and the American Composers Orchestra. Born in Georgia and raised in California, Haddad studied composition with Donald Cockett, Stephen Hartke, Frank Ticheli, and Bruce Broughton at the University of Southern California (Bachelor of Music) and with John Corigliano and Mari Kimura at the Juilliard School (Master of Music).


Kerry Hagan is a composer and researcher working in both acoustic and computer media. She develops real-time methods for spatialization and stochastic algorithms for musical practice. Her work endeavors to achieve aesthetic and philosophical aims while taking inspiration from mathematical and natural processes. In this way, each work combines art with science and technology from various domains. Her works have been performed in San Diego, Belfast, Dublin, Paris, Berlin, Tokyo, New York, Toronto, Sydney, Perth among others. As a researcher, Kerry’s interests include real-time algorithmic methods for music composition and sound synthesis, spatialization techniques for 3D sounds and electronic/electroacoustic musicology. Her research has been presented at ICMC, SMC, EMS and other conferences in Montreal, Berlin, Belfast, Crete, New Jersey, Perth, Texas and elsewhere.

Susan Haire, having had 23 solo shows in UK, USA and Holland, as a painter, in 2012 made installations for an ambitious large-scale solo show in Peterborough Cathedral. This was a collaboration with NY composer
Stephen Dydo and they have since show installations and videos in London, New York and Bergen. Susan and Stephen have been collaborating for 11 years and this is the third year they have taken part in NYCEMF. Susan has been President of The London Group for ten years and took it through its centenary in 2013.

Georg Hajdu is an internationally renowned composer and music scholar. His main interest in music is to think out of the box. More info at [http://georghajdu.de](http://georghajdu.de)

Jeffrey John Hall (b.1941), currently living in Tucson, Arizona, has written works for computer sound, voice, chamber ensembles, piano, and chamber orchestra. He received the doctorate in computer music composition from Columbia University in 1987, and has been awarded composer residencies at The Composers’ Conference, Yaddo and The Hambridge Center, prizes such as the Charles Ives Scholarship from the American Academy of Arts and Letters, the Boris and Eda Rapoport Prize from Columbia University and multiple grants from organizations like Meet The Composer. Hall also studied computer music techniques with Paul Lansky at Princeton University from 1980-82. A pianist, he performs his own works from time to time. His compositions have been performed in Poland, Spain, Brazil, Argentina, and at numerous venues in the USA, notably, The Composers’ Guilds of both New York And New Jersey, along with North-South Consonance and Ebb and Flow Arts.

Rob Hamilton is a composer, performer, researcher and software designer whose creative and analytical practice explores the cognitive implications of the spaces between interactive game environments, network topographies and procedurally generated sound and music. He holds a Ph.D. in Computer-based Music Theory and Acoustics as well as an M.A. in Music, Science and Technology from Stanford University’s Center for Computer Research in Music and Acoustics (CCRMA) in the Department of Music, a M.M. in Computer Music Composition from the Peabody Institute of the Johns Hopkins University, and a B.A. in Music and Cognitive Science from Dartmouth College. Dr. Hamilton is currently an Assistant Professor of Music and Media in the Department of Arts at Rensselaer.

Sarah Jane Hargis is an internationally-acclaimed performer and composer of classical, modern and improvisational music. Her adventurous spirit allows Sarah Jane to take a full, rich, classical tone and combine it with a passionate exploration of electronic sound effects. She fuses blues, jazz, electronic music, pop, and improvisation into an exciting blend of ambient grooves that have been described as “an improvisational playground”, “melodically purifying”, and “electronic space pop”. She is an artist for Azumi Flutes and Earthquaker Devices and has been a university professor/lecturer, guest lecturer and performer in schools and universities around the U.S. for over twenty years. Sarah Jane is currently teaching at St Edward’s University in Austin, TX. Hargis continues to perform actively as a soloist and with various groups around the world. You can learn much more about Sarah Jane on her website: [www.rockstarflutist.com](http://www.rockstarflutist.com).

Joshua Harris is a composer from Pilot Mountain, North Carolina. He currently teaches composition, music theory, and sound design at Sweet Briar College in central Virginia. His music is grounded in a fascination with visual art, textures, sound spectra, non-linear narratives, and extreme temporal manipulations and has been heavily influenced by studio techniques of electroacoustic composers. He has been commissioned by the Barlow Endowment for Music Composition, the Nova Ensemble at the University of North Texas, and many amazing performers. His work has been performed throughout the United States as well as South Korea, and is available on the SEAMUS record label. When he is not composing he enjoys writing about art and music, traveling with his wife and two daughters, and thinking about the formal structure of sitcoms.

Jeffrey Hass is currently Professor of Composition at Indiana University, Bloomington, where he serves as the Director of the Center for Electronic and Computer Music (CECM). He is also a Fellow of the Institute for Digital Arts and Humanities, where he is investigating new interfaces for live interaction between music, video and dance. Mr. Hass has served on the faculties of Rutgers University and the Interlochen Center for the Arts. His compositions have been premiered by the Louisville Orchestra and Memphis Symphony, and been performed at Lincoln Center. His works have also been performed at numerous national and international festivals for both music and dance. Mr. Hass has received a number of professional honors and awards including the 1994 National Band Association Composition competition, as well as the 1995 Walter Beeler Memorial Award with Lost in the Funhouse, a work for symphonic band and electronic tape, and the 1996 Lee Ettelson Composer’s award for Keyed Up.

Gabriel Hawes uses his work as an artist to address extremes of contrast and the visceral nature and subtleties of his materials. Gabriel is from Indianapolis Indiana and is currently a TIMARA major at Oberlin Conservatory, where his primary teachers have been Aaron Helgeson, Joo Won Park, and Peter Swendsen.

Ethan Hayden was born in Poughkeepsie, NY, but raised primarily in the North Texas area. He received his Ph.D. in Composition from the University at Buffalo, and holds undergraduate degrees in Composition and Theory from the University of North Texas, and an M.A. in Composition from UB. His principal composition teachers include Cort Lippe, Jeffrey Stedelman, Joseph Klein, Andrew May, and David Bithell. He recently joined the Digital Music Production faculty at Buffalo State College. Ethan is the Associate Director of Wooden Cities, a Buffalo-based contemporary music ensemble, and is active as a performer, regularly presenting new and
Mara Helmuth composes music involving the computer, and her own software. Her recordings appear on Open Space CDs, Sounding Out! (Everglade), Sound Collaborations (CDCM on Centaur), The 50th Anniversary UI EMS collection and Implements of Actuations (EMF). Her research involves granular synthesis wireless sensor networks, Internet2, and RTcmix. She teaches at CCM, University of Cincinnati and received degrees from Columbia University and the U. of Illinois.

Jonathan Higgins is a composer from England who has recently completed an MA in Sonic Art at the University of Sheffield. His music is often densely gestural and noise based with influences from beat and glitch based music. He has presented works both in the UK and internationally, most recently at the ICMC (Athens 2014, Texas 2015, Utrecht 2016), iFIMPaC (Leeds), Metanast (Manchester), Sound Junction (Sheffield) and Noise Floor (Staffordshire). Jonathan received a Jury Award in the Binaural Nodar - Viseu Rural 2.0 Electroacoustic Music Competition for his piece Disinter. His electroacoustic remix of Gary Carpenter's "Neiderau" played by the Tempest Flute Trio was shortlisted for the Nonclassical 10 Remix Contest. Fragments, a piece based on Humpty Dumpty received a runners up prize in the USSS Nursery Rhymes competition.

Pinda Ho is an American born Taiwanese who have lived in Taiwan for several years, and now a doctoral student in the University of Illinois at Urbana Champaign. He has great interest in utilizing semiology and media theory in transforming narratives into musical symbols and formal structure. His composition aesthetic, which is a quote from Vinko Globokar in a composition master class: "for whom do you write your music?" It has ever since served as the compass of his composition process.

Elizabeth Hoffman composes in acoustic and computer-driven media. Her interests include a focus on timbre, texture, and spatialization. Her music appears on empreintes DIGITALes, NEUMA, Centaur, World-Edition, Capston, Innova, and Everglade labels. Recent review cite her "visionary sound collages" (Chain DLK USA, Reviews). Recognition has come from the Bourges, Prix Ars, and Pierre Schaeffer competitions, the Seattle Arts Commission, ICMA, and the Jerome Foundation, and the MacDowell Colony. She is Professor in the NYU Music Department. She co-directs Waverly Labs, facilities and activities for artistic research in computer music.

Astra Ursa Lux is Experimental Electronic Music from the mind of NY musician Michael R. Hood. The music ranges from fairly normal groove based pieces to some serious avant garde sonic creations. Michael attended the Berklee College of Music and later got his Master's Degree in Music at WCSU. He is a multi-instrumentalist and a full time musician and music teacher.

Justin Houser is an independent composer whose music focuses on modernist aesthetics, electroacoustic/live electronic music, home built electronics through the use of littleBits circuits, his cat, and bicycling.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and Professor of Music at Queens College of the City University of New York, where he served as Director of the Aaron Copland School of Music for over ten years. He also taught at the Juilliard School from 1974 to 1994. He is currently Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle. Recordings of his music have been released by Capstone Records (Overtone Music, CPS-8678, Filtered Music, CPS-8719, and Temperamental Music and Created Sounds, CPS-8771), Ravello Records (Clusters, RR 7817) and Ablaze Records (Electronic Masters, Vol. 2, AR00013).

Joe Hudson (b.1952) has had at least one split in his musical personality for quite a while: from his earliest years as a musician he played in rock bands and arranged pop records and TV commercials, while pursuing a career as a composer of so-called “concert” music. His concert 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 work in popular and commercial music has included stints with the Drifters and O'Jays, top 40 hits by a score of artists, and advertising campaigns including Dodge, Chevrolet, Texaco, British Air, Ford, Pillsbury, GTE, NYSE, Mercedes, and Jaguar. He has only very recently begun composing purely electronic works, although he composed many works for electronics and live instruments during and after his work with Mario Davidovsky at City College of New York and the Columbia-Princeton Electronic Music Center. His work currently is based on using sonic “found objects,” and incorporating algorithmic techniques that divest the composer of a certain amount of control. Joe Hudson’s music is published by APNM Publishing and Mobart Music.

Peter Hulen is a composer whose works are heard at conferences and festivals across the US and abroad. He is Associate Professor of Music and Chair of the Music Department at Wabash College west of Indianapolis where he teaches music theory, composition, and electronic music. He received a B.M. in Composition
from the University of Tulsa, an M.M. in Composition from Southwestern Theological Seminary in Fort Worth, Texas, an Intermediate Certificate in Mandarin Chinese from the Beijing International Studies University, and a Ph.D. in Music from Michigan State University. He performs with the recorder consort Miscellanea Musica, and with the Chancel Choir at St. John’s Episcopal Church in Lafayette, Indiana, gardens, cooks, and tries to maintain some kind of contemplative practice.

Joel Hunt is an active composer and performer of algorhythm computer music and interactive electroacoustic music. His compositions have been performed at the International Computer Music Conference, New York City Electronic Music Festival, Society of Composers, Inc Conference, Electroacoustic Barn Dance, Primavera Festival of Contemporary Arts and Digital Media, California Electronic Music Exchange Concert Series, and National Student Electronic Music Event, and at the Ethos NewSound Festival of Contemporary Music. Joel is currently a Lecturer of Music and Digital Media, Arts, and Technology at Pennsylvania State University.

Nick Hwang (www.NickHwang.com) teaches at the University of Wisconsin-Whitewater and recently completed his PhD in Music Composition and Experimental Music & Digital Media at Louisiana State University, studying under Dinos Constantinides and Stephen Beck. Hwang’s research and creative efforts focus on electronic instruments and the orchestral works for which they are written. He has written works for ensembles ranging from symphony orchestra to laptop orchestra, arranged and directed music for theatre, and created public interactive multimedia installations. Hwang’s music, interactive installations, and presentations have been exhibited internationally.

Maija Hynninen (b. 1977) – composer and sound artist – incorporates in her work the human voice, live electronics and multidisciplinary performances. She entered the Sibelius Academy in 2003 (M.Mus. 2011) to study with Paavo Heininen while also working for a violin diploma at the Norwegian Academy of Music. She has added to her studies an ERASUS exchange year in Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart with Oliver Schneller. The studies in electronics continued at IRCAM Cursus 2012–13. She is a PhD candidate in music technology in Sibelius Academy (2015-) and composition in UC Berkeley in (2016-). Hynninen writes virtuoso parts for the musicians yet captures a sense of lightness of texture. The music is governed by linear thinking while the harmony gravitates towards quarter tones. The textures often combine noise and pitch which result in ambiguity of timbre. She’s currently writing oboe concerto for Eeva-Kaisa Rönkä and Lahti Symphony Orchestra.

Yvette Janine Jackson is a composer, sound designer, and installation artist. Recent projects include Party Line, a sound installation for San Diego Art Institute’s “The Dead Are Not Quiet: A Group Exhibition of Macabre Art;” Duets in the Key of Dada with David Molina at the San Francisco International Arts Festival; a residency at Stockholm’s Elektronmusikstudion (EMS); the premiere of This is Radio Opera at Audiorama Stockholm; Soldier, a 5-day immersive cinematic installation for the Recombinant Media Lab at Qualcomm Institute’s Calit2; and Invisible People (A Radio Opera). She was selected by the American Composers Orchestra for a reading of her composition Atlantic Crossing by the Naples Philharmonic in 2016. She is a recipient of San Francisco’s Dean Goodman Choice Award for Sound Design and Theatre Bay Area’s Eric Landsman Fellowship. She studied electronic and computer music at Columbia University and is a Ph.D. Candidate in Music-Integrative Studies at UC San Diego.

Daehoon Jang is currently a doctoral student at the UIUC in music composition. He got his bachelor’s degree in composition from Kookmin University in Korea in 2005 and lived in France for a few years while studied with Michel Merlet and Allan Gaussin in Paris. He obtained the superior diplome from Ecole Normale de Musique de Paris in 2008 and is now a student of Reynold Tharp, Sever Tipei, and Scott Wyytt. He has won a Prize, 37th Seoul Music Competition (Chamber Division), and got Grand Prize, The 37th Nanpa Nationwide Music Competition (Composition Division) in Korea. He was selected as a Young Talented Composer, ‘The 7th Pan Music Festival in Korea, and Korean music expo 2010. He advanced to Final Round, The 2nd Boulogne International Competition, France. His EA piece Kiwoojie (ritual for rain) was performed at SEAMUS 2015 and will be performed at ICMC 2015 and EMM 2015.

Born in 1941, Wilfried Jentzsch studied composition at the Musikhochschule Dresden, the Akademie der Kuenste 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. He is a member of the ISCM and a founding member of the DegeM. He was composer in residence at the Capital University Colombus (Ohio), IMEB Bourges, GRM Paris, Centre Musiques & Recherches Brussels, actually at the ZKM. He has received international composition prizes in Boswil, Paris, Bourges and ZKM Karlsruhe, and was invited for numerous festivals worldwide.

Mathias Josefson’s work spans digital and analogue media, often with a focus on sound as part of spatial installations and compositions. To expand or stop time, repetitions, different mythologies and patterns found in nature are central in Mathias Josefson’s often dense and multi-layered art. He has a degree in Fine Arts from the Royal Institute of Art in Stockholm as well as a degree in Computer Science from the Royal Institute of
Technology in Stockholm. As a member of Fylkingen and active at the EMS studio he has, during the last twenty years, worked in the international experimental music scene. He has released over twenty full length releases on many different international labels in a variety of genres but always with his own esthetics. He has given concerts and exhibitions in Europe, North America and Asia.

Elsa Justel (Argentine-France). Doctor in Aesthetics, Science and Technology of the Arts at the University of Paris, Justel currently works as an independent composer and video artist. Her works have received numerous awards in international competitions and were commissioned by the French government and different European studios. She has developed a pedagogical and research activity at the Universities of Marne La Vallée (France) and Pompeu Fabra (Spain) and several European schools of music. Recordings by Emprinetes Digitales (Canada) (http://www.electrocd.com/fr/bio/justel_el/discog/), and other publishers. In 2007 she creates the Foundation Destellos to promote electroacoustic music and digital arts, organizing an International competition. www.fundestellos.org/Bio.htm

Jeff Kaiser is a trumpet player, music technologist and ethnomusicologist. Trained as a classical trumpet player, Kaiser now views his traditional instrument as hybrid with new technology. He gains inspiration and ideas from the intersections of experimental composition and improvisation and the timbral and formal affordances provided by combining traditional instruments with emerging technologies. The roots of his music are firmly in the experimental traditions within jazz, improvised and Western art music practices. His current book project is “Improvising Technology: Configuring Identities and Interfaces in Contemporary Electro-Acoustic Music,” an ethnographic examination of contemporary musicians who use new, repurposed and reinvented electronic technologies, along with a critical examination of how these musicians conceptualize their practice. He is Assistant Professor of Music Technology and Composition at the University of Central Missouri.

Kevin Kay has become immersed in the world of music composition at William and Mary where he studies under Sophia Serghi and Brian Hulse. Kay is interested in exploring ways of organizing timbre over time, and is tremendously influenced by spectralism and any music that uses texture as the most important element of the piece. At William and Mary, Kay has pursued an honors thesis in spectralism called "A Spectralist Approach to the Vibrations of the Universe." Following William and Mary, Kay plans on furthering his studies in composition or the sonic arts and residing in the world of academia.

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 NYCEMF 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.

Jichyung Kim was born in Seoul, South Korea in 1988. Studying composition with Shinuh Lee, she graduated early from Seoul National University with a Bachelor of Music as a Valedictorian and then earned master's degree in composition. She graduated with a Master of Music from Indiana University where she studied with Don Freund, Aaron Travers and PO Phan. She is currently pursuing a Doctor of Musical Arts at Rice University, studying with Karim Al-Zand. Her composed pieces were performed at the festivals in Korea such as the Korean Music Expo, the Daegu International contemporary Music Festival, the Pann Music Festival, and the 2016 ISCM World Music Days. Her works also have been performed in the United States and Brazil including at the Boston New Music Initiative, International Symposium of New Music, the RED NOTE New Music Festival Composition Workshop, and the Midwest Composers Symposium. Additionally, she won the Libby Larsen Prize in the International Alliance for Women in Music.

