

**NYC Electroacoustic Music Festival**  
**June 19-25, 2023**  
**The Sheen Center**  
**Streaming on YouTube**  
**[nycemf.org](http://nycemf.org)**





**NEW YORK CITY  
ELECTROACOUSTIC  
MUSIC FESTIVAL**

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**JUNE 19-25, 2023**

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**FULTON J. SHEEN  
CENTER**

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# ACKNOWLEDGEMENTS



# GENELEC®

**STIM  
FORWARD  
FUND**



# DIRECTOR'S WELCOME

Welcome to NYCEMF 2023. After two years of a pandemic, it finally feels like live music is back for good in New York City. We are delighted to be able to present seven days of programming, including 21 concerts over the course of the week. All concerts will take place at the Fulton J. Sheen Center for Thought and Culture, and paper sessions will be held at New York University..

We would first like to express our appreciation to the following organizations who have contributed support for this year:

- The Fulton J. Sheen Center for Thought and Culture
- The Genelec Corporation, for providing us with loudspeakers enabling us to play all concerts in full surround sound
- Queens College and Brooklyn College of the City University of New York, the State University of New York at Stony Brook, and the University of Central Missouri for lending us equipment and facilities.
- The STIM Forward Fund for providing travel support

We hope you will enjoy NYCEMF 2023!

## **Hubert Howe**

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

# NYCEMF 2023 STEERING COMMITTEE

**Ioannis Andriotis**, composer and audio engineer.  
<https://www.andriotismusic.com/>

**Angelo Bello**, composer. <https://angelobello.net>

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

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

**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/](https://wp.nyu.edu/elizabeth_hoffman/))

**Hubert Howe**, Professor Emeritus of Music at Queens College  
(<https://www.huberthowe.org/>)

**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](http://www.akiomokuno.com))

**Michael Musick**, composer, Assistant Professor, University of Montana  
([http://www.umt.edu/mediaarts/fwp\\_portfolio/michael-musick](http://www.umt.edu/mediaarts/fwp_portfolio/michael-musick))

**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](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  
(<https://www.madeleineshapiro.com/>)

**Joshua Tomlinson**, composer  
(<http://www.joshuadtomlinson.com/>)

**Mark Zaki**, composer, Professor of Music at Rutgers University

Javier Alejandro Garavaglia  
Jeffrey Stolet  
Joel Gressel  
John Gibson  
Joo Won Park  
Jøran Rudi  
Jose Halac  
Judy Klein  
Julius Bucsis  
Kari Vakeva  
Kerry Hagan  
Konstantinos Karathanasis  
Leah Reid  
Madeleine Shapiro  
Maja Cerar  
Mara Helmuth  
Margaret Schedel  
Marianne Gythfeldt  
Mark Zaki  
Maurice Wright  
Michael Gogins  
Michael Rhoades  
Mikel Kuehn  
Nathan Bowen  
Patti Cudd  
Ragnar Grippe  
Robert Rowe  
Robert Scott Thompson  
Sever Tipei  
Theo Herbst  
Travis Garrison  
Wilfried Jentzsch  
Wuan-chin Li  
YuChung Tseng

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## REVIEWING

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

Akio Mokuno  
Angelo Bello  
Beatrix Wagner  
Christian Banasik  
Clemens von Reusner  
Daniel Pate  
Dariusz Mazurowski  
David Durant  
David Reeder  
David Taddie  
Douglas Geers  
Eleonora Claps  
Enzo Filippetti  
Esther Lamneck  
Fred Szymanski  
George Brunner  
Gerald Eckert  
Hubert Howe  
Ioannis Andriotis  
James Dashow

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**NYCEMF logo** designed by Matt and Jeremiah Simpson.

# LOCATION

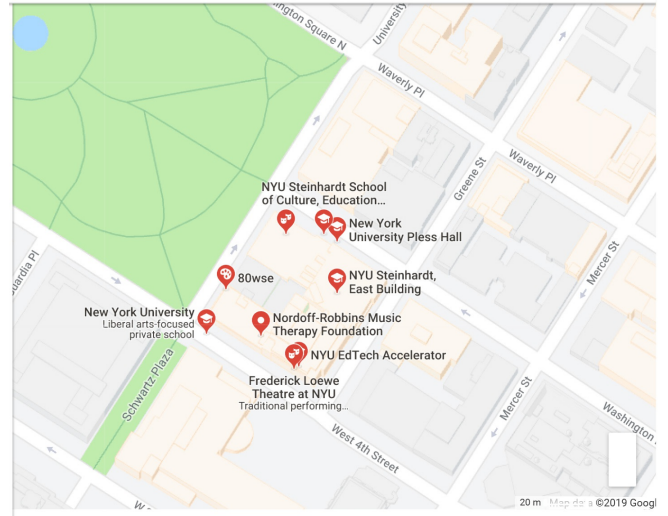
## THE SHEEN CENTER FOR THOUGHT & CULTURE

18 Bleecker Street  
New York, NY 10012



## NEW YORK UNIVERSITY EDUCATION BUILDING

35 West Fourth Street  
Just east of Washington Square Park





# PAPERS

Paper sessions will take place in room 779, 7<sup>th</sup> floor, New York University Education Building, 35 West 4<sup>th</sup> Street, New York, NY (just east of Washington Square).

**Monday, June 19**

**10:00 - 10:30 AM**

**William W. Smith**

***Designing an Interactive Musical Periodic Table: Sonification of Visible Element Emission Spectra***

What does the element helium sound like? What about hydrogen? Is the periodic table a musical instrument? While these may seem like absurd questions, the process of data sonification can be used to convert the visible spectra of chemical elements into sounds. Each element releases distinct wavelengths of light depending on its electron energy levels—a sort of “chemical footprint” unique to every element. These frequencies of light, which we perceive as different colors, can be scaled to the audio regime, allowing us to “hear” each distinct color as a sine wave with a unique frequency.

This research project involved the construction of an interactive musical periodic table, combining visual representations with sonifications of elemental spectra from high-resolution spectral datasets. Implemented in Max/MSP and Jitter, this program can synthesize real-time audiovisual displays of every element from its rich spectral data, allowing us to hear the unique sounds of the chemical building blocks of our world. DSP algorithms allow the user to hear all spectral lines of an element simultaneously (as a “chord”) or for individual lines to be played in succession (as a “melody”).

This work has been implemented in several K-12 classrooms as an interdisciplinary teaching tool bridging STEM and the Arts, and it is currently being developed into a museum exhibit at WonderLab Museum of Science in Bloomington, Indiana. This work also has potential to serve as an alternative analyzing visible spectroscopy data for scientists with visual impairments, or even as a supplemental method that can uncover new details of these elemental spectra.

**Monday, June 19**

**10:30 - 11:00 AM**

**Alessio Mastrorillo**

**Francesco Scagliola**

**Giuseppe Silvi**

***The Ambisonics C-Format for Super Stereo: an open-source decoder***

In this work we introduce an Ambisonics decoder, an implementation of UHJ stereo in the Envelop for Live suite (E4L). This format was developed by Michel Gerzon and is an alternative to conventional stereo and binaural decoding. We also present a sixth-order quadrature filter made with a cascade of Biquad all-pass filters, necessary to derive the UHJ stereo format from the First Order components. This decoder is developed in gen~ codebox and is available as open-source repository.

**Tuesday, June 20**

**10:00 AM - 10:30 PM**

**Ted Moore**

**Jean Brazeau**

***Serge Modular Archive Instrument: Archiving and Performing Vintage Sound Space***

The Serge Modular Archive Instrument (SMAI) is a sample-based computer emulation of selected patches on the vintage Serge Modular instrument that is housed at \*anonymized\* University. Hours of recorded audio created by specified parameter combinations have been analyzed using audio descriptors and data science algorithms in the FluCoMa toolkit. Sound is controlled via either (1) a machine learning dimensionality reduction plot showing all the recorded samples or (2) a skeuomorphic graphical user interface of the patches used to record the sounds. Flexible MIDI and OSC control of the software enables custom modulation and performance of this archive from outside the software. Differing from synthesis-based emulations, the SMAI aims to capture and archive the idiosyncrasies of vintage hardware as digital audio samples; provide new, data-enabled ways of exploring vintage sounds; and create a flexible instrument for creatively performing this archive.

**Tuesday, June 20**  
**10:30 - 11:00 PM**

**Jason Palamara**  
***Multi-layered music from Machine-Learning models in real time***

This paper gives an overview of the underlying procedures embedded in the AVATAR program, which listens to audio in real-time and provides a context-dependent performance on digital instruments. Doing this involves the analysis of live audio for a number of perceptual factors (attack, pitch, dynamics, etc.) and also the long-term tracking of these parameters and inclusion in an ever-growing machine-learning model. The authors give explanations of the embedded objects, implemented in Max for use with Ableton Live, and explain the machine learning processes underlying each. These procedures include real-time pitch tracking, timbre analysis and filtering, bag-of-words encoding, and the use of Hidden Markov Models. This paper serves as a companion explanation for the improvisatory performance given by percussionist Scott Deal on the vibraphone, utilizing the AVATAR program.

**Wednesday, June 21**  
**10:00 - 10:30 AM**

**Dirk Schlingmann**  
***Resurrection***

In this paper, I will investigate how mathematics and computing can be helpful in creating new interesting algorithmic music that is based on the music data of great composers.

**Wednesday, June 21**  
**10:30 - 11:00 PM**

**Emiliano del Cerro**  
***Computer Aided Composition and Processing. Broken cane***

*Broken Cane* is a piece for marimba and vibraphone. It contains elements deterministic as well as aleatory elements. The basic methodology for the composition of the piece came from diatonic theory, group set and self-similarity procedures. The composition has three movements where the third is a reconstruction of the early movements. The numerical relation in the work has different set pitches groups. The paper is centered in the structure that controls the pitch contour, the rhythmic development and the formal structure. "Broken Cane" was composed with the idea of a live performance and a live signal processing of the basis material. This composition uses digital signal processing and effects with an overall plan to distribute the sound over a set of 8 or 4 loud speakers in the performance concert hall. The use of computer and/or electronic devices in this piece adds some characteristics to the live performance of the music. The piece gains new aspects with the use of digital signal processing: Electric counterpoint, multiple tempo variation, etc. The space is present over the three movements of the piece, and this parameter gives new characteristics to the performance of the piece. Space offers us the option to create trajectories, virtual sound sources in the performance space and segmentation of sound files reproduced in different time and pin over the loudspeakers and the PA system. In the first, this space parameter gives the possibility to change the speed as in Carter metric modulation. Loops are reproduced over the space with different tempo and different lengths. Delay effect offers other possibility to add electronic effect to the live performance. Pure Data offers the best possibility to control audio signal. Pure Data is free software and has some libraries that offer good possibility. Other possibility to obtain another option came from packets as Csound, Supercollider, Max/Msp,...

**Wednesday, June 21**  
**11:00-11:30**

**Daniel McKemie**  
***Wire Transfer: WebRTC and the Web Audio API as a Means for a Real Time Collaborative Performance Environment***

WebRTC's stable release in 2018 gave a significant improvement to internet communications and has since been adopted by a multitude of consumer applications. The framework allows for low latency audio and video streaming directly in the web browser and coupled with the Web Audio API can give a fully formed musical performance environment without the need for any native software beyond the browser itself. The following paper will illustrate the construction of a practical performance environment of a digital synthesizer and audio processing units built with the Web Audio API, coupled with WebRTC granting capabilities of streaming high quality audio data between users for compelling remote collaborations. With this exchange, two users can be patched into a central location without the requirement for either being present in the performance space, with all included audio software is housed directly in the web browser. Performers may also tool the environment to process and manipulate each other's audio streams, exchange visual data, and construct custom web elements, for an even greater expansiveness of live performance..

**Thursday, June 21**  
**10:00 - 10:30 PM**

**Felipe Otondo**  
**Gabriel Morales**  
**Jeanpier Fernández**  
***Spatial and temporal tool for soundscape design***

The project presented here involves the design and implementation of a spatio-temporal tool conceived for soundscape research applications. The project frame-work involved field recordings carried out in three wet-lands in the city of Valdivia in Chile. The first stage of the project focused on the development and implementation of a machine learning bird detector and the second stage involved the design of an Ambisonics spatialization algorithm that could integrate in a virtual environment sonic landscapes and monophonic sound samples. Results of listening tests showed more accuracy for frontal source positioning and relevant timbral streaming between the monophonic samples and the immersive soundscape at similar loudness levels. Future developments of the projects will involve the development of an online educational tool that will integrate a real-time bird detector and an interactive sound spatial tool.

**Thursday, June 21**  
**10:30 - 11:00 PM**

**Jøran Rudi**  
***Reconstructing sound and music in a multimedia installation - authenticity and conflicting sources***

This article describes the challenges of establishing authenticity in reconstruction of sound and music in the multimedia installation Blikk (The Gaze) from 1970. The reconstruction was made at the behest of the National Museum for Art and Architecture in Oslo for the opening exhibition of their new building in June 2022. During the reconstruction, it became clear that written, visual and sounding sources often conflicted, and that different types of authenticity had to be negotiated.

Understanding and preserving the heritage of technology-dependent music is a growing field, as evidenced in broad historical accounts such as Manning (1993), Chadabe (1997) and Rudi (2019), in specific analyses of works such as Simoni (2005), Clarke, Manning et al. (2020) and Puckette and Hagan (2020), in articles on specific works such as John Chowning's Stria (in Computer Music Journal, 31:3), and in conference presentations such as Radivojevic, Keller and Lazzarini (2022).

A central impulse in music restoration and preservation is the desire for authenticity. But how should we think about authenticity when sources are conflicting and/or in poor condition? Which aspects in a work are essential and need to be brought forward? And how should we balance different aspects of authenticity - material, historical/functional, and conceptual/interpretational? These questions emerged as work with the multimedia installation progressed, and as what at the onset looked like relatively trivial restoration took on the character of a research project.

# INSTALLATIONS

**William Smith**

***Interactive Musical Periodic Table***

**Studio B**

Is the periodic table a musical instrument? While this may seem like an absurd question, this installation makes music from chemistry by converting the visible emission spectra of elements into sounds. Each element releases distinct wavelengths of light depending on their electron energy levels—a sort of “chemical footprint” unique to every element. These frequencies of light, which we perceive as different colors, can be scaled to the audio regime, allowing us to “hear” each distinct color as a sine wave with a unique frequency. The “Interactive Musical Periodic Table” applies this light sound mapping to every element, showcasing the rich and complex sonorities of the fundamental building blocks of our world. Click on an element to see its beautiful spectrum and hear a sonification of it! Select “CHORD MODE” to see/hear all lines at once, or “MELODY MODE” to iterate through the colors. If you don’t know where to start, I’ve put gold stars over some of my favorite elements. :)

**Minato Sakamoto**

***Cooking Fields***

**Dilenschneider Gallery**

Cooking Fields (2021) is a computer system for the real-time improvisation of any soundscape. It enables the performer to synthesize and live-sample sounds from the field. As a performer, one places oneself in the creative limitation of composing only with the sonic materials along the chronological order of events. The consequent music reflects the appreciation and honor of the performer toward the sonic sensibilities of the field. In this composition, every element of music, such as pitch, rhythm, form, timbre, dynamics, harmony, and melody, is defined by the character of the field.

If an improvisation depends on sonic chronology, what would give it a sense of musical form and thematic unity? I found Japanese urban train stations musically attractive. Published timetables allowed me to learn what type of trains arrive at what time. I could predict the level of sonic density and sounds from rolling stocks (e.g., monitor and horn) at every moment. At the same time, my expectations may not always be realized, because trains may run a few seconds earlier or later than scheduled. This half-predictable, half-unpredictable nature is the key for a successful improvisation.

I recorded an improvisation at Tanigami Railway Station, Kobe, Japan in August 2021 and completed the post-production in September. I identified a moment in the morning (7:35 AM) when all the platforms were filled with trains nearly at the same moment. I practiced my improvisation in a manner that rendered this moment a musical climax. All the sonic materials in this improvisation have practical purposes, whether a “Mendelssohn” chime to notify train arrivals or train motors to run rolling stocks as efficiently as possible. I love the beauty that naturally emerges from such practicality. Enjoy my sonic cooking.

# CONCERT PROGRAMS AND NOTES

## Concert 1

Monday, June 19

1:00-3:00 PM

Loreto Theater

## Program

*works are fixed media unless otherwise specified*

<b>Ivica Ico Bukvic</b> <i>Transcontinental Grapevine</i> Virginia Tech Linux Laptop Orchestra (L2Ork)	10:00
<b>William Bolles-Beaven</b> <i>Verhinderte am Wachen</i>	3:25
<b>Rodrigo Pascale</b> ~(((11^x)fe2-2^y)(12-2)^(n)~ Rodrigo Pascale, <i>guitar</i>	8:30
<b>Seth Andrew Davis &amp; Ian O'Neill</b> <i>Untitled 001</i>	6:00
<b>Maurice Wright</b> <i>Darwiniana</i> <i>video</i>	8:49
<b>Serendipitous Liquidators</b> <i>Serendipitous Liquidation</i> Kosmas Giannoutakis Aaron Juarez, <i>laptops</i>	20:00

## Program Notes

### **Ivica Ico Bukvic, *Transcontinental Grapevine***

*Transcontinental Grapevine* is a new crowdsourced telematic work by the Virginia Tech Linux Laptop Orchestra (L2Ork) that was co-created and performed with collaborators from UNTREF, Buenos Aires, Argentina. The work is inspired by the introductory loop of the "Grapevine" song by Lane 8 and Elderbrook and utilizes L2Ork Tweeter online collaborative musicking platform that allows for perfect sync among performers regardless the distance (in this case two groups of performers, 11 in total, were over 5,000 miles apart). The work's EDM aesthetics intentionally seeks to test the limits of the newfound platform's ability to sync players, as well as to expand the telematic musical vocabulary. Every aspect of this work was co-created and realized collaboratively by contributors from two geographically distant areas. Virginia Tech L2Ork co-creators consist of Ivica Ico Bukvic, Justin Kerobo, Daniel Manesh, William Rhodes, Jacob Alan Smith, and Caden Vandervort. UNTREF L2Ork community co-creators include Uma Futoransky, Gala Lucía González, Joaquin Montecino, and Lauti Sosa. The work starts with Lane 8's "Grapevine" intro, and then crossfades into a crowdsourced theme and variations.

### **William Bolles-Beaven, *Verhinderte am Wachen***

*Verhinderte am Wachen* gets its name from the first stanza of a poem by Rilke, in which he desires complete silence. In the poem, it is partially a literal silence and partially an internal one. *Verhinderte am Wachen* focuses on the latter; a busy mind that will not quiet down.

By Rilke

Wenn es nur einmal so ganz stille wäre.  
Wenn das Zufällige und Ungefähre  
verstummt und das nachbarliche Lachen,  
wenn das Geräusch, das meine Sinne machen,  
mich nicht so sehr verhinderte am Wachen –:

Translation by William Bolles-Beaven

If it were only once entirely still.  
If the coincidental and approximate  
fell silent and the neighborly laughter,  
if the sound that my senses make  
did not hinder me so much on waking–:

### **Rodrigo Pascale, ~(((11^x)fe2-2^y)(12-2)^(n)~**

(((11^x)fe2-2^y)(12-2)^(n) is a piece for Classical Guitar and Electronics composed in 2022. This piece started with experimenting with a new tuning system for the guitar that was based on the overtone series. In the case of the chosen tuning system, 7th partials were used to generate the new frequencies that needed to be close to the standard guitar tuning system. By tuning the guitar in a different way but keeping the division of

12 distinct tones for every string, interesting crashes occur when different notes with close frequencies are played together. This piece explores these crashes, while also denying the materiality of the fretted guitar using a slide.

**Seth Andrew Davis & Ian O'Neill, *Untitled 001***

*Untitled 001* is a piece for an improvisational instrumentalist and live video that combines elements of free improvisation and generative video with creative coding. Using Max MSP, the sounds of the instrumentalist's music are translated into visual data that drives the projection, like that of an abstract painting onto a canvas or other surface. As the musician plays, this digital painting comes to life, creating an interactive and generative visual experience for both the performer and the audience. The result is an immersive and interactive performance that showcases the true beauty in moments. Only those who are present can actually experience the moment of creation and participate while anyone after the creation is left to gather context on their own. The goal is the projections final design to then be showcased as a visual print, only those who experienced the creation of the work at the time truly understand the piece's process.

**Maurice Wright, *Darwiniana***

*Darwiniana* is a visual music composition based on images suggested by the life and work of Charles Darwin. The composition comprises three sections: Discovery ("I Think"), Tedium (Barnacles), and Old Age ("After Darwin"). The word "Discovery" easily summarizes the first phase of Darwin's life, including his travels and his formation of radical new theories about the history of life. The second section illustrates the middle phase of his life when, in order to gain credentials as a scientist, he created a complete taxonomic study of the lowly barnacle. His final years were tumultuous and wrenching for him. Convinced by friends that he could no longer delay publishing his theories, Darwin loosed his ideas about natural selection on a world that was not ready for such a shift in its orientation. He was both revered and vilified as his work laid the foundation for a new theoretical understanding of biology. Even today Darwin remains a larger than life figure.

**Serendipitous Liquidators, *Serendipitous Liquidation***

*Serendipitous Liquidation* describes the practice of live coding that reuses, remixes, and repurposes creative code by various authors in live performances. The limitless aesthetic possibilities of openly published code snippets are harnessed in experimental, improvisatory, and playful modes. This practice paves the way for the development of commons-centric ecosystems that are supported by Distributed Ledger Technologies. The performance engages with SuperCollider tweets and Hydra sketches composed by various creative coders. All the authors are cited on screen and in the credits.