Kwangrae Kim is a composer based in Seoul, Korea and Aberdeen, UK. He majored in musical technology at the Music School of the Korea National University of Arts. He played his music at the Fest-M 2011 and 2014, held by Korea Electro Acoustic Music Society (KEAMS). In 2012, as a member of Tacit group, he toured US cities; Iowa, Chicago and New York. In addition, he won the first prize at a sound design competition at Hyundai in 2012 and the second prize at Kia in 2014 and at Audi Motors in 2015. He performed his piece at the NYC EMF 2014. Recently, he performed at sonADA Festival 2016, an experimental music, sonic arts and performance festival organised by sonADA (sonada.org) as a feature artist, and participated in the Discovery Day, one of the sound festival programmes as a performer and installation director. He is currently a PhD candidate in Musical Composition at the University of Aberdeen (UK) with an Elphinstone Scholarship.

Jonghyun Kim studied composition, piano, and computer programing at Kyung Hee University in Seoul, Hochschule für Musik in Freiburg. His pieces have been performed in New York(USA), University of
North Texas (USA), Griffith University (Australia), ZKM (Germany), Johannes Gutenberg-Universität Mainz, Musikhochschule Freiburg, and accepted at several international computer music festivals, such as ICMC 2015, Nime 2016, Linux Audio Conference 2015, PdCon16–(International Pure Data Convention 2016). Currently, he is teaching computer music and composition at the Kyung Hee University in Seoul, Kaywon University of Art & Design in Gyeonggi-do, Chonbuk National University in Jeonju.

**Chung Eun Kim** is currently pursuing a doctorate in composition at Rutgers University, where she served as an instructor of aural skills. She has a variety of musical interests and backgrounds ranging from Western and non-Western classics to jazz and pop. Her music has been performed by Flux String Quartet, Freya String Quartet, New Contemporary Performance Group, and S.E.M. ensemble, at venues such as New Music on the Point, Weill Recital Hall, Dynamic Festival, Upbeat festival, and Charlotte new music festival. She holds degrees from the New England Conservatory in Boston and Ewha Womans University in Seoul, Korea.

**Dan Kubo**, Belonging to Tokyo University of the Arts. Master of Music, Department of Creativity of Music and Sound Tatsuhiko Nishioka Lab. Graduated from Keio University, Bachelor of Arts in Environmental Information, Major of Electronic Music Toru Iwatake Lab called Cyber Sound Project.

**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 Fromm Foundation at Harvard, the Guggenheim Foundation, the International Contemporary Ensemble (ICE), 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. His portrait CD, Object/Shadow, was released in 2016 through New Focus Recordings.

**Peter Van Zandt Lane** (b. 1985) is an American composer of instrumental and electroacoustic music. His 2013 electroacoustic ballet, HackPolitik, was a New York Times Critic's Pick, hailed as "refreshingly relevant." (The New York Times). Peter has received fellowships from Composers Now, Yaddo, MacDowell Colony, and the Virginia Center for the Creative Arts, and has received commissions from the Barlow Endowment, Sydney Conservatorium Wind Symphony, Emory Wind Ensemble, the Wellesley Composers Conference, and Dinosaur Annex, among others. Upcoming projects include "Radix Tyrannis," a trombone concerto for Joseph Alessi (commissioned by American Chamber Winds), "Nest" commissioned by Atlanta Chamber Players, and a new electroacoustic work for NY-based dance company The People Movers. Peter holds degrees from Brandeis University and the University of Miami, and is Assistant Professor of Composition and Director of the Dancz Center for New Music at the University of Georgia.

As a composer, multi-instrumentalist and stage artist, **Alexis Langevin-Tétrault** has contributed to a variety of experimental music projects under the guises of QUADr, Falaises, BetaFeed, Alexei Kawolski and Recepteurz while also scoring short films and composing stage play music. His work was recognized by Foundation Desellos in 2014 and 2015, by SOCAN Foundation in 2015 and by fondation Musiques & Recherches in 2016.

**Brady Lanier** is currently an Associate Instructor at Indiana University, pursuing a Doctor of Music in viola da gamba performance, minoring in electronic composition. He has studied with Jeffrey Hass and John Gibson at IU, and with Sam Tarakajian at IRCAM in Paris. A professional composer and arranger, Mr. Lanier’s music has been performed by the Houston Symphony, the United States Air Force Orchestra, at the Grand Teton Music Festival, and at Carnegie Hall. Mr. Lanier is an active performer on viola da gamba and cello. He is a founding member of Quaver Viol Consort, performing with them in Berkely, CA; Washington, DC; at the Boston Early Music Festival; and at Yale University. Mr. Lanier has directed performances for the Bloomingtom Early Music Festival for the past three seasons. He has served on faculty for several leading early music workshops. Mr. Lanier holds a BA from the Shepherd School of Music at Rice University and a MM from Indiana University.

**Christopher LaRosa’s** music displays a fascination for temporal perception, human aggression and compassion, natural phenomena, and technological advancements. His music has been described as “deftly crafted” by the Boston Classical Review and “charismatic, well scored, and positively received” by the Hartford Courant. He has received commissions from the American Guild of Organists, Atlantic Coast Conference Band Directors Association, and Hartford Symphony Orchestra. His music has been performed throughout North America, Europe, and Asia by ensembles such as the United States Marine Band, the Boston New Music Initiative, and CEPROMUSIC. His electronic music has received performances at the Seoul International Computer Music Festival and Electronic Music Midwest. Christopher completed his Master of Music at Boston University and Bachelor of Music at Ithaca College. He currently studies at Indiana University, where he is active in the Center for Electronic and Computer Music.

**Shawn Lawson** is an experiential media artist creating the computational sublime. As ObiWan Codenobi, he livecodes, realtime computer graphics with his open source software, The Force. He has performed or exhibited in England, Scotland, Spain, Denmark, Russia, Italy, Korea, Portugal, Brazil, Turkey, Malaysia, Iran,
Sangwon Lee, born in Korea, holds his master degree in Music Composition at New England Conservatory, Boston in USA. He is a currently doctoral student in Music Composition at the University of Illinois, Urbana-Champaign in USA where he took classes in advanced studio techniques with Professor Scott A. Waytt. Lee has won international composition competitions for his compositions including EACA International Composition Competition (Japan), JURGENSON International Composition Competition (Russia), Frederic Mompou International Award (Spain), “2 Agosto” International Composition Competition (Italy), Destellos International Electroacoustic Music Composition Competition (Argentina), etc.

Hoyong Lee (born in South Korea) is an electronic composer, researcher and media artist whose works span audiovisual, installation and fixed media performance. He received a Master of Music degree majoring in computer music composition from the Graduate School of Hanyang University. With a liberal arts background from undergraduate, his experimental sonic practice has explored various ways of storytelling techniques on digital media platform with voice and electroacoustic sounds. He won award of distinction at the Matera Intermedia festival 2016 (Italy), and his art works were selected for performances at ICMC 2012–2015, NWEAMO 2016, NYCEMF 2015, ISSTC 2014, Sweet Thunder Music Festival 2014, and so on. He collaborated with conceptual artists as part of the ‘Hwaum Project Festival’ which is recognized as one of the greatest leading intermedia project in South Korea. Currently he is a director of experimental sonic lab ‘Hyphen’-, and a member of ICMA.

Won Lee is a sound designer, composer and computer music instructor from South Korea. He studied physics and received BS and MS in Physics at Hanyang University, South Korea. He used to write for various music magazines about rock music in 90s in South Korea, then entered the master's program in music technology at NYU and received MM degree in Dec. 2002. He had taught computer music classes at Seoul Art College and Global Education Institute, Sejong University in South Korea. His electronic music piece, "Broken Link", was used for 25th anniversary exhibition at Hartford University Museum, Oct. 2001. His other works had been selected to be played at ICMC (2012-2014, 2016), New York City Electroacoustic Music Festival 2014, Seoul International Computer Music Festival 2015, International Workshop on Computer Music and Audio Technology 2015(Taiwan) and NWEAMO 2016 (Tokyo). He is currently living in Seoul and working on his compositions.

Award-winning, innovative, highly technical professional with 10+ years of music creation experience, Filipe Leitão is a composer based in Tuscaloosa, AL. He was born and raised in Belém, a metropolis rich in culture and natural beauty, situated at the gateway to the Amazon river in northern Brazil. Since Filipe was 10 years old when started his musical studies, he has known he could
make a difference through music as a powerful and passionate tool. During his career, beyond teaching keyboard and music production at the Federal University of Para, Brazil, for the undergraduate program in music, he had the opportunity to produce some indie albums of varied styles, as well as composed music for films, games, and concert music. After earning a master's degree in film scoring in San Francisco, currently, Filipe is pursuing his doctorate in Music Composition at the University of Alabama, where he studies with Dr. Craig P. First, and is also a Graduate Teaching Assistant.


Wuan-chin Li earned the Master of Music degree in Computer Music from the Peabody Conservatory of the Johns Hopkins University in Baltimore, Maryland, USA. Where she studied computer music performance and composition with Prof. Geoffrey Wright. Ms. Li's compositions include film music and theatre works. Her work "Ban Shan" for 5.1 surround sound was selected at Sound and Music Computer Conference (SMC, Ireland), and featured at 2016 "klingt gut!" Symposium on Sound, Hamburg, Germany; "Dirge" was featured at the International Computer Music Conference 2015 (ICMC, USA), and "River, Rim and the Earth" was selected at ISMIR 2015 (Spain), featured at New York City Electroacoustic Music Festival and New York Philharmonic Biennial. She is currently one of the curators of sound and music in Guling Street Avant-Garde Theatre, Taipei, also a faculty member of Fu-jen University and National Tsing Hua University.

Max Light is a Boston based guitarist and graduate student studying jazz performance at New England Conservatory. He performs many musical styles and has performed with Donny McCaslin, Jason Palmer, and Noah Preminger among others. He has been studying with renowned free musician Joe Morris for 5 years at NEC. He has been called "one of the great guitarists of our time" and his work has been described as "unprecedented."

Anders Lind is a composer situated as a senior artistic lecturer in music at the Department of Creative Studies/ Umeå University/ Sweden. He holds a Master of Fine Arts in Music degree from Piteå School of Music / Sweden. Lind creates interactive pieces and installations and composes music for orchestras, choirs, ensembles and soloists, preferably in combination with the use of electronics. His compositions are permeated by an experimental nature, which invites the listener into a musical journey beyond the expected. Lind's music and installations have been performed, exhibited and received awards in both national and international contexts. More info: www.soundslikelind.se

Gustav Lindsten, is a contemporary composer & musician mainly based in Stockholm, Sweden. Born and raised in Småland, he later on underwent studies in composition at the Gotlands School of Music Composition for two years, and is currently undergoing his masters degree in Composition at the Royal Academy of Music in Stockholm.

Musically raised in Buenos Aires as a jazz performer and classical composer, Federico Liach initially created music and installations that dealt with the inherent fragility of instrumental performance. His late work seeks to combine the intimacy of concert music with the energy of popular music. Phd candidate in Composition at University of California Santa Barbara, he has founded and directs resident ensemble Now Hear, a quintet of classically trained musicians collaborating with composers working with electronics and intermedia. Federico's music has been presented at venues of such geographical and aesthetic diversity as Darmstadt Ferienkurse and Festival Internacional de Jazz Buenos Aires.

Chris Lortie is a composer and sound artist currently pursuing his Doctorate of Musical Arts in Composition at Stanford University. Chris’ work aims to create visually-engaging and kinetic new experiences for audiences, often emphasizing the roles of motion and space. His interests include the medium of electroacoustic music, programming, psychoacoustics, binaural audio, ambisonics, performance art, theatre, installation art, improvisation, and drinking lots of wine. Chris received his bachelor's degree in music composition from Bowling Green State University where he studied with Drs. Christopher Dietz, Mikel Kuehn, Elainie Lillios, and Marilyn Shrude.

Born in Buenos Aires in 1962, Diego Losa studied music in Argentina where he learned concert flute, saxophone and harmony. He also studied new musical analysis techniques. He obtained a master degree in orchestra practice as a music performer. He later specialized in sound engineering techniques and acquired an expertise in the practice of contemporary digital tools. Member of INA-GRm Diego Losa is also in charge of the production management and technical support of invited musicians. Before settling in France, in 1996, he was appointed technical manager at the LIPM (Research and Musical Production Laboratory), in Buenos Aires. His duty there also involved the production management of a theatre and the Art Center of Buenos Aires. He also taught
electronic music composition techniques at the University of Córdoba and Rosario-Santa Fe. Diego Losa composes pieces for dance, contemporary circus, and films.

Michael Lukaszuk (b.1989) is a Canadian composer based in Cincinnati, Ohio. He is currently in the third year of a DMA in Composition at the University of Cincinnati, College-Conservatory of Music where he studies with Mara Helmuth. Michael holds degrees in music theory and composition from the University of Western Ontario. His music has been performed at events such as the International Computer Music Conference, the Toronto International Electroacoustic Symposium, the SEAMUS National Conference, the New York City Electroacoustic Music Festival, Electronic Music Midwest and New Music Edmonton’s Now Hear This Festival of New Music. In 2015, Michael received 1st prize in the SOCAN Foundation’s Hugh Le Caine Awards for electroacoustic music. While much of his recent output consists of fixed electronic works, improvisation with computer music instruments is an important part of his creative practice. Michael is the director of the Cincinnati Composers Laptop Orchestra Project (CiCLOP).ilms.

Eric Lyon is a composer and computer music researcher. His work focuses on articulated noise, spatial orchestration and computer chamber music. His software includes FFTease and LyonPotpourri, collections of audio objects written for Max/MSP and Pd. He is the author of “Designing Audio Objects for Max/MSP and Pd”, which explicates the process of designing and implementing audio DSP externals. His music has been selected for the Giga-Hertz prize, MUSLAB, and League ISCM World Music Days. Lyon has composed for such artists as The Biomuse Trio, Margaret Lancaster, The Noise Quartet, Ensemble mise-en, String Noise, The Crash Ensemble, Esther Lamneck, Kathleen Supové, Marianne Gythfeldt, and Seth Parker Woods. Lyon has taught computer music at Keio University, IAMAS, Dartmouth College, Manchester University, and Queen’s University Belfast. Currently, he teaches in the School of Performing Arts at Virginia Tech, and is a faculty fellow at the Institute for Creativity, Arts, and Technology.

Rob Mackay is a composer and sound artist. Currently he is Senior Lecturer in Music at the University of Hull, UK. Recent projects have moved towards a more cross-disciplinary approach, including theatre, acoustic ecology, text in performance, audiovisual installation work, and human-computer interaction. Prizes and honours include: IMEB Bourges (1997 and 2001); EAR99 from Hungarian Radio (1999); Confluencias (2003); Concours ‘Luc Ferrari’ from La Muse en Circuit (2006). www.robmackay.net.

http://www.joshuabanksmailman.com
http://soundcloud.com/joshua-banks-mailman

Jason Matthew Malli, M.F.A., M.A.L.S., a long time resident of Connecticut, has composed music for over 30 years. He recently completed his MFA in Music Composition at Vermont College of Fine Arts concentrating on contemporary concert and electroacoustic music delving into the realms of microtones, poly-temporality, sound masses, extended instruments, analog synthesis, and digital sound all while still cultivating his life long passion and interest for folkloric melodies and why human narratives serve as a vehicle for artistic expression. Malli highlights recent accomplishments to include electroacoustic works at SEAMUS and NYCEMF, and a 2016 Ammerman Center for Technology Emerging Composer Grant and selection of his surround sound composition for last year’s Biennial Arts and Technology Symposium at Connecticut College. Meanwhile, Malli’s chamber ensemble compositions have been performed by Boston Musica Viva and some of New York’s finest new music instrumentalists.

Mateu Malondra [b. 1977; Palma de Mallorca, Illes Balears, Spain] studied BAMus and MMus in composition at Maastricht Conservatory, under the guidance of Robert HP Platz. He also holds a BAMus in classical guitar from Den Haag Royal Conservatoire. Currently, he is a PhD candidate at Kingston University under the tutelage of Paul Archbold. He has attended master classes with Daniel D’adamo, Richard Barrett, Brian Ferneyhough, Beat Furrer and Wolfgang Rihm. From 2013 to 2015, he was the artistic director and coordinator of the ME_MMIX Festival in Palma de Mallorca. Founding member of the network ZeNet. Founding member of the cultural non-profit organization Placa[base. In 2016 has been appointed member of the programming team of Vertixe Sonora ensemble.
Recordings of Malondra’s works includes Takao Hyakutome solo debut CD, at label Chanpd’Action. Tomeu Moll solo debut CD for piano and electronics, at lable Sonoteque. “Dei Logiek der Engel” by VokalensembleNOVA, collective CD at label ORF. Netherlands national Radio-4, Concertzender.nl and Relevant Tones-USA have broadcasted Malondra’s music. His pieces have been performed in Egypt, around Europe, Iceland, Japan, México, UK and USA. Malondra’s works are published and distributed by BabelScores®-Paris. For more info visit www.mateumalondra.com.

Philip Mantione is a sound and multimedia artist, composer, and educator living and working in Southern California. His work includes music for orchestra, chamber ensembles, computer, fixed media, bent circuits, interactive performance, multimedia installations and experimental video. He writes custom software in Max/MSP to create music that melds field recordings, modular synthesis, sampling and computer generated sound into unique sonic textures. Mantione is the recipient of a Meet the Composer Grant and two New Music USA Grants, the most recent of which supported the creation of an extended work called Riverside Whistles and Bells, for live carillon, hand bell choir and electronics. Last year he instigated a new project called, TriAngular Bent, an electroacoustic trio that includes circuit bending virtuoso, Jeff Boynton and founding member of Frank Zappa’s Mother’s of Invention, Don Preston. He produced and released the group’s debut recording last Summer.

Patricia Martinez is a composer, pianist, and interdisciplinary artist. She received a Doctoral degree and a Master in Music Composition (Stanford University) and completed the Annual Course in Computer Music (IRCAM). Her works received awards such as: 1st prize Buenos Aires City Government (life grant); Internationaler Musiktheaterwettbewerb Darmstadt; Casa de las Américas (2015); 1st prize at "The International Young Composers' Meeting" (Holland); National Composition Competition Juan Carlos Paz; Toda La Data Competition; TRIME-TRINAC; 2nd prize “Diffusion” (Ireland); residence at the "International Competition of Electroacoustic Music" (France). Her works were presented in North, Central and Latin America, Europe and South Africa.

Dmitry Mazurov (b. 1982) - composer, sound artist and video artist residing in Moscow, Russia. He works in the field of electronic music, contemporary chamber music and movie soundtracks. His music can be described as mutated fusion of organic and technogenic sources, acoustic and synthetic sounds, structured and randomized patterns. His artistic interest is a mutual influence between classical art, contemporary art and mass culture.

Dariusz Mazurowski is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. Mazurowski’s music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, North America, South America and Asia. His installations, visual works and graphics have been exhibited worldwide in numerous galleries. Recent performances / exhibitions include : Audio Art (Krakow 2012 / 2013 / 2014 / 2015), MUSICACOUSTICA (Beijing 2012), Resonance (Krakow 2013), ohrenhoch der Geräuschladen (a sound gallery in Berlin, 2012 / 2014), Echofluxx14 (Prague 2014), LEMESG (Saint Petersburg 2014), Music for No Tape / ERARTA (Saint Petersburg 2014), ICMI / SMC (Athens 2014), Cross-Art 2015 (Saint Petersburg 2015), CIME 2015 (Lisbon), MUSLAB 2015 (Buenos Aires), NYCEMF 2016 (New York) and others. He is an active member of The Polish Society of Electroacoustic Music (PseME).

Robert McClure’s music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are all elements that influence McClure’s works. His work has been featured at festivals including NYCEMF, the Sonorities Festival of Contemporary Music, the Toronto International Electroacoustic Symposium, SEAMUS, and ICMC. Recently, his work for large orchestra titled, Warning Colors, was selected for performance by the Hong Kong Philharmonic as part of the 2016 Intimacy of Creativity Festival where he was a Composer Fellow. Desert Miniatures: Insects for three bassoons was named a winner in the 2015 Bassoon Chamber Music Composition Competition. He received his doctorate from the Shepherd School of Music at Rice University and he is currently an Assistant Professor of Composition at the School of Music at Soochow University in Suzhou, China.

Dugal McKinnon is a composer and sound artist whose output encompasses electronic, acoustic and text media, and is often located at the intersection of these. Dugal teaches composition, sonic art and sound studies at Te Koki New Zealand School of Music, where he is director of the Liliburn Studios for electronic music. Born in New Zealand and based in Australia, Grayson Cooke is an interdisciplinary scholar and award-winning media artist, Associate Professor of Media in the School of Arts and Social Sciences at Southern Cross University.

Jorge García del Valle Méndez was born in Germany, but 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 compositional style is based on the articulation of time through sound structures, habitually through electronic means as sound generators or as a method of composition. Through electronic music he became interested in digital analysis and sound processing, which he has applied to theoretical and musical works. He has also researched into digital analysis in Bassoon multiphonics and their sound possibilities in the
application to contemporary music. His compositional career has definitely taken an international course. His works are performed and broadcasted worldwide since 1993. He frequently receives commissions from various international institutions. Several prices and the participation in numerous festivals gave international recognition to his music.

David Dean Mendoza (b. 1979) writes various styles of contemporary music. His works juxtapose the traditional with the contemporary, the ancient with the avant-garde, and the accessible with the abstract. Sound sources often include silences, electronic sounds, non-Western instruments, and improvisation to produce something that has been described as ethereal and evocative. Since 2007, his works have been performed at festivals and conferences around the world including the New York City Electroacoustic Music Festival, SEAMUS, N_SEME, and SCI local, regional, and national conferences. He has been an artist in residence at the Musical Production and Research Laboratory (LIPM) in Buenos Aires, the Conservatorium van Amsterdam, and at the Banff Centre.

Chris Mercer received a PhD in composition at the University of California, San Diego. His electroacoustic music/research focus on animal communication and he has undertaken research residencies at the Duke University Lemur Center, Wisconsin National Primate Research Center and the Brookfield Zoo. His instrumental music involves modified instruments, found objects and instruments of the composer’s own design, with amplification, live electronics and spatialization. He teaches composition at Northwestern University.

Grown in the Yucatan peninsula, Mauricio Meza is a composer whose creative process embraces the figures of multi-instrumentalist, improviser and multimedia-artist. Self-taught at the foundations of his training, he traveled to Europe looking for opportunities for his music to be performed by high profile musicians as well as to submit to a period of extensive studies in composition and computer arts. His music has been performed by internationally renowned artists such as Talea, Accroche Note, L’Instant Donné, Mivos Quartet, Bela string quartet, soundinitiative, TM+, Cairn, Arditti Quartet and Abstrai, in Brazil, France, Germany, Italy, Luxembourg, Mexico, Spain and the USA.

Adam Mirza, PhD candidate in Music Composition and Theory at NYU. My compositional and scholarship focus on the dynamic aspects of musical performance, including physical gesture, theatrical interactions and performance after technology. My work is influenced by various thinkers and musicians, including Hannah Arendt, Helmut Lachenmann, and members of the NYC new music and experimental jazz scene. I am the founder and co-director of the new music organization, Amp New Music.

Jason Mitchell is a classically trained guitarist and a composer of instrumental and electro-acoustic music. While he has lived throughout the United States, he grew up on the lower Rio Grande, where the rich cultural heritage of the Texas-Mexico border region influences much of his music. Jason teaches music technology, composition, and guitar at the University of Texas - Rio Grande Valley. He graduated from the University of Illinois at Urbana-Champaign and his music has been played throughout North America, Africa, Asia, and Europe. For more information, please visit www.jholtmusic.com

Persian born concert pianist, performer-composer and researcher-creator, Anoush Moazzeni enjoys a performing career that has, frequently, taken her around the world. She currently focuses her piano performance practice on the mixed music repertoire for Piano and Electronics, Augmented Piano, Disklavier & interactive computer system. Particular areas of her research-creation artistic practice and her epistemological research in arts include human-machine relationship, new strategies for interdisciplinary performance design, mixed music, interactive musical technologies, interface design and robotics. She has premiered more than 30 pieces for piano solo and collaborative piano from contemporary composers around the world under call for scores and commissions. She has recorded as a solo pianist and accompanist in Canada and performed in various festivals and conferences around the world. Ms. Moazzeni has been awarded as the winner of multiple competitions and scholarships.

Marco Molteni was born in Como (Italy) in 1962 and studied composition with Luciano Chailly and Giuseppe Giuliano; electronic music with Riccardo Sinigaglia at the Conservatory of Music of Milan, getting his diploma in 1985 and 1988. He attended several perfectioning courses like : Accademia Chigiana - Siena (Franco Donatoni); Atelier de Recherche Instrumental IRCAM - Paris; Darmstadt Ferienkurse. His music has been recorded and recognized in important international concourses (Gaudeamus Music week -Concorso Internaz. "Casella" - Concorso Internaz. Icons Torino – Concorso Internazion. Guido d‘Arezzo - Festival WNMD 2010 Sydney - IBLA Grand Prize NY- International Festival of Electroacoustic Music MUSLAB Mexico - NYCEMF Electroacoustic Music Festival New York etc.) and played in several places like IRCAM, Chigiana Novità Siena, Festival Antidogma Torino, Ferienkurse fur Neue Musik Darmstadt, Gaudeamus Musik Week Amsterdam, Nuove Sinconrie Milano, International Review.

Daniel Morel is a Kansas City-based composer whose works are permeated with the Western sensibilities of his Colorado upbringing, drawing on influences ranging from prairie thunderstorms to classic American poetry. As an advocate for new music, Mr. Morel serves as director of the Hartford Independent Chamber Orchestra. Performance details and further information are available at www.danmorel.com.
Bill Morrison is an artist and a designer. He holds an MFA in Art from the University of California Santa Barbara, and was a founding partner of the design studio Feel Good Anyway. His current focus is on the creation of performative environments that investigate ideas of time and place. He lives in Reno, NV and Portland, OR.

Mountford-C4 is a unique, award winning chorus directed and operated collectively by its singing members, functioning not only as a presenting ensemble in its own right but also as an ongoing workshop and recital chorus for the emerging composers and conductors who form the core of the group. It is the first organization of its kind and one of the few choral groups in the nation to focus exclusively on the music of our time, performing only music written in the last twenty-five years.

Michael Musick is a media artist, creative technologist, composer, performer and improviser. His current practice and research is collected under The Sonic Spaces Project which aims to create, explore, and define sonic space ecosystems; a type of eco-art and interactive music system. This project aims to explore principles of complex systems, natural ecosystems, cybernetics, and emergence, through interactive music systems. Michael has additional research interests in installation art, soundscape, and creative improvisation. As a performer, he uses a computer as his instrument to understand, process, amplify, and play with any sounds occurring within the performance space. Recently, Michael started at the University of Montana as an Assistant Professor of Media Arts. In addition to continuing his own research, Michael is teaching courses within Digital Arts and Technology. For more information please visit his personal site at www.michaelmusick.com.

Maria Mykolenko is a sound artist, composer and violinist living in New York City. She is finishing her Artists Diploma at the Hartt School in the spring of 2017. She is interested in soundscapes, such as the piece "in the streets and shadows" as well as political sound art. Her work often reflects the simultaneous influence of disparate cultures.

Dafna Naphtali composes/performs experimental, interactive electro-acoustic music using her custom Max/MSP programming for live sound processing of voice and other instruments, and works for multi-channel audio and musical robots. She draws on her musical background in jazz, classical, rock and near-eastern music, and interprets Cage Stockhausen and contemporary composers, in projects with well-regarded musicians around the world, and grants/fellowships/residencies. CD “What is it Like to be a Bat?” digital punk trio w/ Kitty Brazelton (Tzadik), and several CDs forthcoming in 2017.

Boris Nazarov is an electronic, acousmatic noise-maker, head of the well the well-respected Russian electronic label Citadel records, he started his musical career more than 20 years ago. These days he is exploring boundaries of an electroacoustic music and it's great potential to perform it live. [https://soundcloud.com/citadel-records/sets/electro-acoustic-composition](https://soundcloud.com/citadel-records/sets/electro-acoustic-composition)

Adam Scott Neal (b. 1981, Atlanta) is a composer whose work ranges from chamber music to video to circuit bending. He earned a PhD at the University of Florida and previous degrees at Queen's University Belfast and Georgia State University. Adam has enjoyed nearly 200 performances of his music in 10 countries. Groups for which he has composed include Bent Frequency, Beo String Quartet, Chamber Cartel, Iktus Percussion, and loudbang. His work also shows up regularly on acronymic conferences and festivals such as EMM, IHS, LAC, NACUSA, NYCEMF, SCI, and SEAMUS. He is Program Director for the Charlotte New Music Festival Composers Workshop and former Co-Artistic Director of Terminus Ensemble. He works at East Carolina University.

Leah Newman is a curator, dancer, and performance artist based in New York and Oberlin, Ohio. Her work incorporates dance in fine art contexts while addressing the politics of her own cis-female identity.

The music of David Quang-Minh Nguyen, b. 1990, can be described as eclectic, diverse in many idioms, and organically created from non-musical concepts where he translates these ideas into sound representations. He has had his pieces performed at the New Music on the Bayou Festival, Electronic Music Midwest Festival, and 2015 June in Buffalo New Music Festival, where he took master classes with Harvey Sollberger, Roger Reynolds, Martin Bresnick, and Brian Ferneyhough. Born in Virginia, David Q. Nguyen holds a BM from Old Dominion University (Norfolk, VA). During his undergraduate studies, his primary teachers were Andrey R. Kasparov and Mark Chambers. He has received his Masters and is currently a Doctoral student at the University of Illinois Urbana-Champaign, where his primary teachers are Reynold Tharp, Sever Tipei, Erik Lund, Eli Fieldsteel and Scott A. Wyatt.

Confronting the immediacy of life, the compositions of John Nichols III are a witnessing of existence. His recent interdisciplinary collaboration "Composite" with sculpture Anne Ferrer received positive reviews after display at the START Strasbourg European Art Fair 2016. He has won the Grand Luigi Russolo Prize & 1st Luigi Russolo Prize (2014, France, Spain), First Prize in the 2014 ASCAP/SEAMUS Student Composer Commission Competition (USA), First Prize Absolute in the International Composition Competition “Città di Udine” (2014, Italy) and also received recognitions from Prix Destellos (Argentina), Metamorphoses (Belgium), the Morton Gould ASCAP Young Composer Competition (USA), and others. His compositions are published on Musique & Recherches, SEAMUS, Monochrome Vision, ABLAZE Records, and Exhibitrone. He is currently the
Director of Liberal Arts at Northwest Suburban College in the Chicago area.

**Lasse Passage Nøsted** (1984) is Norwegian composer educated from Sonology (electroacoustical composition) at the Royal Conservatoire in Den Haag, Netherlands. His artistic research is signified by his background from the electroacoustics (EA), rhythmical music - and the symbiosis of these influences. His works take shape through different mediums; sound installations, pure works for speakers, alternative pop-music and experimental stage-productions. Work worth of mention in recent years has been collaboration with Verdensteateret on "Bøen over Gjøme", sound sculptor and soundesign on "Membran" (Norwegian Opera and Ballett), commissions for eminent norwegian solo-players (Kristine Tjøgersen and Ole-Martin Hauser) and the release of his solo singer/songwriter vinyl "Stop Making Sense and Start Making Success" (dbl. 12’).

**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. In 2008 he founded EMUFest (International Electroacoustic Music Festival of Santa Cecilia Conservatory in Rome), where he coordinated the first six editions.

**Yeyamin Oh** is a composer who is always seeking new methodology to synthesize his aesthetic vision and technology. His interests lie in several areas including acoustic music, network music, audiovisual, multichannel spatialization and interactive work. Recently his pieces incorporate his musical aesthetic aim into blending visual elements and live electronics. Currently, he is teaching at Kyung-hee University. Previously, he received Ph.D. in Experimental Music & Digital Media at Louisiana State University. He graduated Kyunghee University and University of Hartford in music composition, and Georgia Southern University in music technology. His papers and music have been selected to present at several peer-reviewed festivals and conferences, including SICMF, EMM, NYCFM, SEAMUS, ICMC, and NIME.

**João Pedro Oliveira** studied organ performance, composition and architecture in Lisbon. He completed a PhD in Composition at Stony Brook University. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received over 40 international prizes for his compositions, including the prestigious Bourges Magisterium Prize, the Giga-Hertz Award, 1st Prize in Metamorphoses competition, 1st Prize in Musica Nova competition, etc. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). He published several articles in journals, and has written a book about analysis and 20th century music theory. [www.jpoliveira.com](http://www.jpoliveira.com).

**Levy Oliveira** (b. 1993) is a Brazilian composer. He studies composition at the Federal University of Minas Gerais (UFMG), oriented by João Pedro Oliveira. Several festivals has played his music, most recently, Monaco Electroacoustique 2015 (Monaco/Monaco), MUSLAB 2015 (Mexico City/Mexico), JIMEC 2015 (Amiens/France), Open Circuit 2016 (Liverpool/UK), Tinta Fresca 2016 (Belo Horizonte/Brazil), Cicle Somelgrup 2016 (Valencia/Spain) and EMUFest 2016 (Rome/Italy). His music Hyperesthesia received the First Prize in Eduardo Bertola Composition Competition, was a selected piece in Destellos Electronic Composition Competition and finalist to the Open Circuit Composition Prize. His orchestral piece Um ato de fé received honorary mention in the Festival Tinta Fresca 2016.

**Ryan Olivier**, D.M.A. (b. 1985), is a composer and multimedia artist who grew up in the southern United States. He currently serves as a Visiting Assistant Professor of Music at Indiana University South Bend. His various interests have led him to work with a wide array of media including electronics, video, and dance. While Ryan continues to compose works for both traditional concert ensembles and fixed media, his current focus is the incorporation of visualized electronic music with live performers to create interactive multimedia works. Ryan performs his new multimedia works with Andrew Litts as part of the Philadelphia Electro-Acoustic Music Duet (PhEAD). Ryan holds a bachelors degree in music composition from Loyola University New Orleans where he studied with James Walsh as well as a doctorate from Temple University where his primary teachers included Richard Brodhead, Matthew Greenbaum, and Maurice Wright.

**Michael James Olson** is a Minnesota-based composer, performer, producer, and media artist. Michael’s concert music has been performed throughout the world, including the Beijing Science Museum, SEAMUS, ICMC, EMM, EABD, Noisefloor Festival, International Saxophone Symposium, and Audigraft Festival, among others. Michael is the co-Director of the Root Signals Electronic Music Festival, an semi-annual festival of electronic music and media art which is held at campuses across the country. Michael’s music and production has been featured on more than 30 albums and in films and television, including programs on MTV, VH1, E!, Spike, ABC, NBC, PBS, and CBS. He holds a MM from Georgia Southern University, and a Doctorate from Ball State University. Michael currently serves as Assistant Professor of Music Composition and Music.
Federico Ortica was born in Italy on the 21st of September 1979. He studied at Conservatory of Perugia, specifically attending percussions classes. He is currently studying electronic music with Mr Luigi Ceccarelli at the Conservatory of Music in Perugia and Institute of Sonology in Den Haag (NL). He can also claim to have attended courses taught by Andrew Bentley, Bob Ostertag, Francis Dhomont, Domenico Sciajno, Poul Berg, Peter Evans, Trevor Wishart, Joel Ryan. He participated in some prestigious music competitions in Italy, such as Emufest, LPM live performing meeting, Prize National of the Arts. He is a composer for theatre and dance show with multimedia technologies (sensor, kinect staff). He played at many Festivals with audio/video project P/IXL based on improvisation. Currently working on live electronics improvisation.

Felipe Otondo studied composition at the University of York with Ambrose Field and Roger Marsh focussing on electroacoustic music and music theatre. He composed the music for the BAFTA-award winning radio drama The glassman in collaboration with Neil Sorrell and received composition awards in Austria, Brazil, Czech Republic, France, Italy and Russia. Felipe is currently a senior lecturer at the Institute of Acoustics at Universidad Austral in Chile and his music is released by the British label Sargasso.

The music of Joan Arnau Pàmies has been performed internationally by new music specialists, including the Arditti and JACK Quartets, Fonema Consort, Ensemble Dal Niente, ensemble recherche, and Vertixe Sonora Ensemble. Pàmies’ writings have been published by the University of Huddersfield Press, NewMusicBox, Open Space Magazine, Sul Ponticello, among others. He holds degrees from Northwestern University and the New England Conservatory of Music

Born in Thessaloniki, Georges Paul began making music while studying philosophy and theology in Greece, France and Germany. A dedicated free improviser he studied classical double bass with Iraklis Soumelidis at the Contemporary Conservatory of Thessaloniki and went on to study saxophones, nurturing an interest in the relation between contemporary improvisation and philosophical aesthetics, while researching new methods and techniques for exploring sound. He is co-founder of the nonprofit organisation In Situ Art Society, and he has worked with musicians such as Roscoe Mitchell, Steve Noble, Chris Corsano, Naoko Kikuchi, and many others. He is the initiator of the Vagranry Ensemble, an ensemble that combines contemporary composed music with free improvised elements. He organizes in Bonn an ongoing concert series that takes place twice per month focusing exclusively on contemporary music.