**Concert 2**

Monday, June 19

3:30-5:30 PM

Frank Shiner Theater

**Program**

*works are fixed media unless otherwise specified*

<b>Jason Bolte</b> <i>Sequence</i>	5:25
<b>Anruo Cheng</b> <i>Mujō</i>	3:57
<b>Fastus</b> <i>In A Strange Land</i>	5:40
<b>Blaine Black</b> <i>Ugomeki</i>	4:09
	<i>video</i>
<b>INTERMISSION</b>	
<b>James Croson</b> <i>Natural Light</i>	10:30
<b>Julius Bucsis</b> <i>Red</i>	3:02
<b>Ben Fuhrman</b> <i>Curvilinear Space</i>	8:40
<b>Massimo Massimi</b> <i>SUPERFICI</i>	7:46
<b>Andre Breggere</b> <i>Granular Study</i>	5:20
<b>Pak-kan Pong</b> <i>Splitter</i>	6:39

# Program Notes

## **Jason Bolte, *Sequence***

*Sequence* is the third work in my series "sounds from isolation." The work explores sounds generated from mobile device apps.

## **Anruo Cheng, *Mujō***

*Mujō* is a Japanese term that means change and impermanence. It originates from Buddhism and is one of three main characteristics of Wabi-sabi, which are imperfect, impermanent, and incomplete. This composition is inspired by Wabi-sabi, a Japanese philosophy and aesthetic idea that describes nature's raw and imperceptible beauty. Electronic music techniques function on a traditional eastern instrument, Guqin, especially on its beautiful characteristic articulation: harmonics. This work peruses a kind of unbalanced beauty between acoustic and electronic, musical and noise, simple and complex, and eastern esthetic and western philosophy. The sound materials in this composition keep varying, and all the features alternate between stable and unstable.

## **Fastus, *In A Strange Land***

*In a Strange Land*: In the spring of 2022, I moved from the NYC area to the town of Beacon, a more countrified location in Upstate New York. Being closer to nature we hear an entirely new soundscape: birds, tree frogs, crickets and other insects. I've found that the exploration of the unfamiliar can invoke both exhilaration and apprehension, that the thrill of the exotic is often shadowed by a measure of anxiety. You'll see these seemingly contradictory qualities represented in this particular journey through a "Strange Land" of exotic sounds and textures.

## **Blaine Black, *Ugomeki***

This work is a piece about the Japanese word "ugomeki" which roughly translates to "to wriggle, to squirm, to crawl like a worm." This word ties together the larger compositional structure of the piece because it describes much of the movement within the objects visually and the sounds aurally. This quick wriggling motion exists in the thematic objects of Section A and Section B. Largely, this piece is complementary, with some important moments of synchresis.

## **James Croson, *Natural Light***

*Natural Light* was composed for spatial audio using ambisonics, and unfolds seven short sections over 10 1/2 minutes. It employs a sampled piano, recorded electric bass, and recorded spoken words. Other sounds include twenty or so Csound synthesis instruments, sounds from Modalys via Max/MSP and csound~, and more abstract clouds of sound. The music uses a few recurring motives, including written-out retards and a rhythmic pattern suggested by the output of a dual delay.

## **Julius Bucsis, *Red***

*Red* is inspired by cultural associations of danger with the color red.

## **Ben Fuhrman, *Curvilinear Space***

*Curvilinear Space* is a study in the diffusion of sound in three-dimensional space, inspired by one of its source sounds, a manual iron spice grinder. A smaller bowl is placed inside a larger one, and the abrasive surfaces on the outside of the smaller bowl and inside of the larger bowl quickly grind spices into a fine powder, while also creating an interesting sound. The motions of the hand grinding were the primary idea for how to pan the sounds within space; first mimicking the motion, but then gradually defining a curved space as the sonic particles envelop the listener. This space morphs and changes as the piece progresses, bringing sounds in and out of focus around the listener.

## **Massimo Massimi, *SUPERFICI***

*Superfici* is an acousmatic composition based on two sound scenes in a kind of "parallel cutting". The scenes are both progressing towards a complex spectral becoming by an extensive use of different kind of synthesis and FFT analysis/resynthesis starting by inharmonic material. The formal structure can be thought of as three sections even if an internal movement describes a spiral of reworked material returns. The spectral richness of the piece makes it suitable for a stereo reproduction or through clusters of different speakers.

## **Andre Bregere, *Granular Study***

An experimental electronic dream,  
A journey into sound's unknown realms.  
Fixed media, pre-recorded, played back,  
A complex and multi-layered world.

Built on granular synthesis,  
Fragments broken, rearranged,  
A dense and intricate soundscape,  
A symphony of the strange.

Noise and feedback, dominant force,  
Unpredictable and chaotic,  
Tension and release, an endless source,  
A celebration of the unknown.

## **Pak-kan Pong, *Splitter***

*Splitter* is a fixed media piece inspired by deconstructing sound, there are different processed singing bowl sound refer to various gesture of sound, producing audience another time interpretation.

## Concert 3

Monday, June 19

8:00-10:30 PM

Loreto Theater

### Program

*works are fixed media unless otherwise specified*

**Grace Choi**  
*Scenery: from the center of deep, pulsing echoes* 11:28

**Jung Hyun Lee**  
*Blue Air* 4:17  
Jack Thorpe, *alto saxophone*

**Dylan Ward**  
*Angelus Novus* 17:00  
Dylan Ward, *tenor saxophone*  
Seth Andrew Davis, *laptop/electronics*

**Ragnar Grippe**  
*La Disparition* 17:22

#### INTERMISSION

**Christopher Biggs**  
*will all fall in* 10:00  
Scott Deal, *percussion*

**Wilfried Jentsch**  
*Leuchtende Erde* 10:45  
video

**Dariusz Mazurowski**  
*Vanishing Signs on the Sky* 10:13

**Victor Zheng**  
*//run with caution* 3:59  
Victor Zheng, *live electronics*

**Jared Lee Knight**  
*A Good Crescendo is Swell* 8:00  
Jared Lee Knight, *Wacom tablet*

### Program Notes

#### **Grace Choi, *Scenery: from the center of deep, pulsing echoes***

Historically, culturally, and religiously, circles have multiple metaphors. Among them, I focused on the pictorial image of the circle. This idea was related to my interest in singing bowl sounds. The singing bowl is known as a meditation instrument that relieves and stabilizes people's stress with its unique low-frequency waveform. In order to play it, the wall of the instrument must be rubbed with a mallet in a circular motion. The low-frequency resonance and high-frequency sound that occurs when it rubs were used as a sound material for this piece. In this piece, various waveforms are joined together, producing new pulsing. It is composed of four parts depending on different timbres from different singing bowl techniques: rubbing, ringing, hitting, and a combination of those three.

#### **Jung Hyun Lee, *Blue Air***

*Blue Air* was commissioned by Jack Thorpe under the auspices of the 2022 Presser Graduate Music Award. The flickering image of bursting air Intertwined with sounds around us Sounds that bring out memories Voices that call out to us Nostalgia about a place that we have never been to

#### **Dylan Ward, *Angelus Novus***

*Angelus Novus* refers to both the painting by artist Paul Klee, but also the *Theses on the Philosophy of History* by Walter Benjamin. Benjamin refers to the painting in his critique of historicism and dialectic materialism. Benjamin's interpretation of the piece is as follows: "A Klee painting named Angelus Novus shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them.

#### **Ragnar Grippe, *La Disparition***

What's left?

#### **Christopher Biggs, *will all fall in***

*we will all fall in* was written for and is dedicated to Scott



Deal. The work draws on imagery from Jeff Lemire and Scott Snyder's graphic novel "A.D. After Death." A scene in the graphic novel paints a picture of a family playing on a frozen lake and the juxtaposition between the family's experience of joy and freezing water below the ice. "...part of you refuses to ignore what's beneath, to ignore the fact that at some point...the ice will give way to the cold, black water below it. And, one by one, your friends, your family, and you, will all fall in."

**Wilfried Jentzsch, *Leuchtende Erde***

The beginning of this composition resembles a volcano-like eruption. Particles are hurled into space, moving chaotically at first, gradually stabilizing into definite forms. This conception was realized interactively through the music, assigning different movements of the Particles to different frequency ranges, such as: Left to Right, Front to Back, Bottom to Top. In addition, there is opacity. The music is similar to gamelan and was generated entirely in the computer with the graphic-based system UPIC. The title means "Glowing Earth."

**Dariusz Mazurowski, *Vanishing Signs on the Sky***

*Vanishing Signs on the Sky* is the fourth part of a large-scale electroacoustic composition *The Destroyer of Dreams* and may be performed as a separate piece also. A very personal work, dealing with thoughts of happiness. Contains a large collection of various sounds – synthesized, concrete and many others. In this particular case, the whole sonic spectrum have been processed with both analog and digital tools to gain rather complex, hybrid textures. Composed and recorded at the De eM Studio, between April 2015 and June 2017. Main audio sources for this composition include complex analog, digital and hybrid synthesizer patches, various textures created with the use of phase vocoder technology, analysis and resynthesis of various sources. For the multichannel mix various advanced software processors were used to obtain a faithful spatial diffusion of the sounds. Premiere performance: April 15, 2018, Vox Electronica 2018 festival, Gunpowder Tower in Lviv (Ukraine).

**Victor Zheng, *//run with caution***

Sometimes you create something horrific on SuperCollider that you can't resist making use of.

**Jared Lee Knight, *A Good Crescendo is Swell***

*A Good Crescendo is Swell* (2022) is composed for Wacom drawing tablet and Max/MSP. It can be thought of as a duet between the Wacom tablet performer and the laptop. The Max/MSP patch generates fluctuating sawtooth wave clusters, which are combined with filtered noise to form the "swells" — the namesake of the (pun-intended) title. The swells are timed and generated automatically by the patch, while the performer improvises percussive sounds on the Wacom. These percussive

sounds, which are formed by combining multiple samples of everyday objects, vary based on how many fingers are touching the Wacom at any given point (1 to 10 fingers). The stereo panning is mapped to the x-axis of the Wacom, while the y-axis controls the amplitude of the percussive sounds.

## Concert 4

Tuesday, June 20

1:00-3:00 PM

Loreto Theater

## Program

*works are fixed media unless otherwise specified*

### **Mantautas Krukauskas**

***Covarnis. The Raven*** 40:00

Mantautas Krukauskas (Lithuania), *live electronics*  
Monta Martinsone (Latvia), *voice*

### INTERMISSION

### **Aleksandra Bilińska**

***#2020...Soledad for AlessandraR.*** 7:30

***#2020...Study*** 3:19

### **Michael R. Hood**

***Medicrazion*** 8:49

### **Cecilia Suhr**

***Torrent*** 6:16

Cecilia Suhr, *piano*

### **Rodrigo F. Cádiz**

***Contracción II*** 14:00

Scott Deal, *percussion*

### **Aleksandra Bilińska, #2020...Soledad for Alessandra R. #2020...Study**

*#2020...Soledad for AlessandraR* is the fourth part of the cycle with the common title *#2020* and is dedicated to artists faced with the situation of struggling with everyday life during the lockdown period. Self-reliance, an attempt to motivate to act, lack of work .... a significant part and inspiration to write this cycle emerged during extensive interviews conducted by the composer with various contractors. This one is written after conversations with great flutist Alessandra Rombola, second part of the cycle titled *#2020...Study* is dedicated to composers and after conversation with some of them about the lockdown time when they still wanted to work, compose and sometimes make a new version, revision of their previous works.

### **Michael R. Hood, Medicrazion**

This piece starts with the idea of music created for use in meditation...slow, calm, and peaceful. In this particular case, though, the meditation goes a little wrong (or, at least, a more interesting mental journey than planned). The primary melodic content comes from my Moog, with the evolving background created using a number of different sound sources and effects.

### **Cecilia Suhr, Torrent**

*Torrent* is an audio-visual performance with piano improvisation and fixed media expressing the turbulent and calming movements of waves. The video clip (including some natural sounds of the wildlife captured in the video) featured in this work was filmed at the Black Bayou Lake National Wildlife Refuge in Monroe, Louisiana.

### **Rodrigo F. Cádiz, Contracción II**

*Contracción II* is part of a series of works entitled *Contracción* (contraction in English), all derived from my previous composition *Extensiones* (2010) for solo percussion, orchestra, and live electronics. *Contracción II* explores the soloist vibraphone material of *Extensiones* and uses many of the audio processing resources of that composition. The sound material of the work is derived from a compositional principle called the infinite series, originally proposed by the Danish composer Per Nørgård in 1959. This material is presented in different ways and takes different manifestations as the music passes, both acoustically and electronically.

## Program Notes

### **Mantautas Krukauskas, Covarnis. The Raven**

Live electronics half improvised fairy tale with elements from early music to ambient and noise, performed by duo of (post) classical musicians, based on *The Raven* of EA Poe.

## Concert 5

Tuesday, June 20

3:30-5:30 PM

Frank Shiner Theater

### Program

*works are fixed media unless otherwise specified*

<b>Anders Sjölin</b> <i>Connect</i>	5:59
<b>Daniel Karcher</b> <i>Intrusion</i>	8:24
<b>Momilani Ramstrum and Antoine Goudreau</b> <i>Bee-ing Beyond DroneLife</i> <i>video</i>	6:37
<b>Rodney DuPlessis</b> <i>DeRerum Natura</i>	8:05
<b>INTERMISSION</b>	
<b>Ian Whillock</b> <i>directionality</i>	8:34
<b>Chaelin Kim</b> <i>mima</i>	11:12
<b>Yung-Hsin, Cheng</b> <i>Mouise</i>	14:53
<b>David Berezan</b> <i>Ukulele</i>	11:00

## Program Notes

### **Anders Sjölin, *Connect***

*Connect* is a fixed media piece that has its basis in a couple of live electronic performances that has been processed and mixed together with recordings of chopping wood and vocal recordings. These different sound elements are blended together in a musical gesturally exploration.

### **Daniel Karcher, *Intrusion***

The sounds in *Intrusion* are made from computer generated noise and recordings of instruments distorted and twisted beyond any point of recognition. Both sources are layered together into oppressive waves of sounds and combined into derisive melodies. The intended result is akin to experiencing two nightmares at once and watching them try to interrupt and subsume each other.

### **Momilani Ramstrum & Antoine Goudreau, *Bee-ing Beyond DroneLife***

What is a life with bees? Can bees tell jokes? What happens if we can't play together? Observe close up views of bees in slow motion, with wind instruments in nature. Shakuhachi, penny whistle, clarinet and recorder, play with the city, air, water, and flowers. See the bees ball and leave - moving from city, to air, to country. Do the bees have a home?

### **Rodney DuPlessis, *DeRerum Natura***

*De Rerum Natura* is inspired by the concept of "naturalness" in physics, which presents a conflict between truth and beauty. In physics, the most natural theories ought to have dimensionless ratios of order 1 and ought not to have fine-tuned parameters. The tension between this widely applied concept on the one hand, and the promise of science to shed all bias in pursuit of truth on the other, guided my meditation within the soundscape of this piece. The sound material was recorded by the composer in Australia (Alpine National Park), Paris, Siena, and California. Composed at Musiques & Recherches in Belgium and at CREATE in California (2019-2020). The blending and processing of sounds reflects the tension between nature and naturalness; the way things are and the way we want them to be.

### **Ian Whillock, *directionality***

In *directionality*, field recordings and atmospheric samples taken from around the world provide a backdrop to noisy, granular textures. *directionality* uses these materials to explore placelessness, timelessness, and disassociation. Since 2019, I have been collecting samples from various public places. During the

sampling process, I found myself at many train stations, bus stops, parks, and other and other locations. I was often staying overnight, traveling from place to place with no plan or direction. Juxtaposing and manipulating these field recordings, a surreal environment is created. A single sound uttered by a stranger becomes the center of consciousness, an arriving train triggers a panic, the hum of a heating unit transports you to a distant memory.

**Chaelin Kim, *mima***

This piece is an attempt to grasp the properties of ordinary actions and objects, and to expand those qualities into an imaginary and huge landscape. An ordinary object subject to the piece is a 'rubber glove'. The properties of rubber gloves that repeat being in water and being dried were identified as dry-wet patterns, and these ordinary patterns were expanded and implemented into abstract images, but all sound materials for implementation were made from rubber gloves (ordinary objects). The composition of the piece consists of four sections as above. All sounds are designed with sounds collected from rubber gloves, and synthesizers were partially used only in the section 4. I worked by sampling various sounds made with rubber gloves, designing them through effectors, and composing them musically. I tried to find the possibility of various sounds in one object, such as scratching, rubbing, blowing air into a glove and hitting it with the palm of my hand.

**Yung-Hsin, Cheng, *Mouise***

*Mouise* is a compound word composed of Mouth and Noise, which means to use the voice of the mouth to simulate the disturbances around us. The material of whole song is purely based on the sounds made by the mouth. Under the performance of acousmatic music, it is possible to think about how the mouth makes these sounds in detail. The whole song is gradually imitating the distracting thoughts and disturbances around us in life. The sound is like a seminar, appearing from all directions, rising and falling, but never ending. Texture, gestures and frequency changes are constantly appearing during the passage of the music. The last part is the sound of Tibetan Buddhism chanting scriptures. Through the power of religion, all the gossip is calmed down, and the music and soul return to peace. Through effects such as Reason, Mubu, Freeze, etc., the strangeness of the sound is increased while increasing the technological.

**David Berezan, *Ukulele***

*Ukulele* was composed using sounds from my daughter's ukulele and is guided by its familiar string tuning (G-C-E-A), a number of basic chords and extended soundworlds developed through transformations in 8 channels.

**Concert 6**

Tuesday, June 20

8:00-10:30 PM

Loreto Theater

**Program**

*works are fixed media unless otherwise specified*

**Rainer Bürck**  
*Capriccio con fuoco e riflessi* 12:08

**Evan Courtney**  
*throughway (2021)* 9:45  
Enzo Filippetti, *soprano saxophone*

**Sarah Lemieux**  
*The Specious Present* 6:44

**John Crawford**  
*Breached by Storms* 9:00  
video

**Scott Deal and Jason Palamara**  
*Avatar Improvisations* 13:00  
Scott Deal, *percussion*

**INTERMISSION**

**Marc Ainger**  
*Jar* 8:30

**Sebastian Nagretshei (Yi-Cheng Lin)**  
*Music from Metaverse: 3D Illusory Immersive Music*  
-- "*Aurora*" 10:08  
Enzo Filippetti, *alto saxophone*

**Anna Rubin**  
*Automaton Monk* 9:25

**Sean Peuquet**  
*Plane of Slight Elevation* 8:29  
Maja Cerar, *violin*  
David Valbuena, *clarinet*  
Rocio Diaz de Cassio, *cello*

**Fred Szymanski**  
*Inflexio Variation No.1* 10:00

# Program Notes

## **Rainer Bürck, *Capriccio con fuoco e riflessi***

*Capriccio con fuoco e riflessi* is an 8 channel acousmatic work which is based on recordings I have made with violinist Günter Marx in 2006 and 2008. Though a first version of the beginning of the piece was created in 2006, many years passed until in 2019 I finally found time to start working on the piece again which has always been in my mind through all these years.

## **Evan Courtney, *throughway* (2021)**

Composing *throughway* was an enriching and beautiful experience for me. This was my first time working with fixed media and recording sounds, and what I found while doing so was that the way I perceived the sound of the world around me greatly changed. Since anything could now be recorded and become a part of the piece, I noticed that I began to listen to the sounds around me with the same ear that I listen to a piece of music, and when I did such, I realized how much beauty and nuance there is in the sounds we are experiencing at any given moment. Without intention, though, these sounds carry little significant meaning. I have taken these sounds and, through composing the piece, inscribed them with meaning derived from my personal experiences and emotions. While *throughway* tells a deeply personal and emotional story for me, I invite you to derive your own meaning from the piece, drawing on your own experiences and emotions.

## **Sarah Lemieux, *The Specious Present***

*The Specious Present* is an exploration of the perceptual power of music to fuse together nonconsecutive times and nonlocal places. The original field recording of the conversation took place at a residency in February 2020, right before the first lockdowns. During the subsequent slow, lonely apocalyptic times I would listen to that recording and strongly wish that I could go back in time and be with all my friends in real life — my friend's lovely slow, modal jazz chords in the corner of the room underscored the moment, making it feel like almost the Platonic ideal of a night with friends. As part of my processing of the past two years, I made that field recording into music about my relationship with time perception. I composed the trumpet part to go along with the original piano in August 2020, and mixed in my own present-day recorded performance on my 1921 Wurlitzer Console at home. The spoken text is from E.R. Clay's 1890 work *The Alternative*.