Charles Peck is an American composer whose work has been called “daring” (Philadelphia Inquirer), “vivid” (UArts Edge magazine), and “spell-binding” (Rappahannock News). His music has recently been performed by the JACK Quartet, the Kaleidoscope Chamber Orchestra, ensemble mise-en, the Locrian Chamber Players, and the New York Youth Symphony. He has also been named the winner of the Lake George Music Festival’s Composition Competition, the Symphony in C’s Young Composers’ Competition, and the Castleton Festival’s Young Composer’s Forum. Peck has been awarded grants from the McKnight Foundation, the American Composers Forum, and the Cornell Council for the Arts and has been featured at festivals including the Aspen Music Festival, the New Music Gathering, the highSCORE Festival, and the Castleton Festival. Currently, Peck is a doctoral student at Cornell University where he earned the Otto R. Stahl Memorial Award in composition.

After studying piano in Barcelona, with Jean Pierre Dupuy, Medin Peiron quickly began his own research on the relationship between music and moving image, accompanying silent classic films. His interest in the phenomenon of sound led him to study sonology at Es muc (Barcelona), where he learned computer music and sound installation. After that, he studied acousmatic composition at Conservatoire à Rayonnement Régional Perpignan-Méditerranée, working with Denis Dufour and Jonathan Prager among others, and being instructed by the last one in sound spatialization at Festival Futura’s courses. He has taught Acoustics and Music Informatics at Taller de Músics, and currently he teaches at ESDI (Ramón Llull University) and in the Master Degree of Sound Art (University of Barcelona). He is very interested in promoting electroacoustic music in Barcelona, and because of that he has worked with Co.lectiu Mixtur and, actually, with Orquesta del Caos organising Festival Zeppelin, devoted to sound art and electroacoustic music.

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," “MUSLAB,” and she recently had a screening of "Maze" at the Downtown Film Festival in Los Angeles. She was recently awarded first prize in the "Fresh Minds" festival. 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 is now "retired" and presently lives in Atascadero, California.

Zack Pentecost (1990) is a composer and sound designer originally from Springfield, Tennessee, now
based in Minneapolis, Minnesota. Currently, his interests involve creating new music for solo guitar, electronics, and choir.

Omar Peracha is a composer based in London, writing both contemporary concert music and soundtracks. He holds an MA in composition & acoustics research from the University of York. Omar has studied in London with Sinan Savaskan and Alejandro Viñao, and in York with Thomas Simaku, Martin Suckling and Ambrose Field. His work has been performed around the UK, Italy and in Taiwan, featuring in festivals such as Edinburgh Fringe, Scarborough Coastival, Leeds iFIMPaC, soundSCAPE New Music Festival, ISSTA Festival & Conference, MUSLAB International Festival of Electroacoustic Music and the Joint WOCMAT-IRCAM Forum Conference. Besides composing, Omar also performs and arranges for London-based vocal ensembles, Vox and Roundhouse Choir. He has performed alongside popular musicians such as Jamie Cullum, KT Tunstall and Sam Lee, at events including the BBC Proms, EFG London Jazz Festival and BBC Radio 2 Folk Music Awards.

Sean Pequet is an independent composer, digital artist, scholar, programmer, and music hardware developer based in Denver. He presents his work regularly through national and international venues like SEAMUS, ICMM, SCI, TIES, KEAMSAC, and EMM. From 2012 to 2014 he held the position of Visiting Professor of Digital Arts at Stetson University while completing his Ph.D. in Music Composition at the University of Florida. He received his MA from Dartmouth College and holds a BA from the University of Virginia. His current research interests include generative music, self-reflexive listening practices, and new paths for art as a socio-cultural determinant. In addition to his creative and scholarly work he has helped co-found two Denver-area startups: RackFX, which provides a web-based interface for analog signal processing, and CauseART, a platform for cultivating relationships between artists and businesses.

Andrew Pfalz holds degrees in composition from Florida State University (BM 2011) and East Carolina University (MM 2014). He is currently working on his PhD in Experimental Music and Digital Media at Louisiana State University. His research is currently focused on high performance computing and deep learning to music.

Ohio University Distinguished Professor Mark Phillips, won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world — including 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.

Luigi Pizzaleo was born in Como in 1971. He is a composer, a performer and a musicologist. His compositions have been performed in festivals and concerts from East Europe to South America. At the moment, he teaches History of Electronic Music at the Conservatoire of Rome.

Timothy Polashek produces works in a variety of media and styles, including vocal, instrumental, electro-acoustic, multimedia, and text/sound music and poetry, as well as music for interactive performance systems and sound installations. His music is heard on compact disks “Wood and Wire,” Albany Records, and Electric Music Collective albums “Incandescence” and “Defiant.” His research projects in audio synthesis and text/sound music are published in the Journal of the Society of Electro-Acoustic Music in the United States and the Leonardo Music Journal, published by MIT Press. He authored “The Word Rhythm Dictionary: A Resource for Writers, Rappers, Poets, and Lyricists.” Dr. Polashek has earned the D.M.A. in Composition degree from Columbia U, a M.A. in Electro-Acoustic Music from Dartmouth College, and a B.A. in Music from Grinnell College. He is the Music Technology Studies Coordinator and an Associate Professor of Music at Transylvania University.

Matteo Polato was born in Padova (Italy) in 1988. He graduated in 2011 in Science of Communication at the university of Padova and he is currently studying electronic music at the master program of the Padova Conservatory “C. Polini”. He studied with teachers such as N. Bernardini, A. Vidolin, G. Klauer, A. Vigani. He composed various pieces of acousmatic music and music with performers and live electronics which have been performed in various festivals (as XXI CIM Caglari and Diffrazioni Festival in Florence). He performed in various festival such as Centro d’Arte dell’Università` di Padova festival (at a Nicolas Collins concert) and Storung Festival (Barcelona). He is also active in the field of free improvisation and experimental rock, and released a number of CDs with various labels from Italy and abroad (A silent place records, Boring Machines, Rocket Recordings, Crucial Blast).

Sibylle Pomorin (*1956) studied Music and Composition in Münster and Hamburg, Germany. Between 1982 and 1994 she toured as a flautist and saxophonist with improvising musicians and toured with her own groups and compositions through Europe and Israel. She received composition commissions for ensembles, festivals, broadcasting, and theatre as well as numerous prizes and awards and was promoted by various working scholarships - inter alia in New York, Istanbul and Iceland. Scores publications and CD releases inter alia by Moers Music and in the Furore Verlag. Since 1994, studies and productions in the studios of the Columbia-Princeton Electronic Music Center in New York, the Center for Arts and Media in Karlsruhe, Germany, the Technical University of Berlin, and the Nederlandse Programma.
Stichting in Hilversum, Netherlands, and in her private studio. Her music has been performed at international festivals for contemporary music in Europe, Israel, Mexico, Australia and Canada.

César Iván Potes (1957) started his educational music career in Cali, Colombia, where he obtained a BA in Music Education at Universidad del Valle. After moving to the United States, he completed an MA in Music Composition at the Aaron Copland School of Music of Queens College, CUNY (1991) and a PhD at the University of California, San Diego (1998). Most recent performances of his music include acoustic and electro-acoustic works for percussion (Intersecciones I and II, 2008 and 2011), orchestra (Vaivén, 2010), and voice (Caligrama No. 1, 2015) premiered in the United States, Colombia, and Mexico correspondingly. He is currently a Music Faculty member in the Communication, Media and the Arts Department at Lansing Community College in Michigan, where he teaches Music Theory, Music Technologies, Music History, and directs the LCC Experimental Music Ensemble.

Daniele Pozzi (Padova, 1990) is an Italian composer and sound artist currently based in Graz. Here he is attending the Computermusic Master at the IEM, studying with Gerhard Eckel e Marko Ciciliani. He previously graduated in Electro-acoustic Music Composition (BA) in Padova (teacher: Giorgio Klauer). During his artistic research practice he develops original software environments as well as odd interactive physical interfaces intended for performance and composition. His main interests in musical informatics include subjects derived from the fields of human-machine interaction, artificial intelligence, dynamic systems and creative applications of Music Information Retrieval techniques. He is also active as a performer, interpreting his own works by mean of self-developed electro-acoustic instruments. Among his works are acusmatic and mixed compositions, installations and electro-acoustic performances, some of which have been presented in several contemporary music and art festivals.

Tim Reed was born in May of 1976 weighing 11 pounds and 9 ounces. During the following fifteen years, his weight steadily increased, reaching approximately 170 pounds in 1991. Tim’s height also increased during this time, reaching 6 feet and 4 inches in 1991. Between 1991 and 2007 his height remained steady at 6 feet, and 4 inches while his weight fluctuated between 165 and 210 pounds. Tim is currently 6 feet and 4 inches in height and weighs 191 pounds (November 2016). Tim is Associate Professor of Music Theory/Composition and Music Department Chair at Manchester University (Indiana) and holds degrees from the University of Florida, Illinois State University and LaGrange College.

Kory Reeder is a graduate composer at Bowling Green State University. Kory is interested in creating music that retains a meditative and atmospheric quality, while experimenting in texture and density. Recently, Kory’s work has been focused on durations and proportions of time, particularly working in extended pieces such as his hour long “Liturgy” for choir, percussion quartet, and string quartet, as well as the commissioning of the hour long “Summer” for solo piano to be premiered early 2017. Additionally, Kory’s work experiments with techniques found in other arts and how they may be incorporated with music structurally. Kory has also frequently collaborated with theater and dance programs, writing incidental music for Greek Classics as well as modern masterpieces. For more please visit https://soundcloud.com/kory-reeder-music.

Clemens von Reusner (b. 1957) is a composer and soundartist based in Germany, who is focused on acusmatic music. He studied musicology and music-education, drums with Abbey Rader and Peter Giger. Since the end of the 1970s he has been engaged in electroacoustic music, radio plays and soundscape compositions. At the end of the 1980s development of the music software KANDINSKY MUSIC PAINTER. Member of the German Composers Society (DKV) and of the German Society For Electroacoustic Music (DEGEM). Numerous national and international broadcasts and performances of his compositions in Americas, Asia, Europe. www.cvr-net.de.

Oriol Graus Ribas was born in Barcelona in 1957. He studied composition, synthesizer and electronic music with Gabriel Brnicic. Computer music with Lluis Callejo. He attended some courses and seminars under Luigi Nono, Dieter Schneabel, Josep Mª Mestres-Quadrey. He is a founder and member of the “Asociación de Música Electroacústica de España.” His works have been performed in numerous European and American countries. He was received a commission from “Centro para la Difusión de la Música Contemporánea” and “Fundación Phonos” to create two compositions for an instrumental ensemble with real time sound modification. He was commissioned from “CDMC” y “Radio Nacional de España” for a radio art composition. In addition to his instrumental music and mixed ( live electronic, electronic, and instrumental music with electronics), ha has carried out performances, alone or in collaboration with other composers or artist from different fields, music, painting, architecture (a Sound landscape for an urban project) and concerts with electronics and laser beams.

Composing from a contemporary Musique Concrète perspective augmented by various score synthesis techniques, Michael Rhoades 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 via a variety of catalysts such as tendency masks, mathematical equations, sonifications, cellular automata, score based sampling and other paradigms in an unbending quest for emergent quanta. Michael is honored to have served as a SEAMUS board
Carter John Rice, a native of Minot, North Dakota, is a composer of new music who recently completed a Doctor of Arts (D.A.) in music theory/composition from Ball State University. His music has been featured across the United States and abroad, including performances at SEAMUS, ICFC, The National SCI Conference, The Bowling Green State University New Music Festival, Electronic Music Midwest, The Electroacoustic Barn Dance, 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 currently works as an instructor of music composition and computer music at Indiana University East.

Carlos Andrés Rico (Colombia) born 1986, studied composition in Bogotá. There he also worked as content coordinator in Cultural Radio. In 2009, he was awarded the National Young Composition Prize by the Ministry of Culture of Colombia. Since April 2011 he is living in Hamburg. There he completed his master studies in Multimedia Composition. He is now studying a joint doctoral program in musicology and composition at the Hamburg University of Music and Theater and is active in the field of music and social work, leading different projects with refugees and the Ibero-American network of musicians and artists (RIMA), which he is a co-founder of. More info: https://carlosandresrico.com/

Currently living in Calgary, Canada, Enric Riu received his Magister Artium (Degree) at the Universität für Musik und darstellende Kunst in Vienna, Austria (1999). He also has a DEA (Master) by the University of Guanajuato (2011), and he's now working on his doctoral thesis. As a composer, he is currently investigating the possibilities to improve the relationships of communication between the audiences, the instrumentalists and the composer by means of co-creation, multi-reality frames, gestural language and multidiscularity. Usual subjects in his works are moral concepts, nature, ignorance, consumerism, fear, inequality and freedom. His reference authors are intellectuals, sociologists and philosophers like Plato, Ch. Small, Th. Mc Evilley, N. Chomsky, G. Lipovetsky, R. Sennet, S. Sassen, E. Goffman and Z. Bauman. Enric Riu actively collaborates with worldwide ensembles and interpreters like Ensemble CONCEPT/21, Morphosis Duo, Alter Face Ensemble, Proyecto Hélaide, baritone-saxophonist Joan Martí-Frasquier, marimbist Adilia Yip, double-bassist Kathryn Schulmeister, flutist Marc Horne, viola Sexto Franco, Bass-clarinetist Emily Beisel, and pianist Tomeu Moll, amongst other.

Brad Robin composes and conducts music in a multitude of styles for soloists and ensembles ranging from jazz bands to contemporary chamber groups and orchestras. Compositions have included computer components designed to manipulate and augment the sound of acoustic instruments. As a pianist and keyboardist, he composes and performs music for dance, theatre, film, and multimedia performance art. In addition to the United States, his music has been performed in Croatia, Mexico, and New Zealand. After completing a PhD at the University of North Texas, he currently resides in Chicago with his wife Nicole studying sound art at Northwestern University and teaching at DePaul University.

Claudia Robles-Angel is an artist living in Germany, whose work and research cover different aspects of visual and sonic art, extending from audiovisual fixed-media compositions to performances interacting with bio-data via the usage of interfaces such as EEG (electroencephalogram) and EMG (electromyography). She was artist-in-residence at ZKM in Karlsruhe (2004-2007) and at the KHM in Cologne (2008 -2009). Her work is constantly featured in not only international festivals/conferences but also in group and solo exhibitions around the globe, for example the ZKM Karlsruhe, the ICMC 2007 in Copenhagen, ICMC 2009 in Montréal and 2016 in Utrecht, the SIGGRAPH Asia 2009 in Yokohama, the NYCEMF 2010 and 2013-2016 in New York, the Re-New Festival 2011 in Copenhagen and the NIME 2011 in Oslo and at the Salon Suisse - 55th Venice Biennale 2013. She is the creator of NOMÁDES… an international concert series of electroacoustic and audiovisual compositions. www.claudearobles.de.

Jessica Rodríguez is a video artist born in Mexico and with a Master in Arts by the University of Guanajuato. She has been working for a few years in projects that involved visual music in collaboration with composers and sound artists.

Christiana Rose is an interdisciplinary artist based out of Colorado. Her work investigates the intersections between sound, interactivity, video, and contemporary circus arts. She designs, builds, and programs new musical interfaces as well as researches the histories and critical dialogues within the field of interactive electronic music.

Jonah Rosenberg is a pianist, composer and multi-media performance maker located in Brooklyn, NY. He strives to create intuitive experiences that have been realized through jazz ensembles, chamber music, electro-acoustic music, sound design, and multi-media. His music and performance projects have been presented throughout the US and Canada and have included performances at NYC venues MoMa Ps1, Abrons Arts Center and HERE Arts Center and Theater
Nicholas Isherwood. Schankler is the artistic director of Ensemble, Juventas New Music Ensemble, pianist Kathy Project, Isaura Quartet, Ray-Kallay Duo, Friction Quartet, commissions include works for the Nouveau Classical (LA Times). Recent and upcoming premieres and Musical Intelligencer), and “the antidote to sentimentality” (The Artificialist), “masterfully composed” (Boston electronic musician living in Los Angeles. His music has been described as “powerful” (Sequenza21), “ingenious” (The Artificialist), “masterfully composed” (Boston Musical Intelligencer), and “the antidote to sentimentality” (LA Times). Recent and upcoming premieres and commissions include works for the Nouveau Classical Project, Isaura Quartet, Ray-Kallay Duo, Friction Quartet, gnarwhallaby, Los Angeles Percussion Quartet, Lorelei Ensemble, Juventas New Music Ensemble, pianist Kathy Supove, flutist Meerenai Shim, and bass-baritone Nicholas Isherwood. Schankler is the artistic director of concert series People Inside Electronics, and Assistant Professor of Music at Cal Poly Pomona.

Julian Scordato studied Composition and Electronic Music at the Venice Conservatory of Music. He completed a Master’s Degree in Sound Art at the University of Barcelona with a thesis on IanniX software documentation. Co-founding member of the Arazzi Laptop Ensemble, he has collaborated with the Cini Foundation in Venice and the Sound and Music Processing Lab at the Padua Conservatory of Music. As an author and speaker, Scordato has presented results related to interactive performance systems and generative art in the context of conferences and seminars. His award-winning electroacoustic and audiovisual works have been performed and exhibited internationally in over 100 festivals and institutions including Venice Biennale, ICA London, CCCB (Barcelona), Gaudeamus Music Week (Utrecht), Sonorities Festival (Belfast), Seoul Computer Music Festival, CCRMA (Stanford), CMRC (Athens), FILE (Sao Paulo), and MUSLAB (Mexico City).