## **John Crawford, *Breached by Storms***

*Breached by Storms* is a short film with an 8 channel electroacoustic score, *Inharmonic Fantasy No. 17* by Hubert Howe. This work is conceived as an artistic

response to environmental threats affecting coastal salt marsh areas, also known as salt ponds, which are important natural features of the coastal ecosystem. Each salt pond has a unique identity which can support a range of wildlife and coastal habitats as well as many important commercial and recreational activities. They typically are protected by barrier beaches that can be breached by storm surges, causing seawater incursions with potentially devastating consequences for fragile ecosystems. While anthropogenic climate change is increasing the severity of these events, other detrimental human impacts pose even greater dangers, exacerbated by societal inaction and the ethical breaches that philosopher Stephen Gardiner calls a "Perfect Moral Storm." With a visual style that takes inspiration from Hokusai's *The Great Wave Off Kanagawa*, this film juxtaposes fragmentary representations of dancers in motion with views of oceans and coastlines. The primary focus is the Trustom Pond Wildlife Refuge on Rhode Island's south coast, which protects the state's only undeveloped salt pond, providing habitat for over 360 species, including many migratory and local birds. This film is part of the *Salt Pond Project*, a series of intermedia works concerned with the natural history and impacts of human interventions in coastal environments. Inspired by earth's natural beauty, including aesthetics of human involvement, this project is a response to the escalating crisis driven by the rapidly evolving human capacity to alter planetary ecosystems. Our concept embraces multi-dimensional approaches to a systems view of life in which humans are part of a larger, living whole, and acknowledges how lack of attention to crucial values combined with unquestioning acceptance of rational thought can create unhealthy dependence on ill-considered technological "solutions."

## **Scott Deal and Jason Palamara, *Avatar Improvisations***

*Avatar Improvisations* highlight the AVATAR software program, a machine-learning-enabled "choice engine" which provides a dynamically sensitive duet while listening to live vibraphone performances. Using this system, the musician performs improvisations on the vibraphone while the software listens, closely following the vibraphone performance. The package employs a Markov-chain model culled from Scott Deal's improvisations. This mindfile database allows the software to generate novel content based on Deal's style. While the Markov transition database provides note-to-note transitions, the AvatarPlayer makes use of this data in several ways. Throughout a performance, the AvatarPlayer cycles through five playback behaviors (favor repetition, favor novelty, favor four notes, favor chords, and favor phrases), all of which make use of the database differently.

**Marc Ainger, *Jar***

A collection of jars, from which I have chosen one with a particular sound and resonance; and a table that also has a particular and special resonance (and I am the invisible performer).

**Sebastian Nagretshei (Yi-Cheng Lin), *Music from Metaverse: 3D Illusory Immersive Music -- "Aurora"***

In *National Geographic* magazine, I am captivated by the photos taken in remote, unspoiled locations. I can picture the photographers, surrounded by stunning vistas, feeling a sense of peace and solitude as they contemplate the insignificance of humanity in the grand scheme of the Earth. This experience reminds us that we are part of the planet and should act accordingly. Through my work, *Aurora*, I strive to capture the beauty and majesty of these landscapes. The title, inspired by the dazzling natural phenomenon, honors the sky and the snow-covered mountains and forests beneath it. I want my audience to feel the cold, crisp air and see the reflections of the mountaintops on the lakes. I want them to feel the joy and purity of an untouched world filled with love. *Aurora* is a solo saxophone piece with 3D immersive electroacoustic accompaniment. The solo part incorporates extended techniques to fully convey the scenes depicted in the music. When the audience closes their eyes, they will be transported to the world of *Aurora* and feel fully immersed in its beauty.

**Anna Rubin, *Automaton Monk***

*Automaton Robot* is based on a poem by Rebecca Morgan Frank of the same title from her collection, *Oh You Robot Saints*. The text is a wry commentary on the contemporary technology of robots tracing them back to the first known automated sculpture, a praying monk created in the 16th century. I incorporated a variety of processed sounds into this 'reading' of the poem, using the voices of Norma Walker, Douglas Paisley and Douglas Fox. I first heard Rebecca's poem while we were both in residence at Virginia Center for the Creative Arts in 2018.

**Sean Peuquet, *Plane of Slight Elevation***

The electronic portion of the piece alternates between algorithmically generated canons of sampled instrumental, pitched sound materials and soundscape recordings of interior airport spaces from across the world. Written during a time of isolation, where travel feels both nostalgic and also more privileged than ever—the piece confronts the minimal difference between the imagined and the real. The acoustic ensemble is positioned to mediate such a gap from a position of incomplete knowledge—of locality, pitch alignment, and performative expression. The incompleteness of the fixed materials draws upon the musical sensibilities, intuitions, and feelings of each instrumentalist that may arise at the

intersection of performative listening (to the electronic part and each other) and reflective voicing (instrumentally, through microtonal pitch-matching and open articulation and dynamics).

**Fred Szymanski, *Inflexio Variation No. 1***

*Inflexio Variation No. 1* is an electroacoustic composition that investigates geometrical processes and potentials within a network of dynamic spatialization routines. Third order systems interact with stable and unstable orbits. The associated stretching and folding of the phase space coupled with cyclonic motions are mapped to the properties of periphrastic forms. Archimedean spiral trajectories intersect with lines of force attracting and repulsing elastic moduli. Multiple time scales are invoked to create an environment of micro-time forms in which parallel movements are realized in multidimensional space. With the application of eruptive events and dissipative processes, singular gestures are set in relation to a complex unfolding of textural streams. *Inflexio Variation* has been spatialized for 8-channels of sound.

## Concert 7

Wednesday, June 21

1:00-3:00 PM

Loreto Theater

## Program

*works are fixed media unless otherwise specified*

<b>Ted Moore</b> <b>saccades</b>		16:00
	Kyle Hutchins, <i>saxophone</i>	
<b>Omar Hamido</b> <b>Entanglement #182</b>		20:00
	Omar Costa Hamido - <i>Saxophone &amp; Electronics</i> Scott Oshiro - <i>Flute &amp; Electronics</i>	
<b>Yemin Oh</b> <b>"Ironic Sounds" for one drummer, live video and electronics.</b>		6:30
	Patti Cudd, <i>percussion</i>	
<b>INTERMISSION</b>		
<b>Monte Taylor</b> <b>Sigil II: Amistad</b>		9:00
	Enzo Filippetti, <i>alto saxophone</i>	
<b>Matthew Goodheart, Shawn Lawson</b> <b>Berlin Head Metal IV</b>		10:53
<b>Greg Haynes</b> <b>It Was the Time of the Real Time</b>		5:30
	Greg Haynes, <i>metal bowls and live signal processing</i>	

## Program Notes

### **Ted Moore, *saccades***

A "saccade" is a rapid movement of the eyeball between two fixed focal points. During this brief moment, the brain hides this blurry motion from our perception. Once a saccade motion has begun, the destination cannot change, meaning that if the target of focus disappears the viewer won't know until the saccade completes. If the field of vision is changing too quickly, the saccades may never be able to arrive at and focus on a target, instead, the objects in view are only perceived through peripheral vision. This phenomenon is imitated by the sound and video presented in the piece. It also serves as a metaphor for the density of information and high entropy experiences we're constantly trying to cope with. A scroll on social media, smartphone alerts, big data, technological advancements and predictions, the abundance of choices in the grocery aisle.

### **Omar Hamido, *Entanglement #182***

*Entanglement #182* by NPhz is a work in progress organized in 4 movements that make use of different techniques and technologies.  
Movement I - Quantum Vibrational Dynamics - Real time quantum improvisation systems, similar to that of George Lewis' Voyager. Performed in a trio with Scott Oshiro on Flute and OCH on Saxophone.  
Movement II - Quantum Synthesizer - a quantum computing based synthesizer.  
Movement III - QuiKo & QuBeats - Quantum Beat generation systems in real-time.  
Movement IV - The QAC Toolkit - live coding quantum circuits with the new package for Max/MSP.

### **Yemin Oh, "Ironic Sounds" for one drummer, live video and electronics**

*Ironic Sounds* was started from the idea about breaking the ambiguity and stereotyped contemporary art music. The idea came into the composer's mind from the conflict between new musical approaches, and the old-fashion form of standardized art music. The composer tries to express the complicated matter in this piece. He employs sensors for satirizing and expressing the conflict between the real instruments and virtual instruments. At the same time, he tries to express unconfined musical idea using several methods of performing techniques.

### **Monte Taylor, *Sigil II: Amistad***

*Sigil II: Amistad* reflects on the themes of multiculturalism depicted in José Parlá's *Amistad América*. Navigating various computer-generated soundscapes, the saxophone struggles to maintain its

identity amongst the chaos of many competing spectra. Over time, the various spectra coalesce into a lush, harmonious texture composed of many complex grains of sound. Over the course this transformation, the saxophonist's role as a soloist begins to fade, as the saxophone dissolves into the various spectra. Sigil II: Amistad is the second in a series of pieces inspired by the practice of sigil making. In chaos magic, sigils are symbols created by the magician to manifest a will or desire. This is usually accomplished by writing down one's will as a single sentence or phrase, deconstructing it into its individual glyphs, and then rearranging them into a symbol that holds meaning only to the magician.

**Matthew Goodheart, Shawn Lawson, *Berlin Head Metal IV***

*Berlin Head Metal IV* is multimedia collaboration. The music was originally composed as fourth movement of Berlin Head Metal, a large-scale fixed-media composition, which utilizes a technique called "reembodied sound," in which surface transducers are attached to metal percussion instruments. Sounds based on the acoustic properties of the instruments are sent to these transducers, causing the instruments to resonate. Originally designed as a site-specific sound installation for the Tepidarium del Roster in Florence, the results were recorded and re-composed to create the version heard here. In 2020, Goodheart and Lawson decided to collaborate on multimedia version of work. Using the audio as a generative force, Lawson created visuals that are in direct response to the harmonic overtones and moments of aural alignment in the musical composition. Moments of overlapping visual congruence emerge from layers of activated patterns. These visualizations were programmed in Touch Designer.

**Greg Haynes, *It Was the Time of the Real Time***

*It Was the Time of the Real Time* is a work that utilizes two amplified metal bowls with sound processing via performer-controlled reverb, delay, and resonator modules. While all sound content originates from the bowls in real time, tuned resonances are added via software in the second half of the piece. Once presented, these resonances begin shifting to harmonically color the rhythmic themes and textures. The title of the work is loosely paraphrased from a lecture given during the Manifeste 2022 music festival at IRCAM in Paris, France.

## Concert 8

Wednesday, June 21

3:30-5:30 PM

Frank Shiner Theater

## Program

*works are fixed media unless otherwise specified*

**Ayako Sato**  
*Black Glittering Entities in Shibuya* 7:02

**Chung Eun Kim**  
*Toy [Music] Story* 5:02

**Nikko Musuraca**  
*Absolute elsewhere* 8:26  
*video*

**Kyle Vanderburg**  
*You Can't Outrun Your Daydreams* 10:00

### INTERMISSION

**Hyojoo Kim**  
*In the Late Night* 6:50

**Felipe Otondo**  
*Mombasa mix* 8:18

**Juan Vasquez**  
*Dorep Ámpora* 6:35  
*video*

**Timothy Crist**  
*violet gates of sunset* 8:00



# Program Notes

## **Ayako Sato, *Black Glittering Entities in Shibuya***

The original work, *Black Glittering Entities in Shibuya*, is a mixed music for piano and tape and was first performed by the composer herself on December 8, 2022, at the Densho Hall in Shibuya (Tokyo, Japan). This work, *Black Glittering Entities in Shibuya - fixed ver.*, is an independent version of its tape part. The tape part consists of three kinds of sounds:

- (1) Environmental sounds recorded in Shibuya
- (2) Recorded grand piano (including internal playing and sounds of tapping on the lid and body)
- (3) Sampled piano sounds (fake-like realistic piano sounds that embody the streets of Shibuya)

The piano part played in the original work was composed based on eight series created based on the seven letters of "SHIBUYA." The reason for the eight is that the premiere was on December 8.

## **Chung Eun Kim, *Toy [Music] Story***

Like famous film *Toy Story*, *Toy [Music] Story* imagined toys and toy instruments come to secret life when a kid is not present. In my imagination, toys and toy instruments such as melodica, toy piano, xylophone, toy percussion, mini cars, and tambourine are performed by professional players. Their sounds are modified, transformed, distorted, and mixed.

## **Nikko Musuraca, *Absolute elsewhere***

*Absolute elsewhere* is a sonic and visual diptych that encapsulates the metaphysical theory of time through the lens of a singular observable existence. The concept of "absolute elsewhere" derives from Hermann Minkowski's theory of special relativity, known as Minkowski space, visualized as a light cone that illustrates the absolutes both within and beyond our temporal experiences. The piece is set in two movements: both what is (or was) and what could be (or could have been.)

## **Kyle Vanderburg, *You Can't Outrun Your Daydreams***

It happens to all of us: You're in the middle of something, maybe even something important. You lose focus for an instant, and you find yourself on a new train of thought, along for the ride. Your default mode network takes over, and now you're in a daydream. Maybe you'll end up on a beach, or an alpine village. Maybe you'll find yourself on the metro in an unfamiliar town. Or maybe you'll be attacked by a cacophony of unfamiliar noises, with brief returns to the here and the now. But there's no escape: When your mind wanders, it brings you along.

## **Hyojoo Kim, *In the Late Night***

*In the late night* is the second piece of late night series and was inspired by sound that I could hear in the late

night. Night is very emotional and private time. The sounds of breaking the silence bring back an old memories, which summon another. Staying in the stillness, I encounter myself from the past. Samples and synthesized sounds were used to compose this piece.

## **Felipe Otondo, *Mombasa mix***

*Mombasa mix* was conceived taking as a starting point various field recordings carried out in 2012 during the month of Ramadan in the city of Mombasa on the East coast of Kenya. By means of combining interviews, radio samples, environmental recordings and subtle rhythms generated by means of different synthesis techniques the work aims to explore various aspects of contemporary African culture.

## **Juan Vasquez, *Dorep Ámpora***

*Dorep Ámpora* is an audiovisual piece for percussion and electronics. The piece's name is a reorganization of the characters contained in "Pedro Páramo", a novel by Mexican writer Juan Rulfo. Pedro Páramo is the "story of a town that was destroyed after submitting to the rule of Pedro Páramo, a despotic leader. In the novel, multiple stories blend with each other, and the narrative line does not unfold in a precise chronological order. Instead, there are three main guiding structures that generate a type of narrative that is associative, rather than chronological. In *Dorep Ámpora*, the percussion performer(s) plays three-part guided improvisations reacting to graphic scores. Each performance is required to be recorded, and the composer digitally reconfigures the resulting audio and video into the final, layered audiovisual piece.

## **Timothy Crist, *violet gates of sunset***

*violet gates of sunset* is a modular synth and Max work of 8 channels recorded in a fixed media form. Much of the work involves generative processes and the Xaoc Leibniz Subsystem by Xaoc that creates a large number of gates that trigger and manipulate a number of musical parameters including the sophisticated spatialization and movement of the colorful sound objects. The generative processes are subject to the introduction of chaos through feedback loops from several mathematical expressions. Subtle formal controls are imposed globally to provide shape, direction, and gravity.(Work in progress)

## Concert 9

Wednesday, June 21

8:30-10:30 PM

Loreto Theater

## Program

*works are fixed media unless otherwise specified*

<b>Jeff Herriott</b> <i>The Stillness of Rose Lake in Winter</i> Patti Cudd, <i>percussion</i>	7:30
<b>Bryn Davis,</b> 🎷🎷 🎺🎺 🎻🎻 Tom Curry, <i>tuba</i>	9:45
<b>Judith Shatin, Storm</b> Enzo Filippetti, <i>tenor saxophone</i>	6:52
<b>Jonathan Wilson</b> <i>Liar on a String</i> Rocio Diaz de Cassio, <i>cello</i>	8:15
<b>Hubert Howe</b> <i>Inharmonic Fantasy No. 18</i> Enzo Filippetti, <i>soprano saxophone</i>	9:20
<b>INTERMISSION</b>	
<b>Eunsong Shin</b> <i>Goal Setting &amp; Carrying On</i> Patti Cudd, <i>percussion</i>	8:00
<b>Nick Fells</b> <i>ci unc</i> Nick Fells, <i>shakuhachi</i>	13:07
<b>Aaron Einbond</b> <i>Cosmologies III</i>	15:17
<b>Lyn Goeringer</b> <i>Actant</i> Ben Giroux, <i>percussion</i>	6:33
<b>Barry Moon</b> <i>Meditation 1 for Patti Cudd</i> Patti Cudd, <i>percussion</i>	8:13

## Program Notes

**Jeff Herriott, *The Stillness of Rose Lake in Winter***  
Rose Lake sits between two nature preserves near my home in Fort Atkinson, WI. In late fall and winter of 2018-19, I walked through one of these parks almost every day, enjoying the stillness and solitude as I worked through musical material. Though I originally had more eclectic ideas in mind, the daily walks at Rose Lake focused my thoughts on the beauty of repetition and repetitive action, as well as the solace in simplicity. To mirror my own experience, I composed the piece using overlapping pitch and rhythm series to create repeated but varied musical gestures, with frozen pauses for reflection. *The Stillness at Rose Lake in Winter* was composed for percussionist Patti Cudd.

**Bryn Davis,** 🎷🎷 🎺🎺 🎻🎻  
🎷🎷 🎺🎺 🎻🎻 is written for seven microtonal tubas, or a single performer with six pre-recorded tracks, spaced throughout the performance space. The intricate horizontal and vertical interplays are governed by rigid processes - in particular, the gradual rhythmic augmentation of steadily ascending microtonal figures. Though meticulously notated and synchronized, the combination of the seven voices creates a chaotic and bewildering sonic experience. The composer provides only the following program note: "Disorientation is essential."

**Judith Shatin, *Storm***  
*Storm*, scored for amplified tenor sax and electronics, is a piece inspired by the political storms raging throughout the world: extremism of all sorts, and the anguish they provoke. I think of Goya. It is not a time of light. The electronics wail for the most part, as does the saxophone. Still, music gives us the chance to reflect and to connect. And, just as meteorological storms eventually end, I wanted to imagine the possibility of peace. The music moves from chaos and keening to at least a whisper of that hope.

**Jonathan Wilson, *Liar on a String***  
*Liar on a String* is based on my fascination with lyre birds, their ability to mimic natural and artificial sounds around them. The title is a play on the word "lyre" in the sense that at times the cello, lyrebird, and the electronics imitate each other and manipulate how the listener will react when their sounds are transformed or their origins are obfuscated.

**Hubert Howe, *Inharmonic Fantasy No. 18***  
In recent works, I have explored different ways of structuring inharmonic partials of a sound. This work employs frequency shifting so that each partial above

the fundamental is 17/24 of that of a harmonic spectrum. The amplitude of each partial is controlled separately, so that there is a continually shifting timbre. The soprano saxophone represents a fixed element over this continually changing backdrop of sound components fading in or out. In the middle part of the piece, the inharmonic components change from continually fading in and out to being attacked individually. When playing slow notes, the saxophone plays the "fundamental" of the inharmonic sounds, but when playing short notes in the middle of the piece, it plays inharmonic components that line up with equal temperament. The score shows only the "fundamental" tones above which the frequency-shifted components fade in and out; it does not show those components. The work was composed in the winter of 2023, and the fixed media part was generated by Csound.

### **Eunsong Shin, *Goal Setting & Carrying On***

*Goal setting & Carrying On* consists of three parts. The first implies the thoughtful process on the plans to be made, the second part implies the process of setting up the actual goal, and the third part implies the discipline whilst going through those times, which reconciles the feeling of accomplishment and failure. At the end of the piece, a figure from the first part reiterates, embracing that the cycle of setting goals will repeat. For the instrumentation, the full dynamic range of the snare drum was used in various techniques to incorporate different timbres from the instrument. The sound is processed real-time through MAX/MSP, and since the snare inherits lots of frequencies, various comb and band-pass filters were used. The delay time and delay of feedback level were used for the main parameters to output results from different frequency bands. Also, the spatial aspect of the piece derives within certain directions.

### **Nick Fells, *ci unc***

*ci unc* is short for cirrus uncinus, the wispy cloud seen high in the sky on a fine day. The piece explores improvised material and fragments of phrases drawn from traditional shakuhachi repertoire, expanded out into multi-layered ambisonic textures. The sound processing is sometimes a little bit 'broken', with glitchy pitch estimation for instance that makes mistakes. I like this idea of 'broken' sound machines – their misbehaviour feeds back into my improvisatory process. As the piece progresses, I sample my playing, but from time to time the whole thing is erased and the process starts again from scratch. In this way the sound world is 'reset' now and then. This piece is an early step in a bigger process aimed at building more adaptive spatial improvisation frameworks that adjust to the material being played or to the prevailing sonic context. At a broader level, the piece is also a simple meditation on the wisps and curls of cirrus clouds hanging silently against the blue sky.

### **Aaron Einbond, *Cosmologies III***

*Cosmologies III* situates the listener inside a virtual grand piano to experience its secret inner life. The piano interior, recorded with a 32-channel microphone array, is complemented by 3D field recordings of Paris's Place Igor Stravinsky. These recordings are highlighted and underlined with computer synthesis using artificial intelligence to reproduce the spatial presence of acoustic instruments, while the microcosm of the piano's inner space expands larger-than-life. Produced thanks to an EASTN-DC residency at the ZKM Hertz Lab, and based on *Cosmologies* for piano and 3D electronics, an IRCAM STARTS Residency production.

### **Lyn Goeringer, *Actant***

*Actant* is a structured improvisation in three movements that explores potential relationships and interactions between the percussionist and computer. Movement one provides the percussionist with a pre-recorded fixed loop to bring in variations on 8 rhythmic motifs. Movement two begins with a soundscape that invites the performer to match and imitate the sounds of insects, cars, and late Maryland summer, but soon dissolves into an interactive section where the performer improvises between 18 rhythmic motifs as the computer delays and shifts the sounds and rhythms of the performer. The third and final movement consists of a continuous pulsing, almost in warning, that creates the foundation for the performer to improvise within 23 rhythmic motifs as we are compelled forward through the momentum of the beat.