Jacob Sello (*1976) is composer, inventor, musicologist, and teacher. As artist he creates environments for instrumentalists to playful interact with digital systems in multimedia stage-performances. Pieces for clarinet driven RC-helicopters or DJ-controlled pneumatically prepared disklavier are the outcome. After his education as audio engineer (SAE 1998), Jacob studied Multimedia Composition at HfMT Hamburg (M.A. 2011) and Systematic Musicology Systematic Musicology at the University Hamburg (M.A. 2007, PhD 2014). He is developer of the Hexenkessel, a modified timpani where the drumhead is transformed into a tangible user interface without affecting the timpani’s original functionality. For this invention he was awarded the Algorithm Award at the 2011 Margaret Guthman New Musical Interfaces Competition in Atlanta. Since 2015 he directs the artistic research project UMIS (Unified Musical Instrument Surfaces) at the HfMT Hamburg, funded for three years by the Hamburg Ministry for science, research and equalization. The project’s goal is to further optimize the Hexenkessel and transfer its technological basis into a broad range of intermedial applications to be presented on stage. For more info visit: www.jacobseollo.de

Seth Shafer is a composer and researcher from Southern California whose work focuses on real-time notation, interactive music, and algorithmic art. His compositions have been performed in Los Angeles, New York, Dallas, London, Athens, Hamburg, Shanghai, Kraków, Spoletto, and Rio de Janeiro. His sound installations have been shown at the Perot Museum of Nature and Science and the Long Beach Museum of Art. Seth is currently a Ph.D. candidate in composition at the University of North Texas and holds a BM and MM from California State University, Long Beach.

Nicholas Shaheed is a composer of electronic and
instrumental music, often combining the two. His electronic music emphasizes live performance - typically with acoustic instruments - and explores the procedural generation of musical textures and systems, as well as ways to better integrate electronics with the natural musicality of the live performer. For his music, he has received a number of awards and grants such as the Edward Mattila Award for Excellence in Electronic Music, the Brosseau Creativity Award, the James K. Hitt Award for Outstanding Undergraduate Research, and the University of Kansas Undergraduate Research Award. His music has been performed internationally. His works have been played by Quartetto Indaco, Violetta Duo, Helianthus Contemporary Music Ensemble, and the University of Kansas Tuba-Euphonium Consort. He is currently pursuing a B.M. in music composition and a B.S. in computer science from the University of Kansas.

Eric Sheffield is a musician and maker focused on physical computing, interactive multimedia, and augmented non-traditional instruments. He has a Master’s degree in Media Arts from the University of Michigan and is pursuing a PhD in the Experimental Music and Digital Media program at Louisiana State University. Eric is also a founding member of the group Bell Monks, which has several releases available at www.music.bellmonks.com and on clang (clang.cl).

Alice Shields is considered one of the pioneers of electronic music. Through her operas and electronic music she explores socio-political events through the creation of stories influenced by many different cultures. Shields received the doctorate in composition from Columbia University, served as Associate Director of the Columbia-Princeton Electronic Music Center and Director of Development of the Columbia University Computer Music Center, and has taught the psychology of music at the NYU Psychology Dept. and elsewhere. She lectures on how music communicates emotion for institutions such as the Santa Fe Opera. Website: www.aliceshields.com. YouTube: https://www.youtube.com/channel/UCGKLpQwKiYyrsAGEgmcEwfw. SoundCloud: https://soundcloud.com/user-aliceshieldscomposer.

Vocalist Judi Silvano developed as a Modern Dancer and classical musician and came to the downtown NYC music scene in the late 1970’s. Since then she has released 14 recordings of original music to critical acclaim as a progressive composer for woodwinds, brass, vocal ensembles, won grants from Meet the Composer and New York State Council on the Arts and had her music performed by Vox Musica and Ars Nova and concerts in Europe. Her Electro-Acoustic project with Bruce Arnold is a Guitar / Voice Duo of Adventurous Soundscapes and her Zephyr Band with 2-guitars.

Mary Simoni, Dean of Humanities, Arts & Social Sciences at Rensselaer Polytechnic Institute has done postdoctoral studies at the Stanford University Center for Computer Research in Music and Acoustics, the City University of New York Center for Computer Music, and the Mills College Electronic Music Studios. Her music and multimedia works have been performed in Asia, Europe, and widely throughout the United States and have been recorded by Centaur Records, the Leonardo Music Journal published by the MIT Press, and the International Computer Music Association. She is a recipient of the Computer World Honors Award for her work in digital music information retrieval. She served on the faculty of the University of Michigan School of Music, Theatre & Dance and is Professor Emerita.


Jacob Miller Smith (b. 1992) holds a B.M. in Music Composition and is currently earning his M.M. in Music Composition from the University of Alabama in Tuscaloosa, AL. He has studied composition with C. P. First, Peter Westergaard, Amir Zaheri, and Marvin Johnson. He is an active collaborator with student performers and groups, and has had performances across the US, as well as South America, Canada and Europe. His music has led to him being selected as a featured composer at the International Symposium for New Music in Curitiba, Brazil as well as a performance at the 2016 National Flute Association Convention and being named a finalist in the 2016 Alfred Schnittke International Composers’ Forum and Competition. Jacob Smith is a member of the SCI, CMS, NACUSA, and ASCAP. He hopes to continue writing, collaborating, and teaching throughout his career as a musician. More information can be found at www.jmsmithmusic.com.

Ryan Ross Smith is a composer and performer currently based in Fremont Center, NY. Smith has performed throughout the US, Europe and UK, including performances at MoMA and PS1 [NYC] and Le Centre Pompidou [Paris, FR], has had his music performed throughout North America, Iceland, Australia and the UK, has presented his work and research at conferences including NIME, ISEA, ICLI, ICLC, the Deep Listening Conference and TENOR, and has lectured at various colleges and universities. Smith earned his MFA in
Electronic Music from Mills College in 2012, and his Ph.D. in Electronic Arts at the Rensselaer Polytechnic Institute in Troy, NY.

Carlos Cotallo Solares was born in Spain in 1989. He is currently pursuing a Ph.D in Composition at the University of Iowa, completing previously a Master's degree at the Universität der Künste in Berlin and a Bachelor's degree at the Hochschule für Musik Freiburg. He has studied composition with Cornelius Schwehr, Iris ter Schiphorst, Daniel Ott, Lawrence Fritts, Josh Levine, Nomi Epstein, and David Gomper. His music has been performed internationally at festivals like the International Summer Course for New Music (Darmstadt), Crescendo Festival (Berlin), Ciclo de Música Actual (Badajoz), Blurred Edges Festival (Hamburg), Mehrklang Festival (Freiburg), Blind Spot Festival (Berlin), and the Midwest Composers Symposium, by ensembles such as the JACK Quartet, handwerk, Ensemble Chronophonie, Ensemble Container, Ensemble Alarm, and Ensemble Kuraia. Carlos currently works as a teaching assistant in music theory and composition and is one of the curators of the concert series ihearIC.

Jerod Sommerfeldt writes music for computers, electronics, and people. Living in Upstate New York, he teaches music composition at SUNY Potsdam’s Crane School of Music.

Jorge Sosa is a Mexican-born composer currently residing in New York. Jorge’s first full-length opera, “La Reina,” commissioned by the American Lyric Theater (ALT), was performed in a concert version as part of the 2016 “PROTOTYPE” festival in NY. Jorge has been composer in residence with the NYUNME during the 2016/2017 concert season collaborating on several projects with the group. Jorge was a guest artist at the Difrazzione Festival in Florence in 2016 premi ering the works “Longing” and “Distorted Reality.” In 2016 his piece “Domino Effect” for Alto Sax and String Orchestra was selected for the closing of the Foro Internacional de Música Nueva in Mexico City. Jorge’s 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.

Giovanni Sparano achieved the Master in Composition and Electronic Music with full marks and honours at the Conservatory of Music "B. Marcello" of Venice, under the guidance of Corrado Pasquotti and Paolo Zavagna. His compositions were performed at the Biennale Musica of Venice, EMUFest of Rome, International Conference on Intelligent Autonomous Systems 2014, Venice EXPO, Gran Teatro la Fenice and Palazzo Grassi in Venice. As electronic musician, he performed at Biennale Musica and Biennale Architettura, SMC Conference 2011. He is a member of Arazzi Laptop Ensemble, founded in 2009 at Fondazione Giorgio Cini of Venice and founding member of SON Ensemble. His scores are published by ARS Publica and Fondazione La Fenice.

Greg Steinke is a composer of chamber and symphonic music and author with published/recorded works and performances across the U.S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music.

Alex Stephenson (b. 1990, Philadelphia, PA) is a composer currently based in Rochester, New York, where he is pursuing an M.A. in composition at the Eastman School of Music. His work has been performed by the Civitas Ensemble, members of the Bournemouth Symphony Orchestra, EXAUDI Vocal Ensemble, Plus Minus Ensemble, and the Guildhall and University of Chicago New Music Ensembles, among others, and has been featured by venues, festivals, and institutions across the United States, Europe, and Asia, including the Composers Conference at Wellesley College, Wigmore Hall, St John's Smith Square, Centre de Musique Hindemith, High Concept Laboratories, Valparaiso University, and Banaras Hindu University. Alex holds degrees from the University of Chicago and the Guildhall School of Music & Drama, where he was a Fulbright Postgraduate Scholar. His teachers include Julian Anderson, Robert Morris, Marta Ptaszynska, Jan Radzynski, Oliver Schneller, Augusta Read Thomas, and Ricardo Zohn-Muldoon.

Jeremy Stewart is a media artist and performer whose work is an exploration of perception, agency, and the ways in which technological systems can affect the individual or individuals connected to them, through the creation of performances that involve interactive systems, movement, the body, and hardware interfaces. Stewart is currently pursuing a Ph.D. in Electronic Arts at Rensselaer Polytechnic Institute, where he completed his MFA in 2016.

Robert Strobel (b. 1988) undertakes the task of humbly composing fresh and expressive art music for our time. Interested in the variegated styles that have come to the present day, he comfortably expresses himself in the postmodern era. In late 2016, he received special mention in the Alfred Schnittke International Composers' Forum & Competition after having had his piece performed in the concerts. His music has been broadcast twice on WPRB Princeton in Marvin Rosen’s 24 hour new music marathon, and once on Hawaii Public Radio, in the program "Singing and Other Sins." His music was recently selected for the 2017 SCI VI conference, the 2017 Tutti Festival, and the 2017 New Music Festival at University of Nebraska-Kearney . One notable commission he received included a work for David Halen and a handful of the St. Louis Symphony orchestra strings. Robert was also winner in the Missouri Orchestra Composers Project. A doctoral student at Florida State University in composition, he hold

Christiane Strothmann (*1976) is currently working as „Artist in Progress“ at ICEM (Folkwang University of the Arts, Essen, Germany) where she studied electronic composition with Roman Pfeifer and Tomas Neuhaus as
her post graduate education. Strothmann completed her first academic education at Ruhr University Bochum in 2004 where she studied philology with special focus on linguistic and cultural identity. During her widespread activities as a singer-songwriter and composer of electroacoustic music she never lost interest in her first profession through which she has been constantly in contact with migrants, thus being close to questions of cultural interaction. Questions of cultural diversity and artistic investigation on the opportunities that might come from engagement with "the other" cultures became more and more subject to her musical and compositional engagement itself. Within the project „The Five Elements - Electroacoustics meets Bön“ Strothmann is now merging both areas.


Andreas H. H. Suberg was 1958 born in Essen, Germany. 1978-83 studies in visual communication, art and music at the Universities of Giessen and Frankfurt. 1981-87 piano and composition studies at Dr. Hoch's Conservatory in Frankfurt; 1987-93 studies in composition with Toni Völker and piano studies with Grigory Gruzman at the Akademie für Tonkunst, Darmstadt since 1990 artistic director of the multimedia Glasotronik project 1994-99 study of electronic composition with Prof. Hans Ulrich Humpert at the Studio for Electronic Music of the Staatliche Musikhochschule, Cologne.

In his sound and image work, Fred Szymanski investigates relations between nonlinear forces and applies the results to sound diffusion and multi-screen installations and performances. His most recent work explores the phenomenon of image-driven sound instability in a morphogenic field. His work has been performed at many festivals, including the 2016 MA/IN MAterà Intermedia Festival (Matera), 2015 Monaco International Electroacoustic Festival, NYCEMF 2015 (New York), ICMC 2015 (Denton, Texas), SonicLIGHT (Amsterdam), Abstraction Now (Vienna), the European Media Art Festival (Osnabrück), the 9th Biennale of the Moving Image (Geneva), Mutek (as part of RML’s CineChamber) (Montreal), and Club Transmediale (Berlin). He has participated in the shows "What Sound Does a Color Make" at the Eyebeam Center (New York) and "Bit Streams" at the Whitney Museum of Art, and has exhibited at the Diapason Gallery for Sound (New York). Szymanski has released work with Sub Rosa, Asphodel, JDK, Staalplaat.

David Taddie is Professor of Music at West Virginia University and director 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. 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 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 NYCEMF, ISCM World Music Days, ICMC, SEAMUS, and SMAC. As a music theorist, he specializes in atonal theory and music cognition and has read papers at professional conferences such as ICMPC, SMPC, and ICMC. He studied music theory with Jonathan D. Kramer and Joseph Dubiel, computer music with Brad Barton and Mara Helmuth, composition with Masayuki Nagatomi, Kazumi Yanai, and Joseph Dubiel, and philosophy with Akira Oide and Isaac Nagatomi. 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.

Hans Tammen likes to set sounds in motion, and then sitting back to watch the movements unfold. Using textures, timbre and dynamics as primary elements, his music is continuously shifting, with different layers floating into the foreground while others disappear. Whether richly processed guitar sounds from his hybrid interactive guitar/software instrument Endangered Guitar, traditionally notated guitar sounds from his Third Eye Chamber Orchestra, or graphically notated material for his Third Eye Chamber Orchestra, or graphically notated elements for the all-electronic Dark Circuits Orchestra, his music flows like clockwork, "transforming a sequence of instrumental gestures into a wide territory of semi-hostile discontinuity; percussive, droning, intricately colorful, or simply blowing your socks off" (Touching Extremes).

After majoring in Philosophy, Dante Tanzi graduated in electronic music at the Conservatory of Como. In 2009 he attended a course of acousmatic interpretation. 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); Montreal (EuCuE - 2001), Como (Elettrosensi - 2004);
Originally from the Outer Banks of North Carolina,

Monte Taylor (b. 1991) is composer and guitarist whose music reconciles his obsessions with heavy metal, progressive rock, and jazz with modernist and experimentalist concert music. His works have been performed in the United States and Australia, including Brisbane, Charlotte, Miami, Michigan, Missouri, and Kansas, and festivals including Australian Percussion Gathering, Charlotte New Music Festival, Florida Electro-Acoustic Student Festival, Florida International Toy Piano Festival, Kansas City Art Institute’s ArtSounds, SCI National Student Conference, SPLICE, and TUTTI Festival, by ensembles including Bent Frequency and Compositum Musicae Novae. He is an active free improviser, performing with composer Paul Rudy, saxophonist/horn sculptor Mark Southerland, The Tipping Point, Unbound, and the UMKC IMP Ensemble, at Subtropics Marathon, Miami Buskerfest, Stanford CCRMA Teleconcert, and International Workshop Struer.

Michelle Temple is a musician/circuit designer who performs using an array of wide range oscillators and selfmade sound capturing devices. She plays and fabricates an array of analog devices and conductive materials which, in performances, are at times fixed and collaboratively integrate digital effects. Her work is partially composed and partially improvised, using a range of sub to ultrasonic frequencies and combination tones drawing upon traditions in experimental music and acoustic ecology.

The Work of Lukas Tobiassen covers instrumental and electronic/algorithmic composition as well as performative works. He particularly emphasizes on interdisciplinary projects which include collaborations with artists, set designers, graphic/interaction designers, photographers, dancers and choreographers. After private composition lessons lessons with the composer Pervez Mirza he studied "Integrative Composition" at the Folkwang University of the Arts in Essen, Germany, with Prof. Günter Steinke and Prof. Thomas Neuhaus. He worked with Ensemble Recherche, Musikfabrik, Bochumer Symphoniker and others. His works were played on international Festivals in Italy, Greece, Bulgaria, and China. He premiered two contemporary dance pieces with the choreographer Foteini Papdopoulou. As a founding member of Ensemble CRUSH he dedicates himself to the exceptional presentation of contemporary music by composing performances that deal with the modern concert situation in all its facets.

Originally from the Outer Banks of North Carolina,

Joshua Tomlinson is currently working on a D.M.A. in Composition at the University of Oklahoma, where he primarily studies under Konstantinos Karathanasis. His compositions have been featured at the NYCEMF, SEAMUS, EMM, NACUSA, N_SEME, and PARMA music festivals. He served as the founding president of the ECU chapter of the Society of Composers, and is a member of Pi Kappa Lambda Music Honors Society. When he isn’t composing or teaching music he enjoys surfing, reading, and traveling with his wife.

Massimiliano Tonelli graduated in “double bass”, “jazz composition”, “arranging and conducting for large jazz ensemble” and “electronic music composition” from the conservatory “G. Rossini”, Pesaro (Italy). As a double bass player and arranger, he recorded with the “Vittorio Gennari Quartet“ for the Italian label "Red Records". In 2013 he recorded for the Swiss label Unit Records his first CD as a leader: “Altrove". He holds a Laurea in electronic engineering (Università politecnica delle Marche), an MSc in digital signal processing (Queen Mary University of London), an MPhil in digital signal processing (Edinburgh University) and a specialization in acoustics (Università di Ferrara). He is teaching acoustics, electroacoustics and digital signal processing at the conservatory of Avellino, Padova and Ferrara.

Strongly characterized by a deep interest in approaching a wide variety of poetics and aesthetics, as well as delving into ways to engage the audience in multiple perceptive levels, the music of Colombian composer Felipe Tovar-Henao has been consistently awarded throughout his emerging professional career. In 2016, he participated in the CIEE Summer Contemporary Music Creation + Critique Program at IRCAM - Paris where he had the opportunity to develop in depth his knowledge on computer music techniques. Ever since, his music has been featured in national events and conferences such as the Electronic Music Midwest in Chicago, the Midwest Composer Symposium in Iowa City, and many others. Sponsored by the Medellín Philharmonic Orchestra, Colombia’s Ministry of Culture, and the COLFUTURO foundation, he is currently finishing his M.M degree in Composition at Indiana University where he studies with American composers Claude Baker and Don Freund.

In his compositions, Dan Tramte [b. 1985] embraces his digital-nativeness, acknowledging what it means to live in a media saturated post-internet wasteland. As such, his music resembles the experience of playing a video game, or scrolling through a social network feed.* For Tramte, mobile social media is in fact his primary platform for composition. 400+ videos on his Vine feed thoroughly documents nearly all of the constituent audio-visual composition materials in his [notated] work and installations since early 2014—works often featuring oddity-instruments such as DJ Hero controllers, morse code straight keys, GoPro cameras, and mobile devices.