### **Barry Moon, *Meditation 1 for Patti Cudd***

*Meditation 1 for Patti Cudd* is for tiny percussion instruments played with thimbles on the fingers. The electronics, written in Pure Data, are randomly timed, meaning the piece will never sound the same twice. Almost everything in the electronic part relies upon the bonk~ object.

# Concert 10

Thursday, June 22

1:00-3:00 PM

Loreto Theater

## Program

*works are fixed media unless otherwise specified*

**Toshiichiro Iue**  
*Arriving at for clarinet and computer* 12:34  
David Valbuena, *clarinet*

**Hanae Azuma**  
*aviators* 16:00

**Ursel Quint**  
*Morgen früh ?* 7:00  
*video*

**Carlos I. Toro-Tobon**  
*Establishment/destruction/resurrection* 7:49

### INTERMISSION

**Bradley Robin**  
*Becoming*  
*Mommification*  
*Dance of Feelings*  
*Emergence* 40:00  
Bradley Robin, *piano and voice*

## Program Notes

### **Toshiichiro Iue, *Arriving at for clarinet and computer***

*Arriving at* was composed for clarinet and a live computer system. The work consists of five sections, and the coda is added to the last section. As the title of the work implies, in each section the musical objective is set at the end of the section and the music is developed toward the end of the section. Fifteen sorts of multiphonic sounds play an important role in the piece and appear not only in the middle section, which especially features fragile multiphonic sounds, but also throughout the piece. The live computer system, programmed in Max, expands the sound of the clarinet using various real-time signal processing techniques.

### **Hanae Azuma, *aviators***

After the pandemic started, what I missed the most was traveling. Visiting NYC in the summer of 2022 is my first long-distance trip since the pandemic started. I was so frustrated because it was hard to get out of the country. This experience led me to use sounds from NYC as proof that I stayed in the city. I especially missed traveling by airplane, and this feeling made me think to use the sound from aircraft. That is why use sounds from the heliport. There are two main elements in this work. One is using sound from NYC. I recorded the sound from the traffic, the subway and a heliport. The other is using rhythms of the world. Thinking about traveling, my ambition from my childhood is a round-the-world trip. To put my passion into this work, I used several kinds of rhythms from certain countries/areas.

### **Ursel Quint, *Morgen früh ?***

*Morgen früh? (Tomorrow morning?)* is an audiovisual collage of Brahms' lullaby 'Guten Abend, gute Nacht'. It asks the ultimate question of whether you really want to wake up tomorrow morning...

### **Carlos I. Toro-Tobon, *Establishment/destruction/resurrection***

This piece explores the processes of creation and destruction as a way to generate new instances of reality. The establishment is presented as ordinary non-processed sounds like trains, whispered words, patterns taken of popular music industry, among others, which are almost immediately treated and overlapped to distort and hide their nature. Under a new order dictated by granulation, reverb, delay, sound freezing, multilayering, etc., sound masses and close to chaos polyphony give shape to the new state of things where the listener, in spite of the complexity of the texture, still

perceives flashing portions of “established” sounds, the way as they are destroyed, and how new meanings born.

**Bradley Robin, *Becoming***

*Becoming* celebrates the difficulties and rewards of deep emotional work by exhibiting the richness of internal and external dynamics of relationships, both within oneself and through others. Realities are questioned, discoveries made, and empowerment achieved through release from the bondage of the past. As a modular work. *Becoming*, *Why*, *Mommification*, *Dance of Feelings*, and *Emergence* can all be played as individual works, with or without video, and with or without a live dancer.

Becoming  
Mommification  
Dance of Feelings  
Emergence

What is real?  
How to know?  
How to know where to go?  
Is there truth?  
How can I trust what you say?  
Life doesn't feel that way.  
What is true?  
How to be when I see what I want?  
When all I hear is no...  
It's time to show what I know.  
Learn to walk,  
from a run.  
Slipping,  
tripping,  
feeling undone.

## Concert 11

Thursday, June 21

3:30-5:30 PM

Frank Shiner Theater

### Program

*works are fixed media unless otherwise specified*

**Zach Thomas**  
*branch—splinter—moss* 7:23

**Lars Brøndum**  
*Möbius Loop* 10:39

**Maria Mykolenko**  
*Voices* 8:40

**Ed Osborn**  
*Tarmacalla* 5:59  
*video*

**Mikel Kuehn**  
*Perseverance: An Artist Rendering* 10:02

#### INTERMISSION

**Laurie Radford**  
*Au dela du souffle* 10:21

**Sunhuimei Xia**  
*The Center of the Universe* 6:30  
*video*

**Johannes S. Sistermanns**  
*KlangSpann 02\_20* 6:47

**Claudia Robles Angel**  
*De l'autre côté* 14:00  
*video*

# Program Notes

## **Zach Thomas, *branch—splinter—moss***

The materials in this work are objects desperately seeking abstraction; formal fragments collapsing into features, tangles into threads and fibers, reformed as contours and lines of a synthetic image. Sounds are continually resynthesized and compounded from their own matter as if shaped in a kiln. This work is a study of sound in a constantly shifting space, exploring the physics of material animated by its ever-changing environment.

## **Lars Bröndum, *Möbius Loop***

*Möbius Loop* is inspired by musical possibilities of the Möbius band as well as its' multidimensionality presented in the short story "The Wall of Darkness" by Arthur C. Clarke. The music was composed using techniques such as micropolyphony, microtonality, sound masses and complex rhythmical ratios but also retrogrades and inversions. The instruments used on this composition are Buchla synthesizers, Wing Pinger, Sidrax Organ, Eurorack modules, Theremin, Moog synthesizers, continuumMini, Arp2600 and other electronic instruments. The piece is mixed in 8 channel surround.

## **Maria Mykolenko, *Voices***

The electroacoustic, fixed media piece *Voices* is about the war in Ukraine. It consists of three scenes. The first scene presents the sounds of children - singing, laughing, speaking. The second scene features the sounds of war and especially of the media presentations discussing the war from a variety of points of view. Essentially the experience of the war that most of us, who aren't there, have. The third scene presents an excerpt from the speech at the Nobel Peace Prize Ceremony by Oleksandra Matveejchuk. All the scenes have additional musical commentary-content.

## **Ed Osborn, *Tarmacalla***

In *Tarmacalla*, a single uninterrupted shot shows a street scene at a distance, its scale compressed and flattened by the view through a telephoto lens. Audio recorded concurrently with the video shows the sound of children's play in a courtyard. Over the course of the work both the audio and video image shift from a direct depiction of the scene to a set of slowly shifting impressionistic representations. The structure and pacing of the material is designed to reward sustained and focused attention, one that rewards a meditative engagement with the material.

## **Mikel Kuehn, *Perseverance: An Artist Rendering***

*Perseverance: An Artist Rendering* (2022) was constructed solely from four recordings taken by the 2020 Mars Perseverance Rover. These capture the sounds of the Martian wind, the rover driving, the rover's mechanical parts, and the laser shots used to examine the properties of rocks. The source sounds were processed, spatialized, and expanded into various suggestive textures. The result is my "artist rendering" of a fantastical narrative of the Rover's journey though the sonic landscape of Mars. The journey moves from fairly literal to fictional, even absurd, as the rover drives through multiple sonic terrains such as a "machine" sequence, a "thunderstorm," then encounters various "creatures" as it continues on its strange journey and eventual death.

## **Laurie Radford, *Au dela du souffle***

The opportunity to explore, no, bathe in the sound materials produced by the extraordinary instruments of Production Totem Contemporain is like being a child in a candy store! One finds treasure trove families of sound, mothers, children, grandmothers, connections from one to another, and above all, surprises: fragments, creaks, glissandi, whistles, pulsing drones...the frontiers of air...beyond breath...like entering into the mouth, then the throat, and finally the lungs...to search there for the source of sound...in its grandeur...and its fragility. This is the terrain, the environment of *Au dela du souffle*.

## **Sunhuimei Xia, *The Center of the Universe***

*The Center of the Universe* was inspired by my impression of New York City after several trips to this world center. When I stood at the top of the Empire State Building, I felt that it absorbed the energy of the entire universe. People with different backgrounds travel to New York from all over the world, creating a colorful and spectacular city. The primary material in this work is the text "The Center of the Universe." This text is stated and manipulated in various languages, including English, Spanish, French, German, Italian, Russian, Chinese, Japanese, Korean, and Thai. All the human voices come from the sampled AI voices of the MacOS system. Two Bluetooth Nintendo Wiimote Controllers provide the capability to stand untethered at center stage and play this composition.

## **Johannes S. Sistermanns, *KlangSpann 02\_20***

The palindrome idea dominates the composition: texts, sounds, word quotation are turned/composed forwards as well as backwards. 02\_02 : 20\_20 The last time it happened 900 years ago that a date from left to right and vice versa results in the same date. Thus a medial acoustic news detail of 2 February 2020 from the 2nd German Television becomes material in both directions

of speech. Two-ness in addition: steps of a fugitive arriving in Germany, recorded in 1982 (1+9+8+2=20). Duality in reflection: shouting human voices drive space in front of them, back and forth. In opposition to this, the space briefly empties of sound. Parallel space tearing away, space filling up again. Words stretching. Spatial constriction at the end, taking away space. In 2020, a path seems to have begun that itself does not yet follow a track. Is it necessary to experience anew what is forward and backward? Quantity or quality? Addition or kairos?

**Claudia Robles Angel, *De l'autre côté***

This audiovisual journey focuses on viewing a natural field from a different perspective, with the perception of subtle movements and sounds leading the viewers / listeners to a magical terrain. Despite the reverie of this journey and its fascination, the return to reality at the end of the audiovisual composition is inevitable. Video and sound materials of the composition were recorded in various locations in in the German state of North Rhine-Westphalia, which were treated thereafter with a diversity of audio and visual processes. The piece was world premiered during the event "50 YEARS OF ELECTRONIC MUSIC AND AUDIOVISUALS AT THE FOLKWANG UNIVERSITY OF THE ARTS" in Essen, Germany (13/11/2021).

## Concert 12

Thursday June 22

8:00-10:30 PM

Loreto Theater

### Program

*works are fixed media unless otherwise specified*

<b>Joakim Sandgren</b> <i>bandes invisibles</i>	7:50
Daniel Saur, <i>percussion</i>	
<b>Rikako Kabashima</b> <i>Skavla for violin and computer</i>	7:50
Maja Cerar, <i>violin</i>	
<b>Alfonso Belfiore</b> <i>Quanti di luce e suono - per tárogató, immagini e computers interattivi</i>	9:55
Esther Lamneck, <i>tárogató</i>	
<b>Kari Vakeva</b> <i>Barre Bleed 1</i>	7:13
<b>Walker Smith</b> <i>Chromatic Chemistry: the Periodic Table in Light and Sound</i>	14:27
Walker Smith as "Roy G. Biv," <i>narrator</i>	
<b>Mary Simoni</b> <i>(Don't) BeMad</i>	5:42
Madeleine Shapiro, <i>cello</i> Beatrix Wagner, <i>flute</i>	
<b>INTERMISSION</b>	
<b>Rina Hai</b> <i>Study I</i>	5:38
Madeleine Shapiro, <i>cello</i> Beatrix Wagner, <i>flute</i>	
<b>Paul Elwood</b> <i>THING_THING</i>	7:46
Patti Cudd, <i>percussion</i>	
<b>Wang Ziyu</b> <i>is.nova.in?</i>	7:58
Beatrix Wagner, <i>flute</i>	

<b>Nathan Bowen</b> <i>.says poetic justice</i>	6:00
Nathan Bowen, <i>performer</i>	
<b>Michael S Rothkopf</b> <i>The Book of Changes for Vibraphone and Computer</i>	10:37
Patti Cudd, <i>vibraphone</i>	
<b>Alejandro Colavita</b> <i>Reflections</i>	9:00
Esther Lamneck, <i>tárogató</i>	

## Program Notes

### **Joakim Sandgren, *bandes invisibles***

Joakim Sandgren wrote *bandes invisibles* for vibraphone and electronics to Daniel Saur from 2020 to 2022 in several rounds. The first version was made during the Paris lock downs 2020 and was finished in 2021. Then, I took up the piece again in 2022 and finished it. It's Daniel that found the beater solution: bundles of fine chains that you can use with both tapping (short) and circular rubbing (long) that made the piece possible. The composition is built upon these two identities. The overall form is composed of two long dense parts around which is more sparse material. This is the fifth of six solos, included in a larger suite of fifteen pieces started 2008. The music is sound based, where heavily amplified classical instruments using extended techniques are mixed with their electroacoustic counterparts.

### **Rikako Kabashima, *Skavla for violin and computer***

*Skavla for violin and computer* was composed with the inspiration of artistic patterns made by natural phenomena. The title of this work, "Skavla", is derived from the Norwegian word and means a pattern formed by strong winds blowing on snowy mountains. The computer part, programmed in Max, executes diverse real-time signal processing on the sound of violin and diffuses the modulated violin sound in the hall. By blowing the sound of the violin with the "wind" created by audio signal processing, a novel timbre is formed, and a wave of sound is created.

### **Alfonso Belfiore, *Quanti di luce e suono - per tárogató, immagini e computers interattivi***

*Quanti di luce e suono* arises from the deep understanding, human and artistic, developed over many years of friendship and collaboration with Esther Lamneck to whom the work is dedicated. It is written for the Tárogató and for both interactive sound and video. Every performance will be a result of the realtime interaction of

the performer to the live audio and visual processing. It is a multimedia composition whose main concept is based on the ability to detect the energy distributed in the acoustic spectrum of the sounds generated with the tárogató. The acoustic energy is captured and through digital processing, shattered into small splinters and returned with profound deviations in time and space, such as sound, light, images, in the same way as the quanta of energy that inspire the title of the work itself.

### **Kari Vakeva, *Barre Bleed 1***

"Be not dumb. Practice. Practice your every limb - until you're numb." These thoughts of mine were a starting-point for composing the little piece "Barre Bleed 1". In this composition I used a simple framework to include computer-generated voices of different nature, whereas the quasi-static musical metre gets twisted at times - and darker figures lurk -, yet the balance is restored and the exercise continues. The work *Barre Bleed 1* (2022) is written with C++ and a synthesis software built by the author. The timing for the rhythmic events was generated by pendulum simulation. (The word-pair in the title is a key to a 5x5 word square.)

### **Walker Smith, *Chromatic Chemistry: the Periodic Table in Light and Sound***

What does the element hydrogen sound like? Is the periodic table a musical instrument? Do atoms have dance parties? Join rainbow-clad scientist and musician "Roy G. Biv" as he answers these questions in a journey through the rich and dynamic sounds of the periodic table. Our journey begins with the question, "What does light sound like?" By scaling different frequencies of light—which we see as different colors—to audible frequencies, we can hear each color as a different musical pitch. Roy applies this technique to the turn the emission spectra of the elements—the characteristic collections of vibrant colored lines that elements release when their electrons change energy levels—into rich chords and striking melodies. Our journey concludes with a spectacular "Helium Dance Party," combining these chemical chords, molecular melodies, and galvanized grooves with a synchronized light show featuring the gorgeous colors of elemental spectra.

### **Mary Simoni, *(Don't) BeMad***

This composition is a celebration of the phenomenal performance technique and improvisatory prowess of the duo BeMad: Beatrix Wagner and Madeleine Shapiro.



**Rina Hai, *Study I***

*Study I* was composed for flute, cello and a live computer system programmed in Max. The main theme throughout this piece is the sequence of rising and falling tones arranged at certain intervals. This idea comes from events in our lives that go better or worse step by step, just like climbing and descending stairs. In the instrumental part, flute and cello form a certain type of dialogue and mutual imitation, using the airy trills and voice of the flute, and the overtones and pizzicato of the cello. In the computer part, signal processing techniques such as granular sampling, time stretch, feedback, amplitude modulation, loop-sampling, and variable delay are employed. By changing parameters for those diverse acoustic effects is diffused in the hall.

**Paul Elwood, *THING\_THING***

If there is a statement that this piece tries to express, it is that of the concepts of consciousness, and the existence of nothing, which philosopher Martin Heidegger postulated was something. Is AI consciousness nothing? Is it something that we have created and that now, on a fundamental level exists? Or is it, or will it always be nothing? The use of a computer-generated voice is the beginning in this short composition - not quite human, but human sampled from an online text reader. The performer triggers a number of samples including paraphrased texts by Martin Heidegger, René Descartes, Henri Matisse, a NASA space mission, and me. At one point a voice from NASA proclaims that "There is [sic] now four computers that have control of At that point, the program takes over and the performer must conform to synthetic triangle, square, and white noise. Throughout, a Wurlitzer organ appears, emblematic of the cartoonish effort that we make to try to make sense of the world.

**Wang Ziyu, *is.nova.in?***

*is.nova.in?* is, at its core, a piece about censorship and misinformation, and is a commentary on the internal dialogues of individuals living in censored societies. It is a puzzle and conversation for live flutist, recorded flute and voices, using words constructed from the letters in the piece's title: a, i, i, n, n, o, s, v. The letters guide pitch content, and the meaning of the words formed by these permutations guide the development of the musical characters. There is one banned permutation of letters. It is banned because it clearly describes the way the flutist feels, and this clarity is dangerous. The closer the flutist gets to pronouncing the banned word, the more words flood the space. The solution in this situation is by saying everything other than what is actually censored, trusting the conversation partner to fill in the gap. The individual must self-censor to survive.

**Nathan Bowen, *.says poetic justice***

On January 18, 2023, 17-year-old Kristopher Baca was shot and killed in Palmdale California. He was convicted of a hit-and-run incident in 2021 for running over a teen mother and her baby. The comments section of a local news site, the Antelope Valley Times, lists a string of vitriolic back-and-forth comments by anonymous contributors calling the murder justified, a gift of God to remove this person from the planet, or as poster ". wrote, "Poetic justice." Others defend the victim, often with acidic-laden name calling. There are clearly better online spaces for discourse. Yet we have built an Internet that values anonymous free speech over accountability and authenticity. Are unfiltered polarized discussions and discourse (and the cancel culture, bullying, and gaslighting) what we want as the norm?

**Michael S Rothkopf, *The Book of Changes for Vibraphone and Computer***

*The Book of Changes* is inspired by the I Ching. There are two improvisation for the vibraphonist and computer nested within the composition. For each improvisation, the performer and computer are given two phrase of music inspired by the fundamental trigrams of the I Ching. These phrases then lie at the center of each improvisation and the work as a whole. The intent of the performance is to create an engaging balance of the musical phrases and gestures.

**Alejandro Colavita, *Reflections***

*Reflections* is one of five pieces from the second collaborative album "Tárogató reflections" with tárogató performer, and composer, Esther Lamneck and composer and sound designer Alejandro Colavita. A rich piece with plaintive melodies and gestures, interacting with the score using mutating colors and rhythms. The electronic used tárogató and Tabla (Membranophone, leather) sounds.

# Concert 13

Friday, June 23

1:00-3:00 PM

Loreto Theater

## Program

*works are fixed media unless otherwise specified*

**Frieda Abtan**  
*spilling upwards: floating down* 11:30  
Rocio Diaz de Cassio, *cello*

**Tiffany M. Skidmore**  
*chime* 8:00  
Patti Cudd, *percussion*

**Ryan Ross Smith**  
*DEF FUNCTION(DYSTOPIAKIRA)* 15:00  
Ryan Ross Smith  
Shawn Lawson, *laptops*

**Enrico Dorigatti**  
*Morphogenesis* 7:07

**Manolis Ekmektsoglou**  
*Outside-time sketch No. 2, for violin and cello* 10:05  
Maja Cerar, *violin*  
Madeleine Shapiro, *cello*

### INTERMISSION

**Xuesi Xu**  
*Damage the Black Box* 8:30  
Madeleine Shapiro, *cello*

**Claire Hu**  
*how not to be delicious* 6:00

**Jonathan Pitkin**  
*Study: Boots...* 11:30  
Jonathan Pitkin, *live electronics*

**Jennifer Merkwitz**  
*Old Soul* 8:13  
Beatrix Wagner, *alto flute*

## Program Notes

**Frieda Abtan, *spilling upwards: floating down***  
*spilling upwards: floating down* features live cello emerging and merging with its processed cello accompaniment. The piece was written by composer Freida Abtan from materials generated in improvisation workshops with cellist Simon Cummings and is part of a series of works exploring how the unique physical gestures of improvisers are embedded within their playing as well as the tension inherent in mimesis. *spilling upwards : floating down* features two movements from *My Heart is a River*, a large scale multimedia work commissioned by the Seattle Symphony for cellist Seth Parker Woods.

**Tiffany M. Skidmore, *chime***  
*chime* is an 8:00 piece for solo percussion with playback electronics (stereo, but a spacial version is also available). The piece explores large-scale timbral, harmonic, and rhythmic transformation using two snare drums, crotales, and multiple beaters. Slow shifting, unpitched noise combines with 12-tempered and microtonal pitch material, eventually creating an intense overtone cloud.

**Ryan Ross Smith, *DEF FUNCTION(DYSTOPIAKIRA)***  
*Neo Tokyo*, by Ryan Smith, ca. 2019, 31 years after World War III, Akira awakens. This homage is an audiovisual, live-coded performance remixing and re-envisioning the 1988 classic film created in the year of its setting, 2019 and reimagined now in 2022 as *DEF FUNCTION(DYSTOPIAKIRA)*. The Rebel Scum (aka Shawn Lawson and Ryan Ross Smith aka Codenobi and The Wookie) use the code editor Jensaarai to collaboratively and simultaneously live-code TidalCycles and Python, each supported by SuperCollider and Touch Designer on the backend respectively.

**Enrico Dorigatti, *Morphogenesis***  
*Morphogenesis* is the process through which cells differentiate to form an organism, and the genesis of this piece mirrors exactly this biological function. Starting from a limited pool of similar samples, all the sounds were crafted and organised to fit a specific place in the overarching form of the composition. As the biological process gives shape to an organism out of many unspecialised cells, similar was the compositional process, which shaped the piece using only a few samples and some of the most basic manipulation processes. The sounds employed, field recorded, fall in the category of found sounds and are usually considered noise. Important, therefore, was the minimalistic approach to the composition of this piece

concerning the "poor" sonic material used, the basic manipulations employed, and the bottom-top way of working, which valued each sound object at the ground of the composition.

**Manolis Ekmektsoglou, *Outside-time sketch No. 2, for violin and cello***

*In Outside-time sketch*, my intention is to match live instruments with electronics not in the direction of creating homogeneous textural chunks, but rather of creating a coexistence of these two units in an organically effective form. For this reason, the two string instruments are always prominent throughout the work. Their sound is captured by a Max4Live device developed by me which randomizes the parameters of a Delay plugin during the performance (real-time) yielding the electronic sound thereby. The rhythmic and tone material of the work consists of quasi improvised outside-time structures: Iannis Xenakis coined this term, to characterize generic material, not formed into an organized or systematized pattern. There is no fixed media part; everything is generated with the help of the device led by the passion of the two performers.

**Xuesi Xu, *Damage the Black Box***

I wrote this piece to provide my condolences to those souls of the airplane crash of China Eastern Airlines Flight 5735. On 21 March 2022, the Boeing 737-89P aircraft operating the service descended steeply mid-flight and struck the ground at high speed in Teng County, Wuzhou, Guangxi Zhuang Autonomous Region, killing all 123 passengers and 9 crew members. Although Chinese government found the black boxes, the cause of this accident remains unknown.

**Claire Hu, *how not to be delicious***

The octopus's three hearts, intelligence, instant adaptability to the surroundings, and the power, dexterity and curvature of its tentacles all help the intriguing creature in a narrow escape from the lurking shark. She inks at this imminent danger, vanishing without a trace from her disoriented predator. This serves as a survival guide for her aquatic fellows on how to avoid becoming tako on someone else's underwater dinner table.

**Jonathan Pitkin, *Study: Boots...***

*Boots...* is a surround-sound electronic composition, and essentially an exercise in making a lot out of a little: the bass drum and hi-hat that form the backbone of much electronic dance music are taken as basic materials which are extensively varied and transformed, reforming at times into irregular clouds of pulses or continuous streams of sound, and coming to consist not just of percussive sounds of indistinct pitch, but also of notes and chords – the result of freezing in mid-motion, speeding up repetitions until they

reach a vibrating frequency, or the side-effects of some extreme timestretching. All of these developments are intended to be 'legible' by the listener – there is even an 'exposition', in which most of the principal transformations are gradually unveiled. 'Performances' of the piece are generated by custom-coded software; each is slightly different. The title refers to the well-known shorthand for a basic EDM beatbox beat: boots and cats and boots and cats and...

**Jennifer Merkwitz, *Old Soul***

Do you ever feel that the age of your soul doesn't match with the age of your body? The title *Old Soul* came about in a conversation with a flutist who described herself as an "old soul in a new body." Initially, it was uttered in a musical context, referring to the conflict between the classic music that she loved to listen to and the avant-garde things that she loved to play. It was something that resonated with me as a composer who has frequently struggled with reconciling my desire to write "pretty music" with my desire to experiment with techniques more at home in the "new music" world. I started thinking about the meaning of "old soul" and the alienation that one can feel when there seems to be a disconnect between our inner being and our outer lives. This piece celebrates reaching a certain age and realizing that the things you thought were conflicts and contradictions growing up have shaped you into your real self.

# Concert 14

Friday, June 23

3:30-5:30

Frank Shiner Theater

## Program

*works are fixed media if not otherwise specified*

**Nima Farzaneh**  
*Tombak Chamber* 10:05

**Timothy W. McDunn**  
*You Formed* 8:45  
*video*

**Bryan Donghyuk Lee**  
*Keys' for 2 channel fixed medium* 7:27

**An Ting Lee**  
*False and Real* 5:46

### INTERMISSION

**Marie-Hélène Bernard**  
*L'argot du ruisseau* 9:45

**Milan Schell**  
*Staff Only* 6:00

**Seongah Shin**  
*Restless in Jeju for video Wlro (2022)* 9:30  
*video*

**Clemens von Reusner**  
*Salix* 6:09

## Program Notes

### **Nima Farzaneh, *Tombak Chamber***

Tombak is an Iranian percussive instrument that delicately takes advantage of the collective performability of all ten fingers in creating ornamental rhythmic patterns. By mapping the tombak ring, approximately 28 centimeters, on a ring of speakers as wide as a music venue, you can imagine having 500 fingers playing around you simultaneously, if needed. As if you are standing inside a dome with round windows covered with translucent goatskin. This "extended Instrument" uses ambisonic to add a spatial dimension to the rhythmical patterns and create 3D dimensional sonic ornaments resembling the miniature-like architecture of the Safavid domes in Iran. **Amir Etemady** is the player of the tombak samples.

### **Timothy W. McDunn, *You Formed***

This composition considers a small poetic fragment from the Psalms in Judeo-Christian scripture: For you formed my inward parts; you knitted me together in my mother's womb. (Psalm 139:13, ESV)  
The constantly permutating harmonic and visual materials of the piece represent the endless process of Becoming that constitutes the existential condition of personhood. This condition is ultimately mysterious, as the Psalmist describes. The piece is intended to provide space for private reflection on the profound mystery of human birth and the formation of the self. The visuals are a collaboration with my wife, Jasmine McDunn.

### **Bryan Donghyuk Lee, *Keys' for 2 channel fixed medium***

The piece *Keys* was composed under a thoughtful process about the various models of keyboard instruments. It was an attempt to reconstruct the natural aspects of the keyboard sound through synthesis while employing the instrumental features of other models such as the string, percussion, etc. Structure-wise, it consists of two main parts based on the morphology of the sound. The first part consists of rather percussive sounds with short attacks and release (characteristics of keyboard) becoming to have characteristics of a more gradual envelope (characteristics of strings). The second part sums up somewhat of all the "linear" process that has been presented on the first part, and rectifies them into a single instrumental characteristics of a piano, hence the title *Keys*.

### **An Ting Lee, *False and Real***

In this busy, stressful, and tense world, I want to let everyone listen to it in a relaxed and trouble-free mood through this work, and to make various extensions of the sound to reflect the different perspectives of everyone's view of things, and the feelings generated in their hearts. Thoughts, ideas are different. The work combines Soundscape and Concrete Music, trying to create a thin line between the virtual and the real.

Each paragraph has its own imagined scene, space effect, and color.

A

Scene: city, adult

Space effect: virtual + real

Color: green

B

Scene: river, woods

Space effect: virtual

Color: Green, Turquoise, White

C

Scene: stacking blocks, children

Space effect: virtual + real

Color: green, yellow

D.

Scene: woods, waves, city

Space effect: real

Color: Green, Blue, White

### **Marie-Hélène Bernard, *L'argot du ruisseau***

I borrowed the title of my piece from Gaston Bachelard, the famous French philosopher. For composing this music, dedicated to an exploration of running water, first I recorded and dreamed alongside a familiar brook. In his book called "Water and Dreams", Bachelard mentions, for among others, "the liquid spoken, the blinking drops, the golden harps giving gravity to the crystalline waters, the glaucous sounds bringing some greenness". All these images helped me with my musical development. Creation at Festival Embarque! (91 France) on 27th August 2022. Cello's sounds: Deborah Walker.

### **Milan Schell, *Staff Only***

My own interpretation of Johannes Ciconia's *Le Ray Au Soleyl* has been mangled beyond recognition and reanimated for this choral synthesizer piece. The high frequency portion of a vocaloid sequence gets filled up and then voided of its harmonic substance through carefully paced filter sweeps, or: The glance into a control room of spirituality design in the context of "Self Service", a concept album by EMBLEM.

### **Seongah Shin, *Restless in Jeju for video Wlro (2022)***

Even before Covid-19 period, I was traveling Jeju Island quite often and later lived there for several years. Recently, I had a chance to see a traditional Korean exorcism called

'Gut' performance, Keon-Gut: Samn-Si-Wang-Maji means Simbang which is a possessed Shaman in Jeju served their ancestor spirits. There is an important tradition of Gut in Jeju that inherits their own identity however, some parts of the spirits also become emaciated through confidence in science and technology in the recent neoliberalism period. When I lived in Jeju it is possible to see and feel nature and at the same time environmental pollution every year. restless for audiovisual work (2022) is a complex phenomenon of nature and the future. All the sonic and visual materials used for this piece are from Jeju; it has a purpose with an open ending. Restless nature; is all about continuity.

### **Clemens von Reusner, *Salix***

The work originates from a brief acoustic observation of branches and leaves of a very old specimen of a "Salix Alba Tristis" from the willow family (Salicaceae), which were slightly moved by a rising wind. These movements, which capture the trunk, branches and dense foliage in different ways, become sonic gestures and textures, as does the life-giving and increasingly scarce water within them. The structural nature of these sounds leads to spectral and temporal variations that are sonically developed over the course of the piece using the tools of the electronic studio. Formal proportions become clear in the deployment intervals of distinctive sounds according to the golden ratio. Not only this mighty tree, but also all other living creatures in nature and the earth that supports them, need our care and mindful treatment more than ever, today as well as in the future.

# Concert 15

Friday, June 23

8:00-10:30 PM

Loreto Theater

## Program

*works are fixed media if not otherwise specified*

**Leonello Tarabella**  
*Altrove* 9:08

**Xi Yao**  
*L'Invisible* 5:37  
Katheryn Sloat, *harp*

**Raphael Radna**  
*strung* 7:20

**Fernando Egido**  
*Collaboration as an act of creation* 10:00  
Maja Cerar, *violin*

**James Dashow**  
*Adjacent Possibles* 15:25

### INTERMISSION

**Karl F. Gerber**  
*Don't Block the Flöte, for Tárogató and Alto Recorder*  
*Automaton* 9:00  
Esther Lamneck, *tárogató*

**Chi Wang**  
*Transparent Affordance* 6:30  
Chi Wang, *live electronics*

**Michael Gogins**  
*Snow-Voice* 7:21

**Gerald Eckert**  
*In Sich Ohne Ausweg* 12:50

**Mara Helmuth**  
*Burren Wind* 8:30  
Esther Lamneck, *tárogató*  
Alfonso Belfiori, *video artist*

## Program Notes

### Leonello Tarabella, *Altrove*

*Altrove* (somewhere else) comes out after a long time collaboration with Esther Lamneck carried on both in Italy and in USA. It consists of an improvisation played on a predefined storyboard where the sound of *tárogató* is processed in real time with a number of different ways (delay, reverberation, transformation...) under the control of digital devices. "*Altrove*" also includes movements of real time synthesized rhythmic and background sounds. The touch-less gesture controller (palm driver) used by Tarabella has been designed and carried out during his research activity at CNR, Pisa: it consists of an array of infra-red elements which detect gesture of the performer's hands. A proprietary software has been developed by the author using Processing/Java framework that also controls graphics.

### Xi Yao, *L'Invisible*

Four miniatures, capturing four invisible instants, form a piece for harp and live electronics. A piece is created for longing and seeking the beauty from those "invisible (or not easy to see)", as sounds, scents, microcosmos, emotions... All sounds in this piece have been made from the only instrument, harp. The main process of sound transformations is granular synthesis, such as time stretch and freeze. The pedal triggering patch was programmed in Max/MSP. All means of creation have been used to capture the "invisible" beauty, all by ears.

### Raphael Radna, *strung*

*strung* proposes a deconstructed music through the transformation of instrumental timbres, with special attention given to sounds of the piano. These are processed and juxtaposed against textures derived from additional instruments, e.g., flute, oboe, and bassoon, giving rise to sonic morphologies that are at once familiar and uncanny. Taking inspiration from the dynamic profile of the piano, the formal development of the piece is driven by the residual energy of several strong attacks, which manifests in ever-shifting textures. Space has a primary role in articulating the changing nature of this energy, with the speed, degree, and shape of spatial movements serving to communicate its release, dissipation, or resurgence.

### Fernando Egido, *Collaboration as an act of creation*

For violin, multiple cognitive agents, live-electronics, and public participation. This work forms part of a research project about using collaborative intelligence to create works in which the simulated model (a cooperative) has nothing to do with the sound of the result. This work is created in real time. The score is created through multiple cognitive agents controlled by

the public assistant. The violinist receives the real-time notes composed by this process on his/her mobile phone. Each individual of the public controls a cognitive agent via mobile device (a tablet or mobile phone). *Collaboration as an act of creation* is collectively created in real time during the performance.

### **James Dashow, *Adjacent Possibles***

*Adjacent Possibles* is a concept of Stuart Kauffman that attributes cultural, biological, economic and even inorganic creativity to the movement into new developments using a mixture of current conditions with nearby elements. The utilization of these newly found elements requires a reorientation of actual structures to enable genuinely new areas of achievement and accomplishment. These in turn offer fresh opportunities for continuing discovery. This strikes me as being exactly what musical composition does, and certainly it corresponds to what I do in my timbral-spatial approach to electronic sound. Kauffman's own favorite example is what a screwdriver can be used for, far beyond what it was originally designed for. Musically, Schoenberg's evolution from advanced tonality through his free atonal work to serialism is a perfect example. As is the clear sequence of tonal areas in the development of the 4th movement of Schubert's 9th. Needless to say there are many others.

### **Karl F. Gerber, *Don't Block the Flöte, for Tárogató and Alto Recorder Automaton***

I have now automated a wind instrument: the "modern alto recorder" by Mollenhauer. The fingers can take infinitely variable distances to the finger hole for microtonal "fingerings". As a further possibility (which should be denied to human players), I can gradually replace the blowing medium air with harmless helium and use its higher velocity of sound sonically. The pressure vibrato of the mini compressor and the blowing pressure modulation by a sealed subwoofer bass speaker are worth mentioning. Finally, I made the helium usable, it is dosed via solenoid valves. Other parameters are the compression of the "lip" when blowing on the mouthpiece and the position of the fingers. This is electronic music as composed algorithmically, though the sound are not generated via loudspeakers. Still sounding experimentally "electronic". The tárogató voice is somewhat improvised based on analysis to the playalong "tape". Thus the machine present on video. Ms Lamneck is my preferred virtuoso here.

### **Chi Wang, *Transparent Affordance***

*Transparent Affordance* is a real-time multichannel interactive electronic music composition of approximately six minutes in duration for iPad controllers, custom-made box, and Kyma. program notes: Affordance describes the relationship between the environment and the individual from the action provider's perspective. Affordance can be false, can be hidden, or can be perceptible. Within our

complex environment, real or virtual, material or intellectual, the affordances can be functional or delusional, can be ephemeral or permanent, can be present or delayed – a choice for you to observe, adapt, participate, and evolve.

### **Michael Gogins, *Snow-Voice***

This is a fixed medium piece composed using the live coding environment Strudel, and rendered with the WebAssembly build of Csound. It is a frozen, fixed version of one of my always-on "cloud-music" pieces.

### **Gerald Eckert, *In Sich Ohne Ausweg***

The approach to work on *In Sich ohne Ausweg* ("in itself with no way out") was primarily inspired by the examination of fine arts. The question arose as to whether and to what extent plastic surface structures could be transformed into tonal structures, i.e. sounds could be generated using Fourier analysis based on the idea of an (optical) relief. The piece *In Sich Ohne Ausweg* was composed between January 1994 and August 1994. It is a purely digital piece, the basic structures of which were generated using PPP (an algorithmic composition language developed at the ICEM). The sound material comes from the Klöckner Stahlwerke Dortmund, among others.

### **Mara Helmuth, *Burren Wind***

The Burren is on the Wild Atlantic Way on the coast of Ireland where one experiences the "ancientness" of limestone landscapes, the winds off the ocean and intricate rock shapes with colorful bursts of lichens and flowers. These all inspired the lines, sounds and textures of *Burren Wind*, created with multiphonics and granular synthesis algorithms.

# Concert 16

Saturday, June 24

1:00-3:00 PM

Loreto Theater

## Program

*works are fixed media if not otherwise specified*

**Mu-Hsi Chen**  
*Voice ladders* 5:29

**Anthony Paul De Ritis**  
*Kamelle-On* 10:47  
Gamin Kang, *saengwhang*

**Gintas Kraptavičius**  
*slow scratch* 9:11

**Maja Cerar, Douglas Geers and Daria Geers**  
*Arcade Mirages* 7:00  
Maja Cerar, *violin*  
Daria Geers, *flute*  
Douglas Geers, *computer*

### INTERMISSION

**Akiko Hatakeyama**  
*kubomi* 12:00  
video

**Hanbeen Lee**  
*Hwa* 7:50  
Ford Forqurean, *clarinet*

**Mercedes Krapovickas**  
*NicE cOLORs and Circular Factory* 9:18  
Mercedes Krapovickas, *performer*

## Program Notes

### **Mu-Hsi Chen, *Voice ladders***

Using the human voice as the only material to develop the contrast between noise and music, grain and long, consonant and vowel. This song presents the expression of human voice like a ladder, so it is called the "Voice ladders".

### **Anthony Paul De Ritis, *Kamelle-On***

*Kamelle-On* is the word for "chameleon" in Korean. Written for multi-instrumentalist and virtuoso Gamin Kang. The word also refers to the changing colors and textures that I sought to employ in this work for live signal processing of saenghwang and pre-recorded fixed media distributed over 4 speakers. The fixed media in this work is based on saenghwang samples pre-recorded by Gamin. *Kamelle-On* was premiered by Gamin Kang at the International Computer Music Conference (ICMC) in Daegu, Korea (August 7, 2018); and was later presented at the School for Music and Theater in Hamburg, Germany, in a specially devised fixed media format (11:1) optimized for the unveiling of the Hochschule's new \$2 million Meyer sound system consisting of 142 loudspeakers and 50 microphones. This event, called "Stage\_2.0" was funded by the "Innovative Hochschule" grant, a joint initiative of the Federal Ministry of Education and Research and the Joint Science Conference; the concert took place on January 17, 2020. The saenghwang is a Korean mouth organ derived from the Chinese sheng, though its tuning is different. It is constructed from 17 bamboo pipes, each with a metal free reed, mounted vertically in a windchest (a component of a pipe organ on which the pipes sit). It is considered to be a free reed aerophone (wind instrument) and fits within the family of instruments including harmonicas, pitch pipes, accordions, and reed organs.

### **Gintas Kraptavičius, *slow scratch***

Electroacoustic live electronics performance made using my own created instrument made from computer, Plogue Bidule software & midi controller assigned to VST plugins.

### **Maja Cerar, Douglas Geers and Daria Geers, *Arcade Mirages***

*Arcade Mirages* is a multimedia work for violin, flute, motion sensors, choreography and computer. In it, two performers interact physically and musically. One of them, the flutist, wears a motion sensor on her instrument, which allows her to cue computer-generated sounds. The work explores concepts of power, submission, and miscommunication.



**Hanbeen Lee, *Hwa***

It was composed based on the emotion of “hwa” (anger). In this music, small-scale movements are continuously presented. The process of repeating/transforming this and the temporal arrangement of the things derived from it were intended to express the material of the music. Focused on the vertical movement of the two media.

**Akiko Hatakeyama, *kubomi***

*kubomi* is a live interactive performance piece of a custom-designed instrument/controller, *kane*, that senses the capacitance of the performers’ hands. By stroking the rims of metal bowls, the performer triggers sounds through the capacitive sensing system. With live sounds of hitting the bowls and Western sound sources, this composition encourages us to think about exoticism and quick associations people tend to make about foreign cultures. This composition strives to contemplate all people – how we categorize people based on the look and make quick assumptions, and how we can make ourselves better at understanding each other. “Kubomi” means concave or dent in Japanese.

**Mercedes Krapovickas, *NicE cOLORs and Circular Factory***

*NicE cOLORs* is an electroacoustic piece made using recordings of handles of an old factory of Finland. The factory was empty and the echo when using the handles was huge. That gave me the idea of exploring the feelings I got while playing with these handles: movement and direction. *Circular Factory* is an electroacoustic piece made with recording of working machines in a factory of Buenos Aires, Argentina. I got the idea that many sounds were similar to some mechanical micro sounds I hear when I practice my instrument, the bandoneon. In this piece, I unite these two worlds.