Ewa Trebcz is a Polish-American composer and media artist living in Seattle. Her works range from purely
instrumental solo, chamber, and symphonic compositions, to compositions with computer-realized sound, sound tracks for animated films, to immersive audiovisual compositions. She comes from Kraków, Poland, where she earned her Master's degree from the Academy of Music (Composition with Boguslaw Schaeffer). In 2010 she graduated with a Ph.D. from the University of Washington Center for Digital Arts and Experimental Media (DXARTS), where she currently works as Research Scientist. Her current research is oriented towards immersive media, with a special focus on ambisonics and stereoscopy. Her works have been presented, performed or broadcast in over 30 countries on four continents. In 2009, her work “things lost things invisible” for ambisonic space and orchestra, was recognized by the 56th UNESCO International Rostrum of Composers in Paris. Website: http://ewatrebacz.com

Luca Turchet, multi-instrumentalist, composer and computer science engineer, was born in Verona, Italy, in 1982. He holds masters of arts in Classical Guitar and Composition from the Conservatory of Music of Verona, and in Electro-acoustic Music from the Royal College of Music of Stockholm. In parallel to the musical studies, after the high school education in humanities he achieved the bachelor of science in Multimodal Information Technology, and the master of science in Intelligent and Multimodal Systems, at the Computer Science Department of University of Verona, both with specialization in sound processing. He also holds a PhD in Sonic Interaction Design from the Department of Media Technology of Aalborg University Copenhagen. He won several scientific and artistic grants that allowed him to spend artistic and research residencies at various institutions, among those the Music Technology Group of the Pompeu Fabra University in Barcelona.

Kari Vakeva (b 1957) is a Finnish composer and sound artist whose ouevre includes orchestral works such as Symphony (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and Elegia (1989-1990) performed by RSO Frankfurt/ Diego Masson in 2005, and electroacoustic works like Ray 6 (2002), Halo (2005-2007), p(X) (2011), Sundog i (2012-2015), and Sundog ii (2012-2015). Electroacoustic works have been performed in ICMC, EMM and NYCEMF. An installation was exhibited in Blacksburg, VA. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL-d, an evolving synthesis software. He is selfeducated as a composer.

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, NSEME, and NYCEMF. Kyle holds degrees from Drury University (BA), 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 Martin, 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.

Jorge Variego was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently on the Music Theory/Composition faculty at the University of Tennessee, Knoxville. Actively involved with technology in sound and music, Jorge has been a pioneer in the field of interactive computer music, having created and performed a great deal of works for clarinet and electronics in the US, Europe and South America. He participated in many international music festivals such as MATA, SEAMUS, EMS, Sonoimagenes, Holland Festival, Festival de Jazz de Vigo, Via Stellae, ICMC and can be heard on many CDs, including his most recent solo releases Necessity (Albany-2010) and Regress (CMMAS-2013). During the summer of 2012, he was resident artist at the CMMAS, in Mexico, were he recorded the material for his CD Regress, fully dedicated to new music for clarinet and electronic media by Argentine composers. In June 2013, he was resident artist at the Visby Centre for Composers, in Sweden, and performed a great deal of works for clarinet and electronics in the US, Europe and South America. He has studied with composers Marvin Lamb, Konstantinos Karathanasis, Roland Barrett, and Marc Jensen. He has also participated in composition masterclasses with David Martin, 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.

Georgios Varoutsos is an Undergraduate student studying Electroacoustic Studies at Concordia University in Montreal, Canada. He explores the field of sound with the wide range of projects he’s created, and has been a part of 60×60, as well as CLOrk. He's born and raised in Montreal, and continues to live there for the remainder of his studies. His audio creations derive from different inspirations such as field recordings, digital audio processing, synthesis, and experimentation of processing techniques. His signature works encompasses an unorthodox depiction of audio processing in mind of creating tension and emotional reactions.

Rory Viner is a sound artist and experimental composer based in Tokyo, Japan. His works have been featured in Wired Magazine, The New York Observer, Vice’s Motherboard & The Japan Times as well as various other international news outlets. His current work focuses on synesthesia (the mixing of senses), sensors, data and sound. His major works include making scores out suicide data, lie detecting machines and sex movements.

Kirsten Volness is an electro/acoustic composer and pianist from Providence, RI. Her music is often inspired by nature, myth, science, spirituality, and environmental and sociopolitical issues. She performs with NYC-based Hotel Elephant and Providence-based Verdant Vibes, a new music ensemble and concert series she co-founded in 2015. She has twice been awarded the Fellowship in the Pompeu Fabra University in Barcelona.
**Andrew Walters** was born in Topeka, Kansas but spent most of beginning years in Farmington, Missouri. Dr. Walters has studied composition with Robert Chamberlain, Jan Bach, Robert Fleisher, William Brooks, Zack Browning, Erik Lund, and Paul Zonn and electronic music with James Phelps, Scott Wyatt, and James Beauchamp. His piece IN-EX is featured on the Music from SEAMUS, Volume Nine compact disk and his piece Pushing Buttons is featured on Music from SEAMUS, Volume Sixteen. Walters's music has been performed at various conferences including Spark, Electronic Music Midwest, SEAMUS, ICMC, and the Electroacoustic Barn Dance. He is presently Associate Professor in Music Theory and Technology at Mansfield University in Mansfield, PA.


The music of award winning composer **Xian Wang** has been played by a variety of international performing ensembles, and has been acclaimed by audiences in Asia, North America and Europe. Dr. Wang has been awarded prizes in a variety of competitions in China, the United States and abroad. These include the 2nd prize in the 6th Rivers Awards International Composition Competition (Shanghai, China) and 3rd prize in the Jurgenson International Composers Competition (Moscow, Russia). She was also a finalist in the Queen Elizabeth International Music Competition (Belgium). As an electronic musician, Dr. Wang's has written a variety of fixed, live and improvisatory works.

**Shijie Wang**, a composer and music producer from Shanghai, China. After graduation from Shanghai Normal University, Music Technology Program in 2014, he worked as an indie music producer in Shanghai for a year, composing and producing music for TV programs and commercials. Then he came to the U.S to further his study in music technology, and obtained Master Degree at School of Music, Georgia Tech. Honors: The Soundtrack of Shanghai, music installation. Shanghai International Science & Art Exhibition Outstanding Youth Award, 2012 and 2013. Shadow, electroacoustic music and multimedia. The MUSICACOUSTICA-BEIJING Composition Competition, Second Place, 2014. Steamer, Brit-Pop song. China University Student Computer Music Composition, second place, 2013.

**Beth Wiemann** was raised in Burlington, VT, studied composition and clarinet at Oberlin College and received her PhD in composition from Princeton University. Her works have been performed in New York, Boston, Houston, San Francisco, Washington DC, the Dartington Festival (UK), the *Spring in Havana 2000 Festival* (Cuba), and elsewhere by the ensembles Continuum, Parnassus, Earplay, ALEA III, singers Paul Hillier, Susan Narucki and others. Her compositions have won awards from the Orvis Foundation, Copland House, the Colorado New Music Festival, New York Treble Singers, American Women Composers, Marimolin and others as well as various arts councils. She teaches clarinet, composition and theory at the University of Maine. A CD of Wiemann's music, Why Performers Wear Black, was released on Albany Records and other works of hers also appear currently on the Raviello, Capstone, innova and Americus record labels. Her music is available from American Composers Alliance in New York.

**Caroline Wilkins** was born in England and studied piano and composition at the Royal College of Music. In 1987 she was awarded an Australia Council grant for further composition study with Mauricio Kagel in Cologne, after which she settled in Germany. Since 1987 Wilkins' music has received performances and broadcasts worldwide.
Tom Williams is an award-winning composer whose music has been performed and broadcast all over the world. Recent work includes Dart for cello and electronics, performed at ICMC, NYCEMF and SEAMUS; released Albany Records, cellist Madeleine Shapiro; and nominated for the British Composer Awards, Sonic Arts Category. Acousmatic piece ‘Can’ won the Udine composition competition ‘Italiana’ medal and his recent acousmatic work ‘Home’ has had performances in Mexico, Brazil, USA and Europe. He is Principal Lecturer in Composition at Coventry University, UK, and leader of INTIME experimental music group.

Maurice Wright’s music has been performed by the Philadelphia Orchestra, Boston Symphony and Emerson String Quartet; his visual/electronic works have been performed on five continents.

http://www.mauricewright.org

Zhixin Xu, composer, sound designer and music engineer, is currently pursuing his doctoral degree in composition/computer music, under the instruction of Dr. Mara Helmuth at University of Cincinnati, College-Conservatory of Music. Born in Shanghai, China, he holds a BA degree from Shanghai Conservatory of Music in music production and technology and a Master of Music degree in composition from CCM. In 2012, he became the assistant music engineer at CIRM - Centre National de Création Musicale in Nice, France where he worked for MANCA Festival. As a composer, he is focusing on electroacoustic music, exploring more possibilities of interactive performance between being and machine. His music has been heard in China, Europe and the United States.

Maximilian Yip was born in 1988. In 2003 he started to play the violin. From 2005 to 2008 he received lessons in music theory. In 2006 he began to play piano. He started composing at the Clara-Schumann School of Music with Christian Banasik since 2008. In 2009 he finished school with the german Abitur majoring in music and honored a special appreciation for composing. He Holds Bachelor of Science from Ruhr-Universität Bochum and is attanding his master degree in Economics his work were performed amongst others at - Roots Of Electronic Music Festival, Aachen (Germany) -Musica Viva Festival 2010, Lisbon (Portugal). -60x60 (2012) Pianoforte mix, Chicago (USA). -International Electroacoustic Music Festival of the Conservatorio S. Cecilia 2013Rom,(Italy). -The Irish Sound, Science and Technology Convocation, Maynooth, 2014 (Ireland). -Muestra Internacional de Musica Electroacustica MUSLAB 2015, Mexico City (Mexico)

Dai Yue (b. 1993) is from Huai’An, Jiangsu in China. She began learning vocal music at the age of 16 and graduated from Shangqiu Normal University in 2015. Currently, she is studying composition with Dr. Robert McClure and pursuing a Master’s degree at Soochow University's School of Music in Suzhou. Her main areas of composition focus on chamber and electronic music. Her electronic music embodies the philosophy that music can be found all around us if we focus our listening and sharpen our attention and uses each sound’s characteristic shape for elaboration, development, and transformation. Recently, her piece "Memory - think deeply" for fixed media was selected for performance by AEPEX. Contemporary Performance (Ann Arbor, MI, USA) and for broadcast by Radiophrenia 87.9FM (Glasgow, Scotland, UK).

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. On the faculty at Rutgers University-Camden, Zaki directs the Music program and the Rutgers Electro-Acoustic Lab (REAL). He has also served nationally as the president of the Society for Electro-Acoustic Music in the United States (SEAMUS).

Mark Zanter has appeared on NPR’s Live at the Landmark, WILL, IPP, on WVPN In Touch With The Arts, is published by Les Productions d’OZ, Schott European American and MJIC, and his works have been performed nationally and internationally at festivals including, MUSIC X, June in Buffalo, Soundscape, NYCEMF, Echofluxx14, SEAMUS, and the Atlantic Center for the Arts. Zanter has received awards from ASCAP, AMC, ACF, Meet the Composer, WV Division Culture, WVMTA; and Lament and dream received special distinction for the ASCAP Rudolph Nissim Prize. Zanter’s music is available on the Ablaze, Navona, and innova record labels.

Dong Zhou, composer and media artist. She is graduated from Shanghai Conservatory of Music (department Music Engineering). During her study of electroacoustic music composition, she focused much on those sound art forms which have multiple sound sources such as radio drama and soundscape composition. Influenced by theses art forms, she tries to create different spaces and layers of sound to fully express her imagination of music. She won several prizes for her excellent achievements in this field, including the first prize of “Sound of Shanghai” Soundscape recording competition, the first prize of the ‘Sound of World’ Microsoft ringtones collection etc. In 2015, she composed multimedia musical theater “2o15” which was commissioned by Shanghai International Art Festival. Now she is studying multimedia composition in Hochschule für Musik und Theater Hamburg as a master student.

Zach Zubow’s compositions have been featured on numerous new music conferences and festivals throughout the United States, Europe, and Asia including SEAMUS, ICMC/SMC, and Electronic Music Midwest. He has won awards from the College Music Society and SCI/ASCAP and was published in the SCI Journal of.
Scores in 2013. Zubow was the recipient of the 2015 Cedar Cultural Center’s 416 Commissioning Project in Minneapolis, Minnesota where his new work for piano was premiered in January of 2016. Zubow received a grant from ArtPrize 2016 to collaborate with artist Emily Lynch Victory on an installation project that utilized Raspberry Pi computers, motion sensors, and mathematically derived electroacoustic music. The installation was featured at ArtPrize 2016 in Grand Rapids, MI from September to October, 2016. Zach Zubow is Assistant Professor and Program Director at Queens University of Charlotte in Charlotte, NC.

Performers

Guitarist Bruce Arnold has developed an extensive reputation as a composer, educator and guitar virtuoso. He has created a unique signature sound that stems from his combination of jazz techniques, 20th Century compositional methods and the use of SuperCollider an environment and programming language for real time audio synthesis and algorithmic composition. He currently teaches at Princeton University.

Saxophonist Taylor Barbay Assad regularly performs at international and national conferences presenting new music for the saxophone. She maintains an active performing schedule in Quartetto Obrigado, the Baton Rouge Symphony, and New World Funk. Taylor performed as a soloist at the World Saxophone Congress in St. Andrew’s, Scotland. She has premiered works by composers Nick Hwang, Alejandro Arguello, Ben Stonaker, Garrett Hecker, J. Corey Knoll, Chet Udell, and Jase Nugent. As an educator, Taylor has given several masterclasses and worked as a woodwind instructor in the Baton Rouge and Gainesville areas. Students of her private studio have consistently been selected to LMEA All-State Symphonic, Concert, and Jazz Bands. Taylor is currently the doctoral saxophone graduate teaching assistant at Louisiana State University and a Vandoren Regional Artist. She previously studied with Geoffrey Deibel, Jonathan Helton, and Timothy McAllister.

Haim Avitsur, Associate Professor of Trombone at The Hartt School, has premiered over 100 new pieces, encompassing a broad range of styles from solo trombone to chamber music and orchestra. Mr. Avitsur is also on the Classical Trombone faculty at Manhattan School of Music, NYC and an adjunct low brass faculty member at the Aaron Copland School of Music, Queens College, New York. From 2008 to 2014 he was the trombone professor at the School of Music at West Chester University of Pennsylvania. From 2004 to 2007 he was on the faculty of the University of Virginia and the principal trombonist of the Charlottesville Symphony Orchestra. In 2005 he founded the Summer Trombone Workshop, which has a U.S. residency at Temple University in Philadelphia. In the summers of 2007 and 2008, the Summer Trombone Workshop had a second residency in Taiwan. It had its first winter residency in 2009 at Rowan University in New Jersey.

Josiah Boothby is a versatile hornist devoted to new music, with a particular focus on improvisation and creative collaboration with composers and other artists. Josiah has performed as a soloist at the Warsaw Autumn Music Festival and has collaborated extensively with composers including Ewa Trebacz, Eyvind Kang, and Ahamefule Oluo. He is principal hornist with the Seattle Modern Orchestra and fourth hornist in the Yakima Symphony. Josiah can also be heard playing with the Jim Knapp Jazz Orchestra, Seattle Chamber Brass, as well as on recordings with The Debaucherauntes, Dan Mangan,
and Sunn O))). Website: [http://josiahboothby.org/](http://josiahboothby.org/).

Featured as one of ASCAP's Film Composers to Watch, **Gavin Brivik** is a diverse hybrid composer based out of New York City. Gavin studied contemporary orchestral composition from Pulitzer Prize winning composer Zhou Long, and former Guggenheim fellow Chen Yi. He also has a background in music technology and studied electro-acoustic composition from world famous composers Paul Rudy and James Mobberley. Gavin is currently working on his Masters in Music Composition for film and multimedia at New York University where he is studying with Mark Suozzo (Love and Friendship, The Nanny Diaries, American Splendor).

**Juan-Pablo Caceres** is a composer, performer and engineer born in Santiago, Chile. He is currently a PhD student in computer music at CCRMA, Stanford University (USA). His work includes instrumental and electronic pieces, as well as performance of avant-garde rock music, with albums edited in Europe and America. Juan-Pablo's interests include Internet music and performance, virtual acoustic spaces, popular experimental music, boundary pushing computer music (in both directions).

Violinist **Maja Cerar**'s repertoire ranges from the Baroque to the present, and her stage experience includes performances with live electronics as well as theater and dance. Since her debut in the Zürich Tonhalle in 1991, she has performed internationally as a soloist with orchestras and given recitals with distinguished artists. She has played at festivals such as the Davos "Young Artist in Concert," Gidon Kremer's Lockenhaus Festival, the ISCM World Music Days in Ljubljana, and the ICMC festival in Barcelona and Singapore, the "Viva Vivaldi" festival in Mexico City, and numerous others. Her collaborative works have been featured at the "Re:New Frontiers of Creativity" symposium celebrating the 250th anniversary of Columbia University, "LITSK" festival at Princeton University, and the SIGGRAPH 2007 multimedia conference/festival in San Diego. Since 2014 she has also created her own works, fostered by The Tribeca Film Institute’s “Tribeca Hacks” and by the Future Music Lab at the Atlantic Music Festival, involving robotics and wearable motion sensors. Maja Cerar has premiered and recorded numerous works written for and dedicated to her. She has worked with many composers, including Jean-Baptiste Barrière, Sebastian Currier, Beat Furrer, György Kurtag, Alvin Lucier, Katharine Norman, Morton Subotnick, and John Zorn. She graduated with honors at the Zurich-Winterthur Conservatory, and earned a Ph.D. in Historical Musicology from Columbia University, where she is currently a member of the Music performance faculty. [www.majacerar.com](http://www.majacerar.com)

**Wayla J. Chambo** is currently on the music faculty of Thomas Nelson Community College in Hampton, Virginia, and has previously taught at Eastern Mennonite University and the University of North Texas, in addition to maintaining a private flute studio. Wayla enjoys playing solo, chamber, and orchestral music of many styles and periods. She has also performed with the Allen Philharmonic Orchestra, the Dallas Wind Symphony, and the Dallas Festival of Modern Music, as well as at national and regional flute conventions. Other recent appearances as a performer, teacher, and adjudicator include the Richmond Flute Fest, Hampton Roads Flute Faire, East Carolina University Flute Symposium, California State University-Monterey Bay, the University of California at Berkeley, and Rutgers University. Wayla received the DMA degree from the University of North Texas in May 2015. A North Carolina native, she holds previous degrees in music from the University of North Carolina at Chapel Hill and California Institute of the Arts. Also trained as a dancer and writer, she has been recognized for her inter-media performances involving dance and music, and has published poems and articles in The Greensboro Review, Artizen, Cellar Door, and Harmonia.