**Concert 17**

Saturday, June 24

3:30-5:30 PM

Frank Shiner Theater

**Program**

*works are fixed media unless otherwise specified*

**Yuseok Seol**  
*Fuzzy, Woozy, Dizzy* 6:24

**Erik Nyström**  
*Information* 10:45

**Antonio Forastiero**  
*Reflections* 4:04

**Joel Gressel**  
*BrassTacks* 9:00

**INTERMISSION**

**Mikako Mizuno**  
*rosehip surface* 4:46

**Chris Arrell**  
*Spirits and Spectra* 5:58

**Luhee Hyunkyung Shin**  
*Noise Study* 3:02

**Rossella Calella**  
*Lightbending* 10:00  
*video*

**Serkan Sevilgen**  
*Mar8* 6:33

**Iannis Xenakis**  
*GENDY3 (1991/2020)* 20:21

resynthesis by Peter Hoffmann  
16-channel diffusion by Angelo Bello

# Program Notes

## **Yuseok Seol, *Fuzzy, Woozy, Dizzy***

*Fuzzy, Woozy, Dizzy* is derived from the recorded sound of shaking a box of mini candies. While placing this sound to the eight channel surrounding space, I felt as if I became one of the tiny candies in the candy box and the world around me was vibrating. The piece also includes other similar sounds, such as shaking a chair, shaking a plastic cup with cubes of ice in it, sliding a zipper up and down fast, and opening and closing scissors quickly. These are raw, noisy and wander around the space. A bell rings in the middle of the piece among those noises, but later it will also turn into vibration.

## **Erik Nyström, *Unformation***

*Unformation* is a generative work which forges an ecology of sounds by exploring feedback, machine listening, microsound and nonstandard synthesis. The system consists of a group synthesis processes arranged in a circular, self-regulating feedback network. Listening and classification allow events to spontaneously contact, interrupt and influence one another, creating a discourse of fragmented gestures. Traces of past events are captured in data that helps determine the progress of the music, producing some stability on the edge of a disorderly core.

## **Antonio Forastiero, *Reflections***

*Reflections* is an electroacoustic work in which indefinite reverberated sound spaces develop, contrasted by dynamic sound situations that are not reverberated. Within this environment, recurring sound elements, subject to multiple reflections, through different levels of reverberation, recreate particular multidimensional sound weaves.

## **Joel Gressel, *BrassTacks***

*BrassTacks* features several low, brass-like duets with short, repeated notes that move higher as the piece progresses. There are slower intervening sections that feature various solo lines against backgrounds of various white-noise clusters. *BrassTacks* was composed in 2021 on my home computer using an updated version of the Music 4BF program, an ancestor of CSound, that presumably no one else has used since the 1980s. All the sounds were digitally synthesized.

## **Mikako Mizuno, *rosehip surface***

Rosehip contains rich vitamin C and carotenoid, serving to human health. The glossy surface and a little bit grotesque shape of rosehip which comes after beautiful noble flower triggered me to compose this electroacoustic piece. The glossy surface can be produced by rendering from numerous lines of elevation, each of which has different angles. This is a hint to give analogous frame for visual

forming and for time structure of sounds. Numerous dots can also make glossy surface. Architectural design system is supported by automation of this theory today. This electroacoustic piece contains automation in several levels but it longs for the far universe where human co-exists with nature.

## **Chris Arrell, *Spirits and Spectra***

*Spirits and Spectra* takes inspiration from the chaconne, a musical form organized around a series of repeating chords. Five timbre/harmonies unfold, settling in time into a looping pattern fashioned from permutations of the series 3-5-1-4-2. Aleatoric processes coded in Open Music complement the number sequence by providing continuous variation in frequency density, waveform, amplitude, spatialization, and delay. Further contrast is heard in deviating sections rooted in interpolations between the chords of the chaconne. *Spirits and Spectra* is dedicated with gratitude to the Csound and Open Music communities

## **Luhee Hyunkyung Shin, *Noise Study***

*Noise Study* is a noise piece exploring the use of three different artificial noises. This piece questions how the mechanical noise, of our times, can reconnect with nature. To do this, various parameters of White, Pink, and Fractal noise were adjusted to re-create natural sounds. Natural sounds such as humming wind, earthquake, burning, and chemical reactions were recreated using sampling, DSP techniques, and the music software language Csound. The piece is an attempt to find beauty in the coexistence of machines and nature, the noise mixed into everyday life. It breaks down the boundaries between mechanical and natural sounds, and through a new experience of noise that has become routine in urban life, it forms a new relationship between noise and people.

## **Rossella Calella, *Lightbending***

Technology is the magical and at the same time terrifying element that determines the role of man in the world, giving him the possibility to evolve and build but also to destroy himself. Light is a symbol of the control that, through technology, man is able to impose on natural elements, even the most ethereal and intangible ones, transforming them, bending them to his needs and using them for his purposes.

## **Serkan Sevilgen, *Mar8***

The sound materials for the piece are the recordings of the police helicopters that I made from my home window during the Women's March at Istiklal Street on March 8th, 2021. I extracted 15 audio files after an hour of recording that you hear a helicopter comes into the soundscape and goes. The sound doesn't move circularly in 8-channel diffusion but goes across the

listening hall from many directions to eventually build up a thick and almost suffocating soundscape above the audience.

**Iannis Xenakis, *GENDY3* (1991/2020)**

16-Track GENDYN: A Multichannel Resynthesis of *GENDY3*. *GENDY3* by Iannis Xenakis (1991) is a pure algorithmic composition generated by Xenakis' original GENDYN program. The idea for GENDYN dates back to the 1950s when Xenakis conceived of a music entirely calculated by computer, i.e. with calculated musical structure and calculated sound. This idea culminated in the creation of *GENDY3* and ended with the composition of *S709* (1994). In 1997, after having been granted access to Xenakis' working space at CEMAMu, *GENDY3* was regenerated with the help of The New GENDYN Program (developed in 1997, by Peter Hoffmann), a generalized and graphic re-implementation of Xenakis' GENDYN program, originally intended to serve him as a workspace for the composition of more stochastic compositions. Almost 25 years later, a 16 track edition of *GENDY3* is created, as separate sound files, for pedagogical and musicological purposes, as well as for performances of *GENDY3* in a multi-channel space.

The New GENDYN Program is a re-implementation of a 1991 computer program by Peter Hoffmann, called "GENDY301.BAS", of Iannis Xenakis (1922-2001), composer, architect and president of CEMAMu. Xenakis had invented his program in order to synthesize a piece of 16 layers of sound called "GENDY3", using a unique stochastic synthesis method, and premiered in November 1991 at Rencontres internationales de musique contemporaine, in Metz, France.

# Concert 18

Saturday June 24

8:00-10:30 PM

Loreto Theater

## Program

*works are fixed media unless otherwise specified*

**Yasuhiro Otani**  
*piercing stings* 10:00

**Yu-Chung Tseng**  
*Flux of Timbre (acousmatic 2021/2022rev.)* 8:30

**Michael Rhoades**  
*of the Dazzling Darkness* 8:25  
*video*

**Christian Dimpker**  
*N. 19 Utopia III*  
*N. 6 Klanggruppen* 13:00  
Rocio Diaz de Cassio, *cello*  
Mariana Flores, *soprano*

**David Taddie**  
*"Dance" in the Place Congress* 11:05  
Andrew Kohn, *Double Bass*

### INTERMISSION

**Christian Banasik**  
*Inscription 3 - Seikilos Epitaph* 11:00  
Valerie Gonzales, *soprano*

**Mei-ling Lee**  
*Rebound* 4:40  
Mei-ling Lee, *live electronics*

**David Dow**  
*Convolve* 7:03  
David Dow, *live electronics*

**Javier Alejandro Garavaglia**  
*Zusammenspiel I* 15:45  
Javier Alejandro Garavaglia, *viola*  
Ford Forqurean, *clarinet*

# Program Notes

## **Yasuhiro Otani, *piercing stings***

Starting with the improvisational methodology of jazz, I experiment with how to create sound both inside and outside of music, setting as few restrictions as possible to allow my imagination to flourish in musically free situations. I'm trying to create a wider sound.

## **Yu-Chung Tseng, *Flux of Timbre (acousmatic 2021/2022rev.)***

*Flux of Timbre* is an acousmatic music composition in duration of 8 minutes 30 seconds. The main sound sources of the work were mainly drawn from the limited fragments sampled from Chinese instruments, including Pipa, Zheng, and Sheng. Those sonic clips were then manipulated through the technique similar to “developing variation”, as used by Brahms and others, to work out all the possibilities of transformation of the material, and to further abstract, or to “white wash” their identity for desired sonic gestures and timbres of the work. The processed sounds were then “organized”(in E. Varèse’s word) or “digital micro-montaged”(in H. Vaggione’s word) to build up a musical composition with artistic interests, especially, in expressing the fluctuation of timbre while the musical composition evolving in time. *Flux of Timbre* was created in 2021 at the Sound Lab at National Yang Ming Chiao Tung University (NYCU) in Taiwan and revised 2022.

## **Michael Rhoades, *of the Dazzling Darkness***

There were surprising experiences in a floatation tank... surprising in that a quiet mind, nearly devoid of sensory input, experienced utter nothingness... no form. Yet, in that emptiness, a quiet consciousness. Is this the experience of death? Consciousness devoid of form? An ancient question. *of the Dazzling Darkness* is intended as a fully immersive 3D/360 (stereoscopic) experience for head-mounted display, or proprietary high-res projection system, and high-density loudspeaker array. Here you are viewing and hearing a reasonable facsimile... a 2d/2k monoscopic and stereophonic video.

## **Christian Dimpker, *N. 19 Utopia III N. 6 Klanggruppen***

*Utopia III*: The piece may be performed by any female voice. The range was adjusted accordingly. Two tubes (wood and metal) as well as a snare drum are required (see score). Nietzsche poems are recited (Schicksal ..., Niedergang, Oh Mensch! Gib acht! und Freunde, es gibt keine Freunde!). The order of the words/syllables/consonants/vowels may vary. All text passages are notated by means of phonetic spelling, as found in the International Phonetic Alphabet (IPA). By doing so, the text may also be performed by non-native speakers (see p. V for an IPA chart). Concerning its lyrical content, the piece may be

regarded as the continuation of N. 16 Miniaturen nach Nietzsche and may be performed right after it. Furthermore, the piece can be combined with my *N. 6 Klanggruppen*. The singer starts with Part B (of *Klanggruppen*), while the last part of the piece (“Freunde, es gibt...”) is sung / spoken without instrumental accompaniment. The tempo is in this case handled freely by both players.

## **David Taddie, *"Dance" in the Place Congress***

In New Orleans, a place known as Congo Square has held numerous festivals of music and dance called, “Dance in the Place Congo”. Such named events were held in the Congo nation as well. In some African countries, Ghana, e.g., there is no separate word for music – it exists only in tandem with dance. This piece is intended as a parody of Insurrectionist-in-chief Donald Trump’s Big Lie that the 2020 election was stolen from him and his repeated lies and attempts to overturn the results that ultimately lead to the January 6th Insurrection at the Capital. The quotation marks around ‘Dance’ in the title refers to the fact that the attack on the Capitol was an Insurrection despite repeated attempts to “dance” around that fact by calling it merely a peaceful protest gone awry, a sight-seeing tour, a false flag operation orchestrated by Antifa, or a stop the steal rally, etc. “The Place Congress” is the Capital itself. The words/vocal sounds used in this piece are exclusively those of Donald Trump mainly taken from the speeches given the day of the attack. (A few are from prior to January 6th.) The words have been subjected to many digital manipulations, including transposition, time-stretching, vocoding, granulation, shuffling, filtering of various kinds, and splitting of some words into component phonemes, e.g., to create the word “dance”. As a “tribute” to Trump’s incessant lying, bloviating, and projection, I wanted to use rap (along with jazz, rock, and quasi-Latin accompaniment styles) as an essential component, in addition to turning many of Trump’s despicable putdowns of others back onto himself. The final portion of the piece, which follows actual recordings of the protests and rioting (with the bass in a guided improvisation “accompanying” it) reflects the sadness and grief I felt at nearly losing our Democracy that day – a danger that is ongoing. This piece was written for my longtime friend, colleague, and stellar musician, Andrew Kohn.

## **Christian Banasik, *Inscription 3 - Seikilos Epitaph***

The Seikilos epitaph is the oldest completely preserved musical composition including a notation. Through more accurate paleographic comparisons, it was dated to the 2nd century AD. The short melody which was engraved on a tombstone (stele) alongside its lyrics in Greek musical notation, dates from an accidental discovery in the Hellenistic city of Tralles near present-day Aydin in

Turkey. In 1883 an 32" high cylindrical marble stele was found nearby. I use the available knowledge and the inspiring story for my piece, in which I - despite the varied handling of the material - consciously wanted to retain the diatonic character and rhythmic style. The musical reinterpretation is presented in sections, stopped and stretched, changed, decorated and repeated in various ways - I have repeatedly redesigned the text affiliation and combined it with my soprano motifs in a permuting way. The result is a closeness to the original and a pattern oriented distance in equal measure.

**Mei-ling Lee, *Rebound***

Using the iPad as a controller to “play” the sounds, this composition explores the distribution of sounds over space, the manipulation of tempos, and the transformation of timbres. A group of sounds with energetic characteristics starts the sonic journey. After traversing the sonic space, the piece returns to its initial, buoyant characteristics, yet transformed.

**David Dow, *Convolve***

*Convolve* is a music composition based on convolution synthesis. Convolution is the process of multiplying the frequency spectra of two audio sources—the input signal and the source of the analysis. By doing this, frequencies that are shared between the two sources will be accentuated, while frequencies that are not shared will be attenuated. This is a form of cross modulation. Sources included a student’s Hip Hop composition, electric guitar and trumpet. Phase vocoding, harmonic rotation and granular sample manipulations were used. This composition can be presented as a live performance or an acousmatic piece.

**Javier Alejandro Garavaglia, *Zusammenspiel I***

Composition in which viola and clarinet are combined with spectral digital effects and multi-channel spatialization. The idea of "playing together" contained in the title in German was the starting point of the artistic working process. This is clearly noticeable from bar 1, as the chosen pitches for both instruments are intertwined so that, together with the real-time electronics, all 3 create timbres that portray their fusion rather than the sound of each instrument alone. In addition, the composition presents innovative aspects in terms of real-time digital effects, for example, the accumulation and evaporation of spectra of both instruments captured by the electronics in real time or the combination of different techniques (among others Ambisonics) responsible for the particular spatialization of the electronics. Moreover, the composition is another example of the complete automation of the electronics, a technique developed by the author for years. Composition funded by MUSIKFONDS (Germany) in 2022.

**Concert 19**

Sunday June 25

1:00-3:00 PM

Loreto Theater

**Program**

*works are fixed media unless otherwise specified*

**Paul A. Oehlers**  
*Tidal* 4:12

**Daniel Gomes**  
*Invergent Flex, for alloy* 13:20

**Benjamin Alan Kubaczek**  
*A Breathless Urge to Open the Exit* 5:40

**Daniel Swilley**  
*SlipGrid* 5:30  
video

**John Gibson**  
*In Summer Rain* 9:20

**INTERMISSION**

**FengShuo**  
*Shape of Time* 5:07  
video

**Stéphane Borrel**  
*The Sweet & Prickly – The Inspired* 9:14

**Minato Sakamoto**  
*Pacific 21* 8:34

**Armando Vanzi**  
*Fase 1* 7:20

# Program Notes

## **Paul A. Oehlers, *Tidal***

Written while on sabbatical at American University, *Tidal* is an exploration of symmetrical structures and timbral relationships in electroacoustic sounds. The piece mirrors tidal patterns and other repetitive but dynamic patterns.

## **Daniel Gomes, *Invergent Flex, for alloy***

The impetus that has led to the realisation of this piece was the sound exploration of certain objects that aren't prepared for musical performance. Considering that these objects have atypical resonant structures in which their physicality prevents musical practice, this lack of capacity may raise issues pertaining organisation and form. In order to achieve musical structure a conceptual a system of events regarding timbre has been conceived, and spectromorphology guided as the main precursor. Alloy was one of the materials that revealed the utmost attention when considering the structure of the piece and its point of interest. Nowadays this metal surrounds our daily life and may be found in various ways and objects. Therefore small alloy made objects got selected mainly due to its timbre characteristics, for its similarity and sound. Four different kind of objects were chosen and layered throughout the piece. An alloy plate, several coins, a mortar and pillar and two slightly large bowls. The latter, made of copper and zinc. Structure of each sound was realised by its timbre and its small acoustic variations into a unique sound element. In order to guide sound through its genesis and morphology, several streams of sounds layered in different movements of inflexion, glissandi and speed were created. The separation of these movements regarding timbre affects sound perception and its synthetic texture approaches the musical meaning of tonal and spatial awareness. Overall it's an effective demonstration of a musical gesture that approaches a simple idea of polyphony and time.

## **Benjamin Alan Kubaczek, *A Breathless Urge to Open the Exit***

*A Breathless Urge to Open the Exit* represents the composer's relationship with borders and freedom. The core of the piece comprises a recording of an interactive sound sculpture commemorating the Holocaust called "Verkli" by New York-based Hungarian artist András Böröcz. The collage surrounding this foundation is built up of more than 80 field recordings done over the span of several years during travel all around the world, travel made possible only by having a passport allowing movement over borders.

## **Daniel Swilley, *SlipGrid***

*SlipGrid* (2020), stereo electroacoustic music and video,

was composed for the University of Northern Iowa School of Music Scholarship Benefit Concert in September of 2020. The work is an exploration of interactions between two contrasting ideas/materials in both the audio and visual domains. The first idea is the "grid" which is represented in the audio with percussive polyrhythmic repeated materials and generally more metrically quantized events. In the video, the "grid" is represented by rectangles of various sizes that skeeter around the screen. The second idea is more abstract and can be thought of as "without grid." This is reflected in the audio by gestural and texture materials more associated with acousmatic music. The video aspect of the second idea is represented through the manipulation of a particle system and ranges from evolving abstract shapes to noise. The materials for *SlipGrid* were composed using Max, Ableton Live, and Final cut. This piece is part of the composer's continued research into algorithmic mixing and manipulation of audio, live-reactive animation, algorithmic video manipulation, and laptop performance.

## **John Gibson, *In Summer Rain***

*In Summer Rain* explores the sound of a rainstorm, from realistic soundscape to remote transformations. Rilke's poem, "Before Summer Rain," evokes the odd feeling we get when we sense that rain is coming. My piece begins like this, in a typical suburban setting, but soon the downpour rushes us into an imaginary interior world, where harmony colors the rhythm of rainfall, and thunder and lightning take on new forms. This is one of a series of my pieces that weaves in and out of natural soundscape, using it to prompt memories and associations while experimenting with its ability to take on harmonic color and animate rhythm. I think of this music as a form of magical realism, and I hope listeners enjoy entering and leaving the make-believe realm. Much of the pitched sound you will hear comes from recordings of rainfall, subjected to precisely tuned filters and a process of spectral analysis and recomposition.

## **FengShuo, *Shape of Time***

**Stéphane Borrel, *The Sweet & Prickly – The Inspired***  
The diptych composed of *The Sweet & Prickly* and *The Inspired* is an excerpt from *Anthology Of Laughter*, an electroacoustic work that employs as its essential sound material the laughter from the recordings of 300 invited participants – the recorded laughter is natural, authentic, it is not the laughter of comedians. The musical writing, based on very precise sound selection, manipulation and editing, brings into focus the timbres, the rhythms and the pitches of this material (*Les Champions* plays with vowels – "ha", "hee", "ho"... –, *Les Orientales* uses mostly melodic laughs, etc.). In addition, it takes into account a more evocative side

which consists of recreating “plausible” scenes or portraits that highlight the different laughter types. The diptych *The Sweet & Prickly – The Inspired* plays on contrasts: an indoor scene and an outdoor one; mainly closed-mouthed, restrained and polished laughter and full-throated, wild, “animal” laughter; etc.

**Minato Sakamoto, *Pacific 21***

*Pacific 231* (1923) for orchestra by Arthur Honegger has been considered one of the greatest accomplishments in the two-century-long tradition of “railway music.” With insistent repetitions grouped in different clusters and a sense of acceleration and deceleration, the piece presents steam engine sentiment that has been typical in this musical heritage. As a music composer and enthusiastic Chinese & Japanese train lover, I have always wondered: what can I add to this tradition without indulging in such old train nostalgia? Travel restrictions under the pandemic situation encouraged me to engage with past field recordings from China and Japan and create an imaginative train “track” sound. The resulted composition, titled *Pacific 21*, expresses my desire for free mobility and presents railway music of the twenty-first century, the era of technological innovation and globalization.

**Armando Vanzi, *Fase 1***

*Fase 1*: represents the beginning of every creative action, where all the ideas are manifest. This kind of energy rise and emerge in their form and strenght. I obtain this kind of mood using glissando and crescendo wich accumulates, with the use of dynamics particles of piano emerging from the bottom and with sounds that recall the “explosions”.

## Concert 20

Sunday June 25

3:30-5:30 PM

Frank Shiner Theater

### Program

*works are fixed media unless otherwise specified*

**Christopher Cook**  
*Song of the Sirens* 5:21

**Marcelo Conduru**  
*Dias e Noites* 16:10

**Mario Cáceres**  
*Young Sirs* 7:01

#### INTERMISSION

**Haeyun Kim**  
*The Big Dipper* 7:07

**Shuyu Lin**  
*When Dandelion Whistles* 6:13  
*video*

**Ningxin Zhang**  
*Kagemusha: for Live Pipa and Electronics* 8:12

**Simon Hutchinson**  
*Perspectives of Place* 10:00

# Program Notes

## **Christopher Cook, *Song of the Sirens***

In *Song of the Sirens* the electronic sounds are largely created from recordings of soprano Rachel Holland. It recreates the Song of the Sirens from Greek mythology, luring sailors with their seductive voices to shipwreck on the rocky coast of their island. Odysseus, in his wanderings through the Mediterranean, came near the island. On the advice of Circe, he stuffed the ears of his companions with wax, and tied himself to the mast of his vessel, until he was far away and no longer could hear their song. The vocal recordings are manipulated through a variety of processes to construct the “sound world” for the composition. Certain partials were extracted to create new sung vowels, rich textures (or fields) of voices, and water-like sounds. The piece ends with electronic raindrops that began life as vocal notes.

## **Marcelo Conduru, *Dias e Noites***

This piece alternates two types of sections that can be referred to as nights and days. In one of these a slow movement flows in a large gesture, while in the other the movement is dense and energetic. We can say that this time projection grows from darkness to clearness then back to darkness and so on. Voices are important elements and sometimes they appear as a repetitive monochords, bridges for the machines sounds of the days, and other times as clipped chants in the deep of nights

## **Mario Cáceres, *Young Sirs***

This piece explores the integration of rhythmic materials from the electronica metagenre and the sonic experimentation characteristic of electroacoustic music. It includes vocal material performed by Sally Jones.

## **Haeyun Kim, *The Big Dipper***

A new style of ambient music, made of traditional Korean vocal music (Jeong-ga) and live electronics, is presented. While Jeong-ga’s unique melody and vocalization are utilized as individual musical instruments, various electronic sound sources using nature sounds and effects are integrated and designed to portray and describe Jeong-ga’s poetic story more realistically. Original melody of Jeong-ga was edited, transformed and created with the addition of human-made sounds such as humming, voice fragments, whispers, sibilance and others. All components and elements of sounds that make up the music were composed and designed to deliver the imagery of the lyrics, and a stereophonic 4-channel output will be utilized to create such a higher sense of present and immersive experience. The music becomes more interesting as it is created and transformed with live electronics in real time.

## **Shuyu Lin, *When Dandelion Whistles***

The main inspiration for this piece is from imagining flying dandelion seeds. The sound played by flute represents the dandelion, triggering the electronic music, which suggests the flying dandelion seeds. The electronic music also includes two important elements: the sounds of pages turning and of rain, both representing a context for the dandelion as a rainy day.

## **Ningxin Zhang, *Kagemusha: for Live Pipa and Electronics***

Inspired by Akira Kurosawa's film *Kagemusha*, *Kagemusha: for Live Pipa and Electronics* is an eight-minute electroacoustic piece that aims to depict how people struggled with the cruelty of ancient wars and the disastrous end of a turbulent era. In this piece, the acoustic pipa and electronics always echo each other throughout the piece. It starts with electronic sounds and slowly introduces the pipa. The acoustic pipa part follows the traditional pipa repertoire form and shows various left-hand and right-hand techniques. All the electronic sounds are generated based on the melodies played by the acoustic pipa and processed with digital signal processing tools to create a dark atmosphere, the fierce metallic sounds of swords colliding, and a state of chaos that people were suffering from. Technically, the processed electronic part of this piece will be played through speakers directly. The acoustic pipa part will be played and processed with digital signal processing plugins live by the composer using a self-provided microphone and audio interface. Taking the acoustic pipa as the input source, the live processing part will be realized in Ableton Live, using a pedal to switch among different effects.

## **Simon Hutchinson, *Perspectives of Place***

*Perspectives of Place* (2022) was originally commissioned for a 15-linear-channel outdoor installation. The 15 speakers were set 30 ft apart along a highway overpass in Austin Texas. This piece combines synthesized sounds with field recordings from Northern Japan and New England, superimposing a number of different natural locations and the sounds of their fauna over the listener’s space. I hope this piece can be a celebration of travel and the perspectives that it can provide us, but simultaneously draw attention to how transportation by planes, cars, and other means impacts the sonic ecology of these spaces.



# Concert 21

Sunday June 25

8:00-10:00 PM

Loreto Theater

## Program

*works are fixed media unless otherwise specified*

**Kramer Elwell**  
*OWN.k* 15:37

**Verena Hentschel**  
*Lost in Reverie* 5:47

**John Ritz**  
*Cycles of Formation* 8:10  
Greg Byrne, *tuning forks, waterphone, found objects*  
John Ritz, *analog synthesizer, live electronics*

**Larry Gaab**  
*A Sudden Fierce Storm* 7:28

**Joong-Hoon Kang**  
*A Summer Day for Piano and Computer-Generated Sound* 7:30  
Markus Kaitila, *piano*

### INTERMISSION

**Craig Peaslee**  
*The Death of a Nation* 9:30  
Yeji Pyun, *Violin 1*  
Kristina Giles, *Violin 2*  
Laura Thompson, *Viola*  
Clare Monfredo, *Cello*

**Gustavo Chab**  
*Concret Totem* 9:07

**Maximilian Yip**  
*Telefon* 4:44

**Robin Gillespie**  
*Organic Machine* 4:19

## Program Notes

### **Kramer Elwell, *OWN.k***

*OWN.k* is a sequel to another acousmatic work, titled *OWN*, which was composed in collaboration with choreographer Hillary Richardson. Like the original *OWN*, *OWN.k* explores confronting one's anxiety by encapsulating it in art. The original collaboration explored the anxiety of the choreographer, but *OWN.k* explores the composer's own anxiety, and is done so by exclusively using the most anxiety-inducing (personal preference) sound there is... his own voice.

### **Verena Hentschel, *Lost in Reverie***

*Lost in Reverie* is an electroacoustic composition based on recordings of a small thumb piano and different field recordings. Dreamy sounds created by the thumb piano and a warm bass lead through this journey and are supplemented by more edgy acoustical impulses that complete the high density of sound.

### **John Ritz, *Cycles of Formation***

*Cycles of Formation* explores turbulence and chaos through the use of intermodulation and adaptive signal processing. Various feature extraction methods are applied to the instrumental sound, the results of which are used as control signals that are mapped onto the digital signal processing parameters. Sounds generated by the tuning forks and analog oscillators are processed by computer algorithms in ways that yield a variety of sonic results. The piece proceeds to develop complex timbres and sonic textures that exhibit turbulent and unpredictable behaviors.

### **Larry Gaab, *A Sudden Fierce Storm***

The music concentrates on fractures, disconnects, frays, splinters, ruptures, breaks. Alluring sound clusters repeatedly suggest inevitable collapses and fragmentations. Full-blown, dramatic renderings anticipate disintegrations. Powerful forces take center stage to disrupt and excite, releasing all constraints before subsiding, almost disappearing. Anticipations are subdued briefly only to sense a new intensity as sound masses escalate with persuasive power. The piece proceeds with percussive muscle that disarms with sudden shifts and pulsations to coax into uncertainty.

### **Joong-Hoon Kang, *A Summer Day for Piano and Computer-Generated Sound***

Green leaves, sound of insects, hot and humid breeze around my body, finally the rain pouring violently... With the piano and computer-generated sound I depicted the scenery of a summer day came into my eyes as if time has stopped.

### **Craig Peaslee, *The Death of a Nation***

"A highly effective work for string quartet and recorded elements (primarily carefully edited speeches by President Trump), that, regardless of one's political leanings, is highly entertaining and, on another level, quite troubling. (The audio track brilliantly utilizes overlapping and repetition to make its points.) The string quartet writing is skilled and diverse, commenting on or contrasting the spoken word in provocative ways, including with the use of familiar patriotic tunes. Exceptionally listenable and just about the right length. Certainly generates thought and, in some cases (one imagines) action. Unique ... at the very least." - David Katz, The American Prize

### **Gustavo Chab, *Concret Totem***

*Concret Totem* was made from sounds that were originally generated by the instruments of Productions Totem Contemporain and other sources. The piece was composed for Totem Électroacoustique competition that in 2022 celebrate its 20 years of sound research. PTC called to participate in competition. The origin of the sound material as part of an instrumentarium unique in the world like: TOTEM instrument as the bowl, the insects, the pipe, tu-yo, the acoustic oscillator and many others. The original sounds are distributed and mixed in a creative process trying to connect with the matter of sound that included another aspect of the concepts as a spiritual significance that is adopted by it as an emblem manipulation of the reality. The composition brings together voices and material related with new acoustic musical instruments.

### **Maximilian Yip, *Telefon***

The sounds of the composition *Telefon* were created by a telephone ring tone, dialing tones and the sound of an answer machine. The purpose of the piece is to create contrasting atmospheres in every day sounds. The resulting samples were processed using Metasynth 4 and Cubase 5.

### **Robin Gillespie, *Organic Machine***

The original inspiration for this piece was to create the idea of what an enormous machine made partially out of flesh and partially out of mechanical parts would sound like when operating. To achieve this effect, I recorded a lot of found objects and foley, arranged them, and processed them.

## **BIOGRAPHIES**

**Freida Abtan** is a Canadian multidisciplinary artist, composer, and thinker. She works between fixed media and computational technologies for concert diffusion, installation, and large-scale multimedia production. Her research interests revolve around intersensory composition and phenomenology. She holds previous degrees in Mathematics, Fine Art, and Music Composition, and completed her PhD in Computer Music and Multimedia from Brown University in 2013 with her dissertation: *Fear of Flight: Presence and Gesture in Multimedia Performance*. She has since lectured internationally as an academic and visiting artist. Abtan is currently an Assistant Professor of Electronic Music Composition at Carnegie Mellon University where she also teaches electronic music history and audiovisual composition. Her audiovisual work has been described as "utterly mesmerising, utilising a visual language that perfectly captured the dream-like instability of the work's underlying theme, exploring the logic of dream narrative". *The Hands of the Dancer* (21:06) received a standing ovation at the 2012 International Computer Music Conference and has since been screened in over 12 countries.

**Marc Ainger** (USA) was described by Josef Woodward (Los Angeles Times) wrote "Closing the program with an invigorating coda, Ainger's *Spoonbenders* was at once a compelling curiosity and a medium-oriented send-up (it's helpful to note that Ainger is, amongst other things, an audio engineer). Flutist Stimson once again provided the live sound source. Sultry, smart-alecky flute and voice parts were refried by Ainger's machinery - but with a refreshingly rough-hewn quality. Disjointed shifts in the sound spectrum were reminiscent of Godard's jerky jump-cut approach to film editing - viewing events from different angles and different temporal attitudes. Pregnant pauses spilled into sudden densities, and the jumbled whole was graced with a sort of ironic suspense factor..."

**Chris Arrell's** music celebrates the blurring of lines between human and machine, the natural and the digital, and the popular versus the avant-garde. Praised for its nuance and unconventional beauty (New Music Box, Boston Music Intelligencer, Atlanta Journal-Constitution), his compositions have led to commissions from the Alte Schmiede (Austria), Boston Musica Viva, MATA, Spivey Hall, Cornell University, and the Fromm Foundation. A winner of the Ettelson Composer Award for his work *Of Three Minds*, he holds additional prizes from Ossia Music, the League of Composers/ISCM, the Salvatore Martirano Competition,

the MacDowell and ACA colonies, and the Fulbright Hays Foundation. His music is available from Beauport Classical, Electroshock Records, Navona, Parma Recordings, SCI, and Trevco Music. Arrell is an associate professor at the College of the Holy Cross in Worcester, Massachusetts, where he teaches courses in music theory and computer music and directs the Holy Cross Laptop Ensemble Federation (H-CLEF). [www.chrisarrell.com](http://www.chrisarrell.com)

**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. Her works have been presented at music festivals and concerts in the United States, Japan, Korea and Taiwan. She is currently an academic fellow at Acoustic Lab, Tokyo University of the Arts.

**Christian Banasik** (1963) is a Dusseldorf (Germany) based composer and lecturer. He studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann University of Music and Media 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 (media composition / sound) at the University for Applied Sciences / Peter Behrens School of Arts. He is a member of the Institute for Image and Media at the PBSA and artistic director of the Computer Music Studio of the Clara Schumann Music School in Dusseldorf. Beside live electronics and instrumental music he has produced fixed media works, radio plays, musical theater and film soundtracks.

Since 1977, **Alfonso Belfiore** has dedicated himself to research and experimentation in the field of new electronic and computer technologies applied to musical composition, also crossing over into larger contexts, embracing various forms of artistic expression. He took part in multimedia projects developing, through the use of special technologies, complex interactions between gesture, sound, nature, image and word. He was holder of the Chair of Electronic Music and Coordinator of the Department of New Technologies and Musical Languages of the Conservatory of Florence from 1992 to 2021, from 1980 to 1992 he held the same chair at the Conservatory of Padua. He is the artistic director and creator of DIFFRAZIONI / Florence Multimedia Festival, an international festival

dedicated to art and technology of which the fourth edition is being prepared. He has collaborated, with the Tehran International Electronic Music Festival. Between 1984 and 2004, as artistic director he oversaw the publication of over 50 titles on vinyl and CD for the Vecchio Mulino Produzioni. He is the creator and artistic director, together with Esther Lamneck, of FLORENCE TO NEW YORK / PROJECT (Conservatory of Florence and New York University).

**Angelo Bello**, b. 1963, composer and researcher, studied electrical engineering (Drexel University, PA) and music (University Paris 8, Les Ateliers UPIC). He works as a Broadcast Systems Engineer and Information Analyst at the United Nations Headquarters in New York. Since 2014, he has been a member of the steering committee for the New York City Electroacoustic Music Festival (NYCEMF).

**David Berezan** is Professor in Electroacoustic Music Composition and Director of the Electroacoustic Music Studios and MANTIS (Manchester Theatre in Sound) at The University of Manchester (UK). His work is published by empreintes DIGITALes (Montreal, Canada).

**Marie-Hélène Bernard** began studying music at the Universities of Pau, Paris VIII and Paris IV La Sorbonne (Doctorate in music). She has composed instrumental, mixed and electro-acoustic works. Her music has been played in Europe, USA, Canada, Chile, China, South Korea, Taiwan and Japan. She was a prize-winning of « La Villa Médicis hors les murs » (French Foreign Minister-Institut Français) in 2003 (Residence in China in 2003-2004), and also in 2013 (Residence in South Korea). She is also a soundartist (sound travel-notebooks, installations) and creates experimental radio documentaries (for French National Radio France- Culture).  
<https://www.mariehelenebernard.com/>

**Christopher Biggs** is a composer, electronic music performer, and multimedia artist residing in Kalamazoo, MI, where he is Associate Professor of Music Composition and Technology at Western Michigan University. Biggs' recent projects focus on developing and performing a live electronic music system for both in-person and networked performances.

**Aleksandra Bilińska** (Phd), composer, lecturer, ethnomusicologist, improviser. Graduated from the Department of Composition, Conducting and Music Theory at the K. Szymanowski Academy of Music in Katowice and Institute of Musicology in University in Warsaw, with specialization-Ethnomusicology. She has worked as a lecturer in the Karol Szymanowski

Academy of Music in Katowice and in Fr. Chopin University of Music in Warsaw. She took a part in many international and national conferences as a theorist and created many workshops with piano improvisation (ISME Brasil; Emil Jaques-Dalcroze's Institutes In: Hellerau, Germany; Brussel, Belgium; Taipei, Taiwan; Pedagogical University in Sumy, Ukraine, and Academies of Music in Poland). She is also a composer. She created electronic music for many choreographers and dance theatres in Poland. Her compositions have been performed in Poland, Ukraine, Puerto Rico, Germany, Czech Republic, Brasil, Taiwan. The scope of her research comprises composition techniques of the 20th century music and electro-acoustic music. She is an author of: A catalogue of Polish works of music inspired by folklore, IMiT (Institute of Music and Dance), 2015.

**Blaine Black** is a second-year audiovisual artist and electronic music composer and performer studying electronic music composition at Carnegie Mellon University. Diverging from his path as a classically trained percussionist and rock drummer, he began composing electronic music 6 years ago. Using Ableton Live to design complex sounds, he colors the sound spectrum with powerful rhythms and captivating textures. He is currently working on an album titled Material Neverland that draws influences from dubstep, math rock, hard rock, drum and bass, and noise. In the Spring of 2022, Blaine began learning about the theory behind audiovisual movement and developed skills using Premiere Pro and After Effects to create audiovisual works.

**William Bolles-Beaven** is a composer and educator based in New York City. His compositions attempt to bring awareness to the present moment by writing for performers as whole persons (calling for vocalizations, bodily actions, etc.) and articulating space (moving sound through an ensemble as well as allowing the hall to speak). He received his Bachelor of Music from Oberlin Conservatory studying under Elizabeth Ogonek and received his Master of Music from Manhattan School of Music studying under Reiko Fueting. William Bolles-Beaven's compositions have been performed domestically and abroad (Italy, Germany) and have received recognitions such as the Nicholas Flagello Award, the Aschaffenburg Prize, second place in the Carl Kanter Prize, and being named a finalist in the ASCAP Morton Gould Composition Awards 2022. William Bolles-Beaven currently teaches music theory and ear training at Manhattan School of Music's Precollege division.

**Jason Bolte** is a composer and educator. He currently resides in Bozeman, Montana with his wife Barbara, their two beautiful daughters, and friendly dog Allie. Jason teaches music technology and composition at Montana State University where he serves as the Director of the

School of Music. Jason's music explores the North American Mountain West, modular synthesis and live performance, intersections of music, art, and science, and other areas he finds compelling.

**Stéphane Borrel** lives and works in Lyon, France. He writes for different ensembles and diverse electronics, ranging from chamber music to the symphony orchestra, from mixed music to sound installations or acousmatic pieces. He has worked with ensembles such as the Instant Donné ensemble, the Ensemble Orchestral Contemporain, Orchestre National de Lyon, Ictus ensemble, Cairn ensemble, Divertimento ensemble, Vortex ensemble and so on. He was the prize-winner of the Phonurgia Nova scholarship in 2009, and Hervé Dugardin Prize of the SACEM in 2013. Since 2003, he teaches composition and electronic music composition at Conservatoire de Lyon (CRR), France.

**Nathan Bowen** received his doctorate in music composition at the CUNY Graduate Center, studying with Douglas Geers, Amnon Wolman, and Tania León. His dissertation on mobile phone music received the Barry Brook Dissertation Award. His work on mobile phone music has garnered invitations to conduct research at IRCAM with the Real Time Interactions Team in Paris and Goldsmiths in London. He has presented at Expo '74 Brooklyn, SEAMUS, ICMC, and NYCEMF, where he is an original member of the steering committee. He currently teaches music technology and theory at Moorpark College (CA).

**Andre Bregegere** is a composer, educator, and visual artist based in Queens, NY.

**Lars Bröndum**, PhD, is a composer, musician and a professor in music at the University of Skövde. His' research focuses on composition, interpretation and the interaction between acoustic and electronic instruments as well as the exploration of the borderland between notated music and improvisation. Lars Bröndum has published just over 20 albums and performed over 500 concerts. He has worked in several art based projects and three of Bröndum's albums have been awarded prizes as best experimental album by Swedish Independent Music Producers (SOM). Lars Bröndum has received grants and awards from STIM, the Swedish Arts Council, the Swedish Arts Council, FST (the Swedish Composers' Association) and has performed his music around the world. He also runs the independent record company Antennae Media. More info: [www.antennaemedia.se](http://www.antennaemedia.se)

**Julius Bucsis** is a multiple award-winning composer, electric guitarist, and visual artist. His compositions span a range of genres and include works for acoustic

and electric instruments as well as computer generated audio and video. Since 2011 his works have been presented at almost 200 events across the world. His compositions have been included on CDs released by Ablaze, PARMA, RMN Classical, and Soundiff. He received a Doctor of Arts degree from Ball State University.

**Ivica Ico Bukvic** was named one of the top six national transdisciplinary exemplars (a2ru, 2015), and one of the top eight research projects at Virginia Tech (DCist, 2014), a contemporary multimedia ensemble Linux Laptop Orchestra (L2Ork, pronounced as 'lohrk'), explores musical collaboration through the use of innovative human-computer interaction technologies for the purpose of pursuing an integrative approach to design, engineering, arts, and science.

**Rainer Bürck** is a fee-lance composer and pianist based in the South of Germany. As a composer he has been focussing on electroacoustic music in recent years, creating acousmatic works and works for various performers, including live electronics. His works have been broadcast world-wide. As a pianist, Rainer Bürck works in the field of contemporary music and improvisation. Currently his main emphasis is his trio TRIONYS with Rainer Bürck / piano 6 electronics, Günter Marx / violin & electronics and Martin Bürck / percussion & electronics.

**Greg Byrne** is Distinguished Professor of Music at the University of Louisville. Byrne is the recipient of the 2012 Kentucky Music Educators Association's "Teacher of the Year" award. He is consistently honored as a Faculty Favorite and was featured as a University of Louisville Top Ten Faculty Favorites in 2004. Dr. Byrne is an Educational Artist for REMO, Inc. and VIC FIRTH, Inc. He has performed in Japan on several occasions, where he was a member of the Hidano/Byrne Duo, endorsed by VIC FIRTH, Inc. to present children's concerts. The most notable was at the elementary school in Miyako which was devastated by the 2011 Tsunami. He serves as an advocate for musicians with disabilities through his educational DVD, *Opportunity to Succeed*. Through this role, he has presented at the International Conference for the Arts and Humanities in Hawaii, the College Band Directors National Association Southern Conference in Mississippi, the Midwest Band and Orchestra Conference in Chicago and he presented the Keynote Address at the Nebraska Music Educators Association Conference. He is portrayed by actor Judge Reinhold in the movie *I Am Potential*, based on the book by Patrick Henry Hughes.