**Isoa Chapman** is originally from New Zealand where he studied at Canterbury University with the violinist Jan Tawroscewicz, formerly of the Warsaw Plano Quintet. Early on in his studies Isoa was fortunate to work alongside of CalArts violinist Mark Menzies and members of the New Zealand Symphony Orchestra at the New Zealand Composers Workshop in Nelson. Isoa has worked with many orchestras including the New Zealand Symphony Orchestra and the Auckland Philharmonia and was invited by Dr. Hugh Maguire to participate in the Aldeburgh Festival in Snape Maltings, England. As a soloist in the Beethoven Violin Concerto, The Christchurch Press, NZ remarked on his 'warm lyricism' and 'excellent poise and control'. Isoa obtained a Master's Degree at the IWMC in Ireland where he studied with Isabelle Faust, Bruno Giuranna and Mauricio Fuks. Subsequently he was a Catherine Herrick Cobb Fellow at Michigan State University where he completed his Doctorate in 2010. At MSU he was the violinist for the new music ensemble Musique 21 and has been a guest artist at the Drake University New Music Series performing Berio's Sequenza VIII and with H2 saxophonist Geoffrey Deibel.

**Yi-Wen Chen** (clarinetist), a native of Taiwan, has received her DMA at the University of Illinois at Urbana-Champaign in 2015. She was a founding member of the TV Buddha New Music Ensemble and a new music commissioner/collaborator in the Illinois area. As a classical music performer, she has performed with many major orchestras and has been given solo and chamber performances in many countries including Japan, Hong Kong, Singapore, Taiwan, Italy, and the United States. Dr. Chen is currently based in the Dallas area, where she continues her career as a new music commissioner/collaborator, classical music performer, and music educator. For more info, please visit: [www.yiwenchenmusic.com](http://www.yiwenchenmusic.com).

**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.

Emily DiAngelo is currently oboe faculty at Cornell University and Hamilton College, and has held teaching positions at Syracuse University and Ithaca College. She has performed with the Atlanta Symphony Orchestra, The West Point Army Band, Symphony, Cayuga Chamber Orchestra, Syracuse Stage, The Chelsea Symphony, Tri-Cities Opera, and more. Emily can be heard on recordings with multifaceted artists including jazz trumpet player Dominic Faranacci, the West Point Army Band, award-winning folk singer/songwriter Emily Mure, and the Atlanta Symphony Orchestra under the direction of Robert Spano. Emily often works with living composers to commission new works for the oboe, and in 2015 she founded the Ithaca New Music Collective, a new music group that focuses on playing music written by composers from Ithaca College, Cornell University, and the Ithaca Community. Her teachers include Robert Botti, Paige Morgan, Dan Stolper, Pedro Diaz, Louis Rosenblatt, and Lloyd Shorter.

Michele Fiala has performed throughout the United States, Italy, England, Germany, France, Japan and Canada. Of her solo CDs on MSR Classics (Overheard and The Light Wraps You) Fanfare Magazine said “The playing is light, fluent, and wonderfully flexible,” BBC Music Magazine noted her “impressive command” and American Record Guide said “She has depth, charm, and humor.” Her book, A Performer’s Guide to Nineteenth Century Italian Music for Oboe and English Horn, is published by Trevco Music Publishing. Fiala studied with Martin Schuring. Dr. Fiala is the Associate Professor of Oboe at Ohio University and Secretary of the International Double Reed Society. She has performed in St-Martin-in-the-Fields Concert Series in London, Festival Autour du Hautbois de Paris, Festival Fiati Novara (Italy), Banff Summer Music Festival, Cincinnati Symphony Orchestra, Columbus Symphony Orchestra and West Virginia Symphony Orchestra.

Roberto Gatti studied with some of the most important percussionists such as Giovanni Hidalgo, Oscar Valdes,Tomas Ramos “El Panga”, Emilio Del Monte, Yaroldy Abreu, Eliel Lazo, Giovanni Imparato, Pedro Martinez, Jahir Sala, Ernesto Rodriguez, and performed in various famous festivals, events and clubs in Italy and many other countries:EXPO Milano 2015, Umbria Jazz,Fano Jazz, Alba Jazz, Umbria Jazz, Trasimeno Blues, Pistoia Blues, Arezzo Wave , Arezzo Play Art, Baia Domizia Blues, Siena Jazz,Ancona Jazz, Teano Jazz, Gubbio No Borders, MTV A-cut, Cargo (London), La “Zorra y el Cuervo” jazz club (Havana - Cuba), Groove City, Telethon, Ateneo de la Universidad (Madrid), Trentino Jazz, SanremoTenco 2013 etc... He worked with several italian and international artists, above all Giovanni Hidalgo, Pedrito Martinez Group, Le Cirque du Soleil, Horacio"El Negro"Hernandez, Richard Galliano, Ebo Taylor, Eliel Lazo, Oscar Valdes, Yasser Morejon Pino, Max Gazze', GeGe' Telesforo, Simone Cricistic, Frankie Hi Nrg, All Time Orchestra, Perugia Big Band, Gabriele Mirabassi, P-Funking Band, Frost. Roberto also recorded several studio albums for some of the most important record labels worldwide, such as Sony, BMG, Warner, Universal and Edel. In 2014, 2015 and 2016 he held masterclasses in Malaysia. Today Roberto works as a full-time musician and percussion teacher, collaborating with some music schools in Italy.

Flutist Lindsey Goodman is known for her “generous warmth of tone and a fluid virtuosity” (Charleston Gazette), and for her “impressive artistry” (Tribune-Review), “agility, and emotion” (Pittsburgh Post-Gazette). Renowned for her “brilliant”, “bravura performances” (Tribune-Review) “played with conviction” (New York Times), “flair, and emotion” (Gazette), Ms. Goodman is in high demand as a soloist, chamber collaborator, orchestral musician, recording artist, teacher, and clinician around the country. A strong advocate for living composers and electroacoustic or interdisciplinary works, Lindsey recently released her debut solo CD reach through the sky on New Dynamic Records, and is an active commissioner of new pieces, having given over ninety world premieres. Ms. Goodman has performed solo or chamber concerts, taught master classes, and/or given presentations at over thirty colleges and universities across ten states. Lindsey is solo flutist of the Pittsburgh New Music Ensemble, principal flutist of the West Virginia Symphony Orchestra, and adjunct lecturer at Marietta College and West Virginia State University. A student of Walfrid Kujala and Robert Langevin, Lindsey received her degrees from the Manhattan School of Music and Northwestern and Duquesne Universities, and currently lives in Columbus, Ohio. www.LindseyGoodman.com.

Clarinetist Marianne Gythfeldt has distinguished herself in chamber music, orchestral and contemporary music performance on the international stage. Her professional chamber music career was launched when she won the Naumburg Chamber Music award in 1995 as a member of New Millennium Ensemble. Marianne is especially recognized in the fields of electro acoustic music, contemporary chamber music and performance education. She is equally at-home in traditional, contemporary and alternative genres as clarinetist of Zephyros Winds, Talea Ensemble, Consortium Ardesia, Collide-O-scope, and SEM Ensemble. She was recently appointed Assistant Professor of clarinet and head of woodwinds at Brooklyn College Conservatory and she spent eight years as clarinet and chamber music
professor at the University of Delaware where she won the Delaware Division of the Arts established artist award, producing a 4-piece commission project of electroacoustic pieces presented in the US and Korea. Ms. Gythfeldt has recorded with CBS Masterworks, CRI, Albany, Koch and Mode Records.

As violin soloist, Jordan Hall has played major halls in the US and Europe, debuting at age 13 with the St. Paul Chamber Orchestra at Ordway Theatre performing the Mendelssohn Violin Concerto in E minor. Other highlights include soloing at the Kennedy Center for the opening of James Wyatt's "Capturing Nureyev" exhibit, several performances by invitation for a former President and First Lady, radio and TV broadcasts, and performances of concertos with the Minnesota Orchestra, Minnesota Sinfonia, and Bloomington Symphony. Trained in a variety of genres and styles of violin playing, his debut album of jazz standards and original music was described by AllAboutJazz as "stirring and poignant." As a PhD Candidate at NYU, Hall's academic work is integrally tied to his composition and performance. His research focuses on listeners' experience of sound and the words they use to describe it. His dissertation, Sound Judgment: The Birth of Music Criticism in Eighteenth-Century Britain, explores the historical period in which these descriptions became a distinct category of writing in English literature, tracing the emergence of music criticism as a genre. His current composition project, How To Listen To Machines: Songs for Violin & Noise (www.listentomachines.com), investigates how the musicality of sound is contingent on listener expectations and sites of listening.

John Albert Harris is a composer and creator of cinematic graphic novels. He has adapted both Luke Pearson's Everything We Miss and Craig Thompson's Blankets, combining graphic novels with music and film. You can find both these live shows on YouTube. John most loves to write art songs, finding his favorite poetry to set to be ambiguous and obscured with multiple meanings. He is an active pianist, and is interning with Karlsson. He is currently an elementary school music teacher in Corona, Queens and teaches grades Pre-K - 2.

Violist Hillary Herndon has earned a national reputation for her brilliant playing, "sweetly soaring tone" (Time Out New York), creative programming and insightful teaching. She has been heard on NPR and PBS and has collaborated with some of the world's foremost artists, including Carol Wincenc, James VanDermark and Itzhak Perlman, who described Hillary as "having it all... a gifted teacher and an excellent musician." Ms. Herndon is dedicated to expanding the repertoire for viola through commissions of new compositions as well as research, performance and advocacy of little known existing works. Her recitals often feature brand new or unknown repertoire alongside the standard canon. Herndon's first recording, "La Viola: Music for Viola and Piano by Women Composers of the 20th Century" received praise from all reviewers, including The International Record Guide, who called the CD "uncommonly interesting" and "strongly recommended."

Juan Herrera is a percussionist and private instructor based in New York City. An avid learner, Juan has studied many different styles including West African, Balinese, Middle Eastern, Brazilian, Afro-Cuban, Venezuelan, Colombian, contemporary, orchestral, jazz/Latin jazz, improvisation, ragtime, and musical theatre. He has recently appeared as a percussionist at the Queens New Music Festival as well as with mezzo-soprano Frederica von Stade and the Sing the World Choir at Carnegie Hall, and in Bloodstone Theatrical's production of Night with Guests at the New York City International Fringe Festival. Juan recently received his MM in Percussion Performance from the Aaron Copland School of Music at Queens College.

Dr. Tiffany Holmes completed studies in music at Texas Tech University (DMA), University of Nebraska-Lincoln (MM), and Peru State College (BS). She has over twenty-five years of experience teaching and performing music, both as a civilian and military musician. She has taught courses in music education, performance, and technology at University of Nebraska-Lincoln, Texas Tech University, and Eastern New Mexico University, has directed chamber music ensembles and served in leadership roles in community music organizations. Currently, she is most active as a photographic artist specializing in music, theatre, and dance performance, and fine art photography. She is an activist for military veterans and the arts, serving as Director of Art for Military Experience and the Arts, a 501(c)(3), volunteer-run organization whose primary mission is to work with military veterans and their families to publish creative prose, poetry, and artwork. She also serves as the Founder and Director of Engage the Light, a photographic arts community whose mission is to create a strong network of individuals who use photography as a means to engage one another and the world with compassion and creativity.

Anthony Izzo received his masters in classical saxophone performance at the Aaron Copland School of Music. He has given world premieres of works by notable composers such as Leo Kraft, Saman Samadi, John Szto and Christopher Sahar. He has performed all over the NYC area and in many venues across Long Island. In addition to performing, Anthony has written many solo and small ensemble works. He has written concert music, film music and video game music. Anthony studied saxophone with Dr. Paul Cohen and composition with Mikael Karlsson. He is currently an elementary school music teacher in Corona, Queens and teaches grades Pre-K - 2.

Juliana Janes-Yaffé is a UK-based soprano and Coventry University lecturer in Performing Arts. She is currently active globally with her funded research/ performance/recording/publication project, The Yiddish Folksong Project. She served as Head of Voice in the Prep Division of Mannes College of Music and was
simultaneously a member of the Music Department teaching staff at New York University. She has been heard as a soloist in performances at the Brooklyn Academy of Music, Lincoln Center Festival, New York Historical Society, the 92nd Street Y, Steirischer Herbst Festival (Austria), Concordia Orchestra, Colorado Springs Symphony, Brooklyn Philharmonic, Dallas Symphony, Oakland Symphony, San Jose Symphony, Florida Philharmonic, Istanbul Philharmonic, Orchester der deutschen Oper Berlin, Tokyo City Philharmonic, Orquestra del Teatro Colón (Buenos Aires), and Orchestra dell'Opera di Genova. For twelve years, she was a full-time soloist at the German opera houses of Münster, Essen and Stuttgart and appeared as a guest in San Francisco, Darmstadt, Aachen, Osnabrück, and Kassel. She has sung solo recitals in France, Germany, Italy, Switzerland, and throughout the U.S. and UK. Numerous works have been written especially for her. She taught at the Tanglewood Institute and Boston University, where she received her MA in Vocal Performance and Pedagogy. More at www.julianasings.com.


Violist Samuel Kelder is a multifaceted performer of contemporary music and proponent of interdisciplinary collaboration. Beginning his violin studies at the age of six in Houston, Texas, Sam grew up with an inquisitive mind for the arts and passionate dedication for sharing music with many communities. Described as "dynamic and committed" by the Boston Globe, Sam performs regularly in New England, namely with Callithumpian Consort, Sound Icon, Ensemble Mise En, Hub New Music, Times Arrow Ensemble, and various regional symphony orchestras. As violist of the Vellumsound, 2016 ensemble in residence at the Museum of Fine Art Boston, he co-presented interactive and educational projects that span the depth of music history from Purcell to living Boston-based composers. In addition to local projects, he has also performed as soloist at the Third Practice Electroacoustic Festival and NYCEMF. Sam holds an undergraduate degree from the University of Houston, a Masters Degree from Mannes the New School for Music, and is in pursuit of his doctoral studies at Boston University as teaching assistant to Michelle LaCourse. Sam has had the great fortune to work with many prominent living composers such as Beat Furrer, Hans Abrahamsen, Olga Neuwirth, Krzysztof Penderecki, Roger Reynolds, Michael Finnissey, Joan Tower, William Bolcom, Derek Bermel, John Harbison, and Kirsten Volness. In his spare time Sam enjoys teaching, cooking, reading, and exploring.

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.

The New York Times calls Clarinetist Esther Lamneck "an astonishing virtuoso". Winner of the prestigious Pro Musicaus Award, she has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, and with renowned chamber music artists throughout the world. An advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. She directs the Woodwind Program at New York University and the NYU New Music Ensemble, and she is widely recorded.

"New-music luminary" (The New York Times) Margaret Lancaster has built a large repertoire of new works that employ extended techniques and mixed media, fusing music, theater and movement. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Edinburgh Festival, Tap City, and the 7-year global run of OBIE-winning Mabou Mines Dollhouse (Helene). A member of Either/Or, Ipse, and Fisher Ensemble, she has been a guest of many groups including Argento, American Modern Ensemble, and the New York Philharmonic. She has recorded on New World Records, OO Discs, Innova, Naxos, Tzadik and Mode, and was selected for Meet the Composer’s New Works for Soloist Champions project. Noted for her interdisciplinary performances, Lancaster, who also works as an actor, dancer, and amateur furniture designer, presents solo and chamber music concerts worldwide. Recent collaborations include projects with Jean- Baptiste Barrière and Kaija Saariaho, ArmitageGone!Dance, the US premiere of Stockhausen’s KLANG cycle, and touring Morton Feldman’s 5 hour epic For Philip Guston.

Andrew Litts is a University Fellow at Temple University in Philadelphia, PA. His music has been performed by Network for New Music, the Momenta Quartet, the Temple University Wind Symphony, and the Glaux Trio, in addition to being featured in two Philadelphia film festivals. He studied with Samuel Adler at FUBiS in Berlin, Germany, with Paul Barsom at Penn State University, and Cynthia Folio, Richard Brodhead, Matthew Greenbaum, Jan Krzywicki, and Maurice Wright at Temple University. Electroacoustic works have been presented International Workshop on Computer Music and Audio Technology (WOCCMAT) in Hsinchu, Taiwan, at Crosscurrents at Penn State University, and at CyberSounds at Temple University. He is a member of the Philadelphia Electro-acoustic Duet (PhEAD), performing on piano and trumpet. He earned honors during two summers of study at the European American Musical Alliance (EAMA) in Paris, France. He has studied trumpet with Langston J. Fitzgerald, III and conducting with Dennis Glocke. He has a Bachelor of Music in Music Composition from the Pennsylvania State University and a Master of Music Composition from Temple University. He has taught music technology at the Pennsylvania State University and music theory and film music at Temple University. For more information, visit: www.andrewlitts.com.

Natalie Magana is a Masters Candidate at Bowling Green State University, where she is studying Flute Performance with Dr. Conor Nelson. An active performer, Natalie has performed with the Mid-Texas Symphony, the San Antonio Wind Symphony and held the position of Resident Artist at Travis Park United Methodist Church. Passionate about contemporary music, she is dedicated to commissioning new works for the flute. Through competition, Natalie has been selected to perform with the National flute Association Collegiate Flute Choir in 2013 and 2011 and was selected as a semi-finalist for the 2010 Mid-Texas Symphony Concerto Competition. A graduate of the University of Texas at San Antonio, she received her Bachelor’s of Music in Flute Performance in 2013. Natalie’s major teachers are Dr. Rita Linard, Martha Long, Jean Robinson, Rebecca Murphy and Dr. Kristen Hayes.

Erik Forst is the Director of Percussion Studies at Messiah College, where he oversees all aspects of the Percussion Area, including teaching Applied Percussion, directing the Messiah College Percussion Ensemble, and teaching both graduate and undergraduate percussion methods. He also maintains a performing schedule as a soloist, chamber musician, and orchestral musician, giving several recitals and clinics each year, as well as performing with various performing organizations as percussionist and timpanist, including the Harrisburg Symphony Orchestra and the Northwest Florida Symphony Orchestra, where he served as Principal Percussionist from 2011-2013. Forst has been involved in the commissioning of several new works by composers such as Kevin Bobo, Ivan Trevino, David Litke, Bruce Yurko, and Robert Pound. In November of 2016, Dr. Forst gave the world premiere of Kevin Bobo’s new concerto for marimba and Wind Ensemble, entitled “Architecture of a Dream,” and he will be giving the Pennsylvania Premiere of Keiko Abe’s “Song of Tree” in April of 2017 at the PA Percussive Arts Day of Percussion. His teachers include Timothy K. Adams Jr., Kevin Bobo, and Dr. Thomas McCutchen. Dr. Forst is an active performer and clinician for Marimba One Marimbas, Vic Firth sticks and mallets, and Evans drum heads.