**Mario Cáceres** is a musician, producer, and engineer. He has released two Indie Rock LPs and several singles, available in most popular music streaming services. He started to explore the field of electroacoustic music in 2019 when he studies for the MA in Composition at the

University of Sheffield. He released the compositions from this period in his EP Soundhouse Vol. 1. Currently, he is a PhD researcher in the Department of Music of the same institution, working with Adam Stanovic and Adrian Moore. His music has been performed in festivals and conferences such as the ICMC, CIME, and Sound Junction.

**Rodrigo F. Cádiz** is a composer, researcher and engineer. He studied composition and electrical engineering at the Pontificia Universidad Católica de Chile (UC) in Santiago and he obtained his Ph.D. in Music Technology from Northwestern University. His compositions, consisting of approximately 60 works, have been presented at several venues and festivals around the world. His catalogue considers works for solo instruments, chamber music, symphonic and robot orchestras, visual music, computers, and new interfaces for musical expression. He has received several composition prizes and artistic grants both in Chile and the US. He has authored around 60 scientific publications in peer reviewed journals and international conferences. His areas of expertise include sonification, sound synthesis, audio digital processing, computer music, composition, new interfaces for musical expression and the musical applications of complex systems. He has obtained research funds from Chilean governmental agencies, such as ANID and CNCA. He received a Google Latin American Research Award (LARA) in the field of auditory graphs. In 2018, Rodrigo was a composer in residence with the Stanford Laptop orchestra (SLOrk) at the Center for Computer-based Research in Music and Acoustics (CCRMA), and a Tinker Visiting Professor at the Center for Latin American Studies, Stanford University. In 2019, he received the Prize for Excellence in Artistic Creation at UC. He was the chair of the 2021 edition of the International Computer Music Conference. He is currently a professor at both the Music Institute and Electrical Engineering Department at UC.

**Rossella Calella** is a computer and electroacoustic music composer and audiovisual artist. Her projects revolve around audiovisual composition and sound art. Her research interests are the new and unconventional digital sound production techniques, realtime audio-video interaction, extended reality and A.I. music composition, human-computer interaction and spatial audio. In 2022 she won the 16th National Prize of the Arts in the "Electronic Music and New Technologies" section organized by the Italian Ministry of University and Research.

**Maja Cerar** is a violinist whose repertoire ranges from the Baroque to the present, including performances with live electronics, 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 International Society for Contemporary Music's World Music Days in Ljubljana, the International Computer Music Conference (Singapore, Barcelona, New York, Texas), the Society for Electroacoustic Music in the United States conference (Texas, Arizona, Florida, Boston), the "Viva Vivaldi" festival in Mexico City, the Diffrazioni Festival 2019 (Florence), and numerous others. 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, R. Luke DuBois, Beat Furrer, Elizabeth Hoffman, György Kurtág, Alvin Lucier, Katharine Norman, Yoshiaki Onishi, Morton Subotnick, and John Zorn. She was the featured performer at the 2016 New York City Electroacoustic Music Festival, an event of the New York Philharmonic Biennial; and she has continued to perform at NYCEMF since that time. In addition, her collaborative works have been featured at the "Re:New Frontiers of Creativity" symposium celebrating the 250th anniversary of Columbia University and "Listening in the Sound Kitchen" festival at Princeton University as well as at the Metropolitan Museum's Balcony Bar concert series. 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.

[www.majacerar.com](http://www.majacerar.com)

**Gustavo Chab** Argentina-Spain (b. Buenos Aires, 1964). Composer of mostly electroacoustic works that have been performed in the Americas and Europe. He composed his first electroacoustic piece in 1993, specializing in composition techniques in electroacoustic. His compositions include multi-channel electroacoustic pieces, radiophonic work and performances. Frequently explores the spatialization of sound in composition, combining instruments and electroacoustic sounds. His compositions have been performed at numerous festivals and has received- among many awards – Prize Exhibitronic 2018/International Festival of Sound Arts (Strasbourg-France); First Prize of the FNA /Juan Carlos Paz (Buenos Aires, Argentina); a honourable Mention of the concours International de musique multipiste immersive de Montréal (AKOUSMAtique 2022); a special Mention of the Municipality of Buenos Aires (1995, 2014/2015) and a honourable Prize-Residence of the International Competition of Electroacoustic Music GMEB (Bourges-France, 1993).

**Mu-Hsi Chen** was born in 1998 in Taichung, Taiwan. Graduated from the department of Drama of National Taiwan University of Arts. She studied composing

computer music by herself and participated in a few theatre productions as a music& sound designer during 2017-2022. Currently, she is studying at the Music Research Institute of National Yang Ming Chiao Tung University, Major in Electronic Music. Her adviser Professor is Yu-Chung Tseng.

**Anruo Cheng**, born in China, is a New York-based composer, educator, music producer, and electronic musician. She was a former composition lecturer at Frost School of Music, University of Miami, where She teaches music theory, music analysis, and electronic music ensemble courses. She also holds a Doctoral degree in Music Composition and a Master's Degree in Media Writing and production from the University of Miami. She studied composition with Charles Mason, Dorothy Hindman, Juraj Kojs, Melinda Wagner, and Christopher Theofanidis. And she studied film scoring and music production with Chris Boardman and Carlos Rafael Rivera.

**Grace Choi** is a composer and sound-visual artist. For instrumental works, she describes her visual idea with sound. She is exploring her own field of sound visualization and her main tools are Max/MSP and Unity. She is actively performing her works in Korea and the United States, works with various music organizations, and has received commissions to compose music from NMARA International Art Exchange group and BE;Cause meditation game developer company. She also composed music for MMCA(National Museum of Modern and Contemporary Art, Korea)'s VR works. She graduated from Seoul National University and did her master's and doctoral degree at the University of Cincinnati. She also taught the Intro electronic music class at the University of Cincinnati.

**Alejandro Colavita** is a prolific composer who has created works for solo instruments, chamber music, experimental works, improvisation, electronic media, rock, film and dance music. He collaborates with musicians from many different cultures and countries outside of Mexico. He has produced more than 30 records, both, of his music and that of other composers, performers and ensembles. Is co-founder and director of Cero Records and has published some of his music under this label. (cero-records.com). Occasionally works as sound designer for film, both documentary and fiction. He is currently director and professor at IMCOMUSIC, Music school in Mexico City where he teaches musical analysis, history of western music and musical theory.

**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 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 is Associate Professor of Music at Chowan University.

**Marcelo Machado Conduru** was born in Rio de Janeiro (Brazil) where he lives nowadays. He began his musical studies in Escola Nacional de Musica (UFRJ - Universidade Federal do Rio de Janeiro) and afterward at Escola Villa-Lobos. He graduates in Art Education - music qualification - at UNI-RIO (Universidade do Rio de Janeiro) and pos-graduate in Electroacoustic Music Composition at UFRJ.

**Rocío Díaz de Cossío** is a cellist and improviser. They are dedicated to exploring the sonic possibilities of their instrument, implementing tape and live electronics, often based on field recordings. Their performances include improvisation, solo and ensemble acoustic and electroacoustic pieces, collective compositions, and interdisciplinary collaboration. Rocío has participated at Darmstadt Ferienkurse für Neue Musik, the International Ensemble Modern Academy, Festival Expresiones Contemporáneas, The Center for Advanced Musical Studies at Chosen Vale, and Red Ecología Acústica México. Rocío concentrates their practice in México and New York City, focusing on performer-composer practices and teaching cello. [www.rociocello.com](http://www.rociocello.com)

**Evan Courtney** (born 2001, Melbourne, Florida) is an internationally recognized composer, performer, and multimedia artist based in Ann Arbor, Michigan. His work as a composer is often multidisciplinary and collaborative, having worked with dancers, instrumentalists, and theatrical productions, as well as writing and directing his own multimedia film/music pieces. He has been performed widely, in St. Louis at Washington University, at Universidad Nacional Autónoma de México in Mexico City, in several areas of Brevard County, Florida, and around Ann Arbor. Most recently, his music for the play "somebody's children" was brought to Mexico City for the Festival Internacional de Teatro Universitario at UNAM. His work ranges from meditative, to disconcerting, to serene, to brutal and crushing. Dealing mostly with recorded sound, Evan seeks to create meticulously constructed compositions that simultaneously feel natural and effortless. Evan is currently a third-year student at the University of Michigan, and has studied with Kristin Kuster, Evan Chambers, Erik Santos, J. Clay Gonzalez, and Corey Smith.

**John Crawford** is an intermedia artist, performance

director and systems designer. Engaging directly with the emerging technologies of our time, his artistic projects are performed in theatres, exhibited in galleries and presented as interactive installations, featuring exploration of environmentalism, climate justice and community engagement. His work investigates how the human desire to transform our environment is unleashing destructive forces that endanger the world and everything in it, including ourselves. He is Professor of Intermedia Arts in the Dance Department at University of California, Irvine and directs the Embodied Media Research Group, integrating socially engaged artmaking with emergent media and connected design. At UCI he was Associate Dean in the School of the Arts and has served in many other leadership roles. He is the co-founder of Eco ArtLab and Eco DesignLab, nonprofit organizations employing art and design for ecological awareness. See <http://jc.embodied.net>.

**Timothy Crist** is Professor of Music at Arkansas State University where he teaches composition, electronic music, theory, and classical guitar. Recently, Crist was awarded the 2021 Champion of Diversity Award presented by the Arkansas State University Office of Diversity, a Distinguished Member recognition by the Sigma Alpha Iota Fraternity for contributions to the arts, and an Arkansas Arts in Education Governor's Award for his STEM MUSIC innovations in public school music education. Crist enjoys time pursuing modular synthesis, doing unmentionable things to acoustic instruments, and finding ways of introducing music technology to the less fortunate.

**James Croson** was born in El Paso, and raised in Columbus, Ohio. His compositions include works for orchestra, wind ensemble, and chamber groups as well as electroacoustic works and music for film and animations. Jim earned degrees from the Eastman School of Music and the Ohio State University. Composition teachers included Sydney Hodkinson, Sam Adler, Augusta Read Thomas, Allan Schindler, Marc Ainger, Thomas Wells, and Donald Harris. Jim lives in Mount Dora, Florida.

**Tom Curry** has served on the faculty of the University of Wisconsin-Madison's Mead Witter School of Music since 2014. He is the tubist in the Wisconsin Brass Quintet, a faculty ensemble-in-residence at the Mead Witter School of Music, and has performed with the Wisconsin Chamber Orchestra, the Madison Symphony Orchestra, the Milwaukee Symphony Orchestra, the Chicago Philharmonic, and many other orchestras. He is a Miraphone Performing Artist. As a soloist and composer, Curry's interests include non-traditional performance techniques, the application of electronics and fixed media, and improvisation. He has

commissioned, premiered, and composed works for tuba in a wide variety of contexts and has been invited to perform at numerous conferences, festivals and universities, including recent appearances at the International Tuba and Euphonium Conference, the Jihlava Tuba Workshop (Czech Republic), the Midwest Tuba Trombone and Euphonium Conference, the New Music Gathering, and many others. Curry has released several solo and chamber recordings in recent years, including: *water\_wind*, a solo EP featuring the premiere recording of Bryn Davis'  $\text{♯}\square\square\text{♯}\square\circ\blacklozenge\square\square$  for microtonal tuba; *s.i.p\_1*, an improvised electro-acoustic recording by Nominal Duo; *Don't Look Down*, a collaboration with trombonist Mark Hetzler and percussionist Anthony Di Sanza; and *Alight*, his first solo recording comprised of modern works for tuba.

**James Dashow** was awarded the prestigious Prix Magistere at the 30th Festival International de Musique et d'Art Sonore Electroacoustiques in Bourges in 2000. In 2011, Dashow was presented with the distinguished career award "Il CEMAT per la Musica" from the Federazione CEMAT (Roma) for his outstanding contributions to electronic music. A pioneer in the field of computer music, Dashow was one of the founders of the Centro di Sonologia Computazionale at the University of Padova, where he composed the first works of computer music in Italy; he has taught at MIT, Princeton University, the Centro para la Difusion di Musica Contemporanea in Madrid, the Musica Viva Festival in Lisbon, and the Conservatorio di Musica Benedetto Marcello in Venezia. He was composer in residence at the 12th Florida Electroacoustic Music Festival, and he continues to lecture and conduct master-classes extensively in the U.S. and Europe. He is the author of the MUSIC30 language for digital sound synthesis, and the Dyad System, a compositional method and technique for developing pitch structures and integrating them in electronic sounds. Dashow makes his home in the Sabine Hills north of Rome.

**Bryn Davis** is a composer based in St. Paul, Minnesota whose works are oriented around active discovery, fluid possibility, and (not infrequently) absurdity. They collaborate with performers including loadbang, Vertixe Sonora, Ensemble SurPlus, and Proxima Centauri to make new pieces and improvise with bands Paradise Complete and NASDAQIRI. Bryn's music has won a variety of awards including the 2022 ASCAP Foundation Morton Gould Young Composer Award, loadbang's commission competition and multiple selections in Score Follower's Follow My Score competitions. Bryn holds an M.M. in Music Composition from DePaul University and a B.M. in Music Education from the University of Wisconsin-Madison.

**Seth Andrew Davis** is a performer, composer, improviser,

& electronic musician from the Kansas City area. Davis is involved in the improvised music/free improvisation, experimental, and electronic music scenes in Kansas City. Davis graduated from the University of Missouri-Kansas City Conservatory of Music and Dance in Kansas City, Mo. in 2019 with a BM in Music Composition. Davis has studied with Jim Mobberley, Paul Rudy, Zhou Long, Chen Yi, Mara Gibson and Michael Miller. Since 2021, Davis has been in the graduate program in Music Technology at the University of Central Missouri studying with Dr. Jeff Kaiser. Davis has had pieces premiered by the Mnemosyne Quartet, Project C4, Dionysus, Second Nature Ensemble, Chi Him Chik, Sputter Box, Apply Triangle, loadbang, & the Symbiotique Nonet.

**Scott Deal** engages new works of computer interactivity, networked systems, media, and percussion. Hailed as "a riveting performer" who "exhibits phenomenal virtuosity", Deal has performed at venues worldwide, with groups that include ART GRID, Another Language, Callithumpian Consort, Percussion Group Cincinnati, Miami Symphony, Arctic Chamber Orchestra, and Big Robot. His recordings of Pulitzer Prize/Grammy Award-winning composer John Luther Adams were listed in *New Yorker Magazine's* and WNYC's "Top Ten Classical Picks" and featured in the sound track of the Academy Award winning movie *The Revenant*, starring Leonardo DiCaprio. In 2011, Deal and composer Matthew Burtner won the coveted Internet2 IDEA Award for their co-creation of *Auksalaq*, a telematic climate opera called "an important realization of meaningful opera for today's world". His work has received funding from organizations that include Meet the Composer, New Frontiers, Indiana Arts Council, Clowes Foundation, IU Arts and Humanities Institute, and the University of Alaska. Deal is a Professor and Director of the Donald Louis Tavel Arts and Technology Research Center at IUPUI.

**Domenico De Simone** is Professor of Electroacoustic Composition at the "Umberto Giordano" Music Conservatory of Foggia. Graduated in Piano, Jazz, Composition and Electronic Music. He also graduated in Composition advanced course at the Accademia Nazionale of Santa Cecilia under the guidance of Azio Corghi and in Electronic Music - 2nd academic level, with the highest marks and honors, at the Conservatory of Santa Cecilia under the guidance of Giorgio Nottoli. He enhanced his knowledge by attending the Accademia Chigiana in Siena, where he was awarded with the diploma of merit in Music for Film by Ennio Morricone and the diploma of merit in Composition by Franco Donatoni. In 1995, 1996 and 1997 he was awarded by the S.I.A.E. His compositions have been performed in more than one hundred concerts in Italy



and abroad (China, Latvia, Canada, Chile, Argentina, Romania, Malta, USA, Ireland, UK, Spain, Austria, Brazil, etc.) and broadcasted by RADIOTRE.

**Christian Dimpker** is a composer and art theorist with academic studies in Philosophy, History and Sound Studies as well as a doctoral dissertation in Musicology / Composition. Dimpker's compositions explore unconventional fields of notation. This is enabled by an extensive notation system for extended playing techniques and electroacoustic music. This treatise with the title *Extended notation: The depiction of the unconventional* has been released by the LIT Verlag publishers. Currently, Scores are distributed by the Universal Edition. Engraving works include Helmut Lachenmann's *Schreiben* for Breitkopf & Härtel and teaching assignments have been held in the UK, Germany, Hong Kong and Sweden.

**Enrico Dorigatti** is a sound artist especially interested in music, technology, and how they connect. He is an IT specialised technician and holds a BA and an MA in electronic music composition. Currently, he is a PhD student at the University of Portsmouth (UK), pursuing research investigating the ecological potential of circuit bending through sound art. His works—music, multimedia and software—have been presented at numerous national and international venues.

**David Dow** is a composer, keyboardist, sound designer and educator. He holds a Bachelor of Arts degree in music composition from the University of California, Santa Barbara, and a Master of Arts degree in music composition from San Jose State University in San Jose, California. As a composer, he has created well over one hundred fifty music compositions in many different styles. His electronic music has been performed several times on the Society for Electro-Acoustic Music in the United States National Conference, the International Computer Music Conference, the Daegu South Korea International Computer Music Festival, The Electronic Music Festival in Stuttgart Germany, the New York City Electronic Music Festival, the Consumer Electronics Show in Las Vegas, Nevada and the Computer Exposition in San Francisco. Besides performing music professionally as a keyboard player and singer for over forty years, he is a Professor of Music and directs the Music Technology Program at Modesto Junior College in Modesto California.

**Rodney DuPlessis** is a Canadian composer and programmer exploring intersections of science, nature, technology, and music. In his work, he studies processes and patterns from natural and human-made systems to extract latent musicality and visceral sonic narratives. He incorporates algorithmic and intuitive methods, field recording, sonification, and software development to create electroacoustic and chamber music, museum installations,

and network music collaborations. His music has been performed internationally and recognized by prizes such as Musica Nova International Competition (Finalist), Corwin Award for Excellence in Composition (1st prize - Percussion, 1st prize - Solo), and 2020 SEAMUS/ASCAP award (finalist). He has collaborated with new music luminaries such as Los Angeles Percussion Quartet, Formalist Quartet, Hocket, Henrique Portovedo, and Scott Worthington. DuPlessis' teachers have included Curtis Roads, Clarence Barlow, João Pedro Oliveira, and Martin Kutnowski. He holds a BA in Music and Psychology, Masters of Arts in Composition, Masters of Science in Media Arts & Technology, and PhD in Composition at UC Santa Barbara.

**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 and electroacoustic composition with Dirk Reith 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 Akiyoshidai/ Japan, 2000/ 01 lecturer at the TU Darmstadt. Gerald Eckert realized different intermedia works, i.a. for dance, video installation or projects with interactive light control. CD's has been released at different major labels, i.a: Cybele, ambitus, col legno, NEOS, 2008, mode records 2016 and 2020, Kreuzberg records. <http://www.geraldeckert.de>

**Fernando Egido** studied composition with José Luis de Delás at the School of Music of the University of Alcalá de Henares and received musical training in workshops with composers, analysts, and interpreters around the LIEM or the GCAC with Lachenmann, Spahlinger, Muraill, Sciarrino, Ferneyhough, Kagel, Haas, Dodge, Hidalgo, Sotelo, Hubert, etc... He studied Electronic Music around LIEM courses, especially with Emiliano del Cerro. He is dedicated to experimental music, instrumental, and electronic music, and sound art. He has published several papers in international conferences and a book "Towards an aesthetics of Cognitive-Parametric Music".

**Aaron Einbond's** work explores the intersection of instrumental music, field recording, sound installation, and interactive technology. Chicago-based Ensemble Dal Niente released his portrait album *Without Words* on Carrier Records and he collaborated with Yarn/Wire and Matilde Meireles on the album *Cities* released on multi.modal. Alvise Sinivia premiered *Cosmologies* for piano and three-dimensional electronics produced by

IRCAM at Centre Georges Pompidou in Paris, SWR Experimentalstudio produced Cartographies for piano with two performers and electronics for the Kubus at ZKM in Karlsruhe, and the Académie du Festival d'Aix and Opera Lab Berlin co-produced his site-specific ambient chamber opera Hidden in Plain Sight in the streets of Aix-en-Provence. He has received a John Simon Guggenheim Memorial Foundation Fellowship, a Giga-Hertz Förderpreis, and Artistic Research Residencies at IRCAM and ZKM. He has taught at Columbia University, the University of Huddersfield, and Harvard University and studied at Harvard University, the University of Cambridge, the University of California Berkeley, and IRCAM with teachers including Mario Davidovsky, Julian Anderson, Edmund Campion, and Philippe Leroux.

**Manolis Ekmektsoglou** participated in the “Labor Beethoven 2017-2020” project, funded and organized by the Berlin Academy of the Arts. He is the recipient of the third prize of Karol Szymanowski composition competition 2023 with the work Motion, in Two, for solo violin. His pieces have been performed in Greece (DissonArt ensemble, New Hellenic Quartet, Off Borders Festival for electronic music in Thessaloniki, Music in Motion festival for dance and music, Athens, OutHear New Music Week), Germany (Neues Vocalsolisten Stuttgart, Earth, Sky, Space festival, Hitzacker Musiktage 2018), Italy (Soundiff project), Hong Kong (AMGA ensemble), Spain (ensemble Regards Mixtur festival 2016), Austria (NAMES ensemble, Synaesthesia ensemble, Crossroads festival), Iran (International Electronic Music Festival, Reza Korourian Awards 2017), the UK (Resonance FM 104.4, Kinetic nights festival