Joan Marti-Frasquier, Baritone Saxophone: I consider myself a dynamic musician. I feel most involved in new music and I am always open to new artistic experiences. After graduating in Barcelona I continued my studies in France with Christophe Bois (EMN Bourges), Philippe Braquart (CNR Montpellier) and, some years later, Damien Royannais (CRR Limoges) with the best marks. This experience has very much marked my professional career. I have premiered more than thirty works by several composers as Joan Bagés, José Luis Campana, Sergio Fidemaizer, Timothy Harend and Enric Riu. My solo projects include new compositions and other outstanding pieces for baritone saxophone: COLOURS (music and visual arts), 21th CENTURY MUSIC FOR BARITONE SAXOPHONE and SCRATCH (with Morphosis DUO). I recorded three albums with SAX 3+1 Saxophone Quartet and collaborated with different sorts of musicians. Furthermore, I issued my first solo album BELIEVER in Spring 2015. I have performed in different festivals and outstanding events in Andorra, Australia, Austria, Brazil, Estonia, France, Italy, New Zealand, Portugal, Scotland, Spain and Switzerland.

Dr. Brad Meyer (www.BradMeyer.com) is a percussion artist and composer with an extensive and diverse teaching background. Currently, Brad is the Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, TX) where he directs the percussion ensemble, steel band (“Jacks of Steel”), and marching band percussion section. He also teaches the private percussion lessons and percussion methods course at SFA. Dr. Meyer was recently the Visiting Instructor of Music in Percussion/Percussion Ensemble Director at Centre College (Danville, KY) and the Adjunct Professor of Percussion at Tennessee Technological University (Cookeville, TN) during the fall of 2011. Brad recently taught as a percussion faculty member at the Interlochen Arts Camp. Dr. Meyer frequently tours to universities and high schools throughout Southern and Midwestern states presenting recitals, workshops, and clinics on topics such as electro acoustic percussion, contemporary marimba, concert snare drum, marshing percussion, and world music. Brad is a member of the Percussive Arts Society’s Technology Committee and Health and Wellness Committee. He is currently the Secretary for the TX Chapter of PAS and was the Vice President of the Kentucky Chapter of PAS (2011 2013). Brad completed his Doctorate of Music in Percussion Performance and Pedagogy of Music Theory Certificate in the Spring of 2011 under James Campbell at the University of Kentucky, where he also graduated Summa Cum Laude with a Bachelor’s Degree in Music Performance in 2006. Brad is a proud endorsee of Yamaha Instruments, Zildjian Cymbals, Vic Firth Stick and Mallets, Evans Drumheads, and Tycoon Percussion.
Mayo Miwa majored in Noh Theater at Tokyo University of the Arts, and trained at Kanze School in Japan. Since moving to New York she has been collaborating with artists from different media to develop the art of Noh in contemporary forms and to explore the physicality of traditional Noh theater. Since she joined the Noh Society in New York, she has been actively facilitating Noh educational programs by Noh and Kyogen actors from Japan.

Morphosis Duo was presented in a concert of baritone saxophone and electronics for the Association Catalana de Compositors Actuals in Barcelona, on October 20th, 2016, with works by members of the ACC. This duo represents the most basic version of Morphosis Ensemble, a variable group engaged in the diffusion of electroacoustic music, a genre that represents a step forward in the (r)evolution of music of the 21st Century. Their objective is to promote the repertoire, composers and sound artists involved in the exploration of new languages and sonorities. The MORPHOSIS DUO concert programs are open and include both text-based and free-improvisation musical works. For the New York City Electroacoustic Music Festival, they have selected a varied programme of electroacoustic and electronic pieces by Catalan composers.

The NYU New Music Ensemble, directed by Dr. Esther Lamneck, is recognized for the promotion and performance of contemporary music, using electronic music genres, which include fixed media works to live processing and interactive computer works. Performers in the ensemble include musicians who play traditional, ethnic, and electronic instruments. Praised for their close work with composers, the ensemble has received numerous dedications and commissions. Recent composers in residence have included Alfonso Belfiore from the Electronic Music Department at the Florence Cherubini Conservatory, Paul Wilson from Sarc in Belfast, Theodore Lotis from Ionia University in Greece, and Mara Helmuth from the Electronic Music Department at CCM. Recent performances have included works by Jason Bolte, Ricardo Climent, Kyong Mee Choi, David Durant, Lawrence Fritts, Dinu Ghezzo, Elizabeth Hoffman, Cort Lippe, Eric Lyon, Michael Matthews, Ron Mazurek, Rene Mogensen, Robert Rowe, Asha Srinivasan, and many more. The NME’s performance seasons are filled with exciting works, which often feature dancers, video, and new technology.

Dr. Jennifer Fox Oliverio is currently an Adjunct Professor of Brass at Missouri Western State University. At Missouri Western, Jen has had the opportunity to teach a variety of courses including: music theory, music perspectives, chamber music as well as performing in the faculty brass quintet. Jen recently graduated from the University of Missouri – Kansas City where she earned her doctorate in trumpet performance as well as completing a certificate program for higher education teaching. Her primary teachers include: Dr. Keith Benjamin, Dr. Richard Rulli, Frank Gabriel Campos, Dr. Kim Dunnick, Herbert Smith, and Dr. Brian Shaw. Jen received her Master’s degree from the University of Arkansas – Fayetteville and her Bachelor’s degree from Ithaca College. Jen has been a member of the Fountain City Brass Band since 2013 and has performed with the Alabama Symphony, South Dakota Symphony, St. Joseph Symphony, MahlerFest Orchestra and was principal trumpet of the Northland Symphony Orchestra from 2015-2016. Jen is an active teacher and clinician in the Kansas City area and is currently one of the conductors in the Fountain City Youth Brass Academy, who won their section of the 2017 North American Brass Band Championships in March. Other accomplishments include second place in the 2014 National Trumpet Competition graduate solo division and first place in the 2016 North American Brass Band Championships adult high brass technical division. Jen is an Eclipse sponsored artist.

Thomas Piercy is a critically acclaimed musician with orchestral, concerto, recital and chamber music appearances throughout the Americas, Europe and Asia. He has been described by The New York Times as “Brilliant...playing with refinement and flair...evoking a panache in the contemporary works.” A versatile artist defying categorization – performing on the Emmy Award-winning Juno Baby CDs and DVDs; performing with pianist Earl Wild and Frederica von Stade; working with Leonard Bernstein; appearing in a KRS-ONE music video; playing traditional Japanese instruments; recording with members of Maroon 5; premiering over 200 works composed for him; performing on Broadway and Off-Broadway, television, radio, and commercial recordings. Studied at The Juilliard School and Mannes. Piercy has performed at many of the worlds acclaimed concert halls including Carnegie Hall (NY, NY), Lincoln Center (NY, NY), the Kennedy Center (Washington, DC.), Pompidou Hall (Paris, France), Wigmore Hall (London, England), Accademia di Santa Cecilia (Rome, Italy, Parthenon and Hakuju Halls (Tokyo, Japan). Recordings for Albany, Capstone, DGI, Changing Tones, NJST, Tonada Records and more. More information: www.thomaspiercy.com.

Matthew Polashek is a contemporary saxophonist, composer, arranger, and Artist in Residence at Kentucky State University. He recently relocated to Kentucky from New York City where he honed his skills as a performer in a wide variety of genre including Broadway, gospel, jazz, and western art music. His current work focuses on the development of a fusion of modern jazz and contemporary art music composition techniques. He has been awarded a Master’s of Fine Arts in Music Composition from The Vermont College of Fine Arts, a Master’s of Arts in Teaching Music from the City University of New York Lehman College, and a Bachelor of Arts in Jazz Studies from the University of Wisconsin at Green Bay, where he studied saxophone with John Salerno. He has extensive experience performing on the saxophone, flute, and clarinet in a multitude of genres, and has performed and recorded with internationally renowned artists including David Liebman, Bob Stewart, and Bryan Lynch.

Violist Wendy Richman is a founding member of the New
York-based International Contemporary Ensemble (ICE). With ICE and as soloist and chamber musician, she has performed at the Lincoln Center Festival, Metropolitan Museum of Art, Miller Theater, Mostly Mozart Festival, Park Avenue Armory, Phillips Collection, and international festivals in Berlin, Darmstadt, Helsinki, Hong Kong, Morelia, and Vienna. Wendy has collaborated with fortepianist Malcolm Bilson, the Claremont Trio, and members of the Cleveland, Juilliard, and Takács Quartets, and she is a frequent guest with the viola sections of the Atlanta Symphony, Minnesota Orchestra, and St. Louis Symphony. A respected educator, she has held teaching positions at the University of Alabama and Cornell University, as well as Sewanee Summer Music Festival and Music in the Mountains Conservatory. Wendy graduated from Oberlin Conservatory (BM), New England Conservatory (MM), and Eastman School of Music (DMA). She studied viola with Carol Rodland, Kim Kashkashian, Peter Slowik, Jeffrey Irvine, and Sara Harmelink, and voice with Marlene Ralis Rosen, Judith Kellock, and Mary Galbraith. Through her vox/viola project, loosely inspired by Giacinto Scelsi’s Manto III, she has commissioned numerous composers to write pieces in which she sings and plays simultaneously. In 2017, she will record these works for ICE’s Tundra imprint on New Focus Recordings.

Kelly Rossum is an international trumpet artist, improviser and composer. A steadfast champion of new music, he has premiered compositions by Dave Douglas, Denis Colin, Peter Knight, Stephanie Richards and numerous other musicians’ works. His own compositions, incorporating improvisational and contemporary avant-garde techniques, have been commissioned, performed and recorded by individual artists and large organizations alike. Kelly’s works have premiered at the Spark Festival of Electronic Music and Arts, the Society of Composers, Inc.’s conference and multiple International Trumpet Guild conferences, including Minneapolis, MN, Columbus, GA, and Sydney, Australia. He has provided original scores for both film and dance and has received support from the American Composers Forum and the Jerome Foundation.

Stephen Ruppenthal is Principal Trumpet for the Redwood Symphony, and performs with many major ensembles throughout the Bay Area. Stephen was a founding member of the Electric Weasel Ensemble, appeared with EWE and other groups in the USA and abroad, and is a founding member of the electro-acoustic music ensemble, SoundProof. Stephen has taught at several universities in California, and given residencies throughout the US. His CD Flamethrower for trumpet, flugelhorn and interactive electronics will be released on Parma Recordings in March 2017.

Called a "cello innovator" by *Time Out NY*, Madeleine Shapiro has long been a recognized figure in the field of contemporary music. She was the founding director of the internationally known ensemble The New Music Consort, and presently directs ModernWorks. Madeleine performs extensively as a solo recitalist throughout the United States, Europe and Latin America. Her concerts have included numerous premiere performances of recent works for cello, and cello with electronics, many written for her. Madeleine's first solo CD, *Electricity: Works for Cello and Electronics* was greeted as "focused and cohesive...a polystylistic collection of pieces that individually push the instrument and technology in unique ways" (*Time Out New York*). In addition to her performing, Madeleine is the director of the NewMusicMannes ensemble at New York's prestigious Mannes College of Music, where she also teaches a seminar in new music performance techniques. A dedicated and involved teacher, she presents new music workshops and masterclasses at universities both nationally and internationally, and has had numerous residencies at a wide range of institutions.

**Elisabeth Stimpert** is a founding member of the critically-acclaimed new-music ensemble Alarm Will Sound. Elisabeth works regularly with many of today’s leading and emerging composers, having presented world premieres of works by John Adams, Steve Reich, John Luther Adams, David Lang, Wolfgang Rihm, Michael Gordon, Augusta Read Thomas, Carl Schimmel, Dornnacha Dennehy, Stefan Freund, Robert Pound, John Orfe, David E. Chávez, and many others. A dedicated collegiate music educator, Dr. Stimpert serves as Assistant Professor of Clarinet at the University of Central Missouri where she teaches applied clarinet, aural training and woodwind literature and pedagogy. Recent chamber music collaborations include Rivet Duo with Erik Forst (percussion), Jeff Kaiser (electronics), and faculty wind quintets at the University of Central Missouri and Dickinson College where Dr. Stimpert served as Contributing Faculty in Clarinet.

**Dr. Maddy Tarantelli** recently completed a DMA in horn performance studying with Martin Hackleman. Her primary teachers also include Sam Pilafian, Richard Todd, and Kirsten Bendixen-Mahoney, in addition to periodic studies with Denise Tyron. Maddy has performed with the South Dakota Symphony Orchestra, Kansas City Chamber Orchestra, and the Fountain City Brass Band. She won the low horn mock audition at the International Horn Society (IHS) Mid-South Workshop in March 2017. The prior year, Maddy presented "Benefits of Group Warm-Up" with William Keene, at the IHS Mid-South Workshop. Her latest publication can be found in IHS' *The Horn Call* February 2017 issue titled "A Conversation with Metropolitan Opera Hornists Anne Scharer and Brad Gemeinhardt." Maddy was awarded grants from UMKC Women’s Council in 2016 and 2017 to pursue studies with Karl Pittuch, principal horn of Detroit Symphony Orchestra, Denise Tryon, fourth horn of the Philadelphia Orchestra, and Frøydis Ree Wekre in Oslo, Norway. Maddy spent the summer of 2011 playing mellophone with the Glassmen Drum and Bugle Corps. Aside from horn playing, Maddy taught undergraduate ear training as a teaching assistant at the University of Miami. She spends her summers teaching music theory and aural skills at Interlochen Arts Camp alongside Dr. Gregory Ristow (Oberlin Conservatory).

**Rhonda Taylor** is a saxophonist dedicated to the creation
of meaningful sonic art. She has commissioned, premiered, and/or recorded music by such composers as Chris Arrell, Rick Burkhardt, Ben Leeds Carson, Michael Colgrass, Nathan Davis, Ben Grosser, Bernard Rands, Justin Rubin, and Avi Tchamni. Recent activities include lecture recitals on Gérard Grisey’s Anubis et Nout at institutions in the U.S. and abroad, and performances at new and experimental music festivals throughout the United States. Currently she is working closely with Guggenheim Award winner Steven Takasugi on a new work for saxophonist and electronics. In recent years she has expanded her artistic activity to include free improvisation. She released her first album of fully improvised solo music with electronic processing using Ableton Live 9, Nocturne, in 2013. Her second solo album of solo improvisations, Necropolis, debuted at the #1 rank for Avant Garde/Free Jazz on Amazon.com on August 1, 2015. Dr. Taylor has been on faculty at New Mexico State University since 2003, where she is the College Assistant Professor of Saxophone and Music Theory. Rhonda Taylor is a Conn-Selmer artist and plays on Selmer Paris saxophones exclusively.

Saxophonist Laura Venditti graduated from the State Music Conservatory “Ottorino Respighi” of Latina (Italy), where she currently teaches. She won several competitions: “City of Magliano Sabina” (RI), cat. Chamber Music and Wind Instruments soloists; VIII execution National Music Competition “Città di Riccione”, “Nuovi Orizzonti” (Arezzo). Since 2009 she is a member and artistic director of the saxophone quartet “South Zone Saxophone Quartet.” In 18, 2014 she released his first album, saxophone and electronic music, entitled “ELECTROSAX” distributed by the American publishing house “4Tay inc.” She is Professor From the year 2015/2016, to the side of Maestro Patrizia Angeloni, in the laboratory in the first instrumental music training “Learn your instrument!” at the Conservatory of Latina.

Rodolfo Vieira received a DM in violin performance at Northwestern University. He received the awards 100-Young Creative Talents of the European Union in 2009. Rodolfo served as the concertmaster of the Conservatory Project Orchestra at the Kennedy Center, and as assistant concertmaster of the Civic Orchestra of Chicago under the direction of Pierre Boulez and Bernard Haitink. He appeared at the Ravinia, Lucerne and Meadowmount festivals.

Nicole Wesley is an Associate Professor of Dance. Her research interests include community building through authentic performance (The JUSTICE Project) and Laban Movement Analysis (LMA) as a methodology in the realm of technical training and performance process. Nicole is a teacher, performer and choreographer out of Austin, Texas. Nicole is Artistic Director of The JUSTICE Project in collaboration with Darla Johnson, Adjunct Professor of Dance at Austin Community College. The JUSTICE Project an experiential and community-oriented performance work, created and developed collaboratively within diverse populations. It celebrates the authentic artistic voice and embraces the transformation that arises at the intersection of self and community, revolving around dialogues of social, political and personal responses to justice. Nicole is Co-founder of the Contemporary Choreographers’ Collective and Co-Artistic Director of Trinidad and Tobago’s COCO Dance Festival, the only contemporary dance festival in the English-speaking Caribbean. The mission of the Contemporary Choreographers’ Collective is to inspire, encourage and serve the community through creative processes and collaborative endeavors. Nicole received an M.F.A. in Dance from Texas Woman's University and a B.F.A. in Dance from The University of Texas at Austin. She is a Certified Laban Movement Analyst (CLMA), receiving her certification through Integrated Movement Studies at The University of Utah.

A native of Israel, clarinetist Hila Zamir is a versatile performer of classical and contemporary music, and an active teacher in New York City. Her performance credits include concerts at Merkin concert Hall and Walt Whitman Theater in NY, Alte Oper hall in Germany and Charles Bronfman Auditorium in Israel. Hila was one of 43 fellows selected to attend the 2016 Bang on a Can Summer Festival at MASS MoCA. She also participated at the SPLICE program – Summer institute for Performance, Listening, Interpretation and Creation of Electroacoustic music. In 2014, Hila performed as a soloist with the Israel philharmonic orchestra under the baton of Maestro Zubin Mehta. She earned her bachelor of music in clarinet performance from the Buchman- Mehta School of Music at Tel Aviv University, Master’s degree from Manhattan School of Music and professional studies diploma from Brooklyn College. Hila won first prize at the Manhattan International Music Competition, third prize at the International Clarinet Association young artist competition, special prize at the European Clarinet Association competition and second prize at the Ruth Lewis international clarinet competition. Since 2007 she has been a recipient of America-Israel Cultural Foundation scholarships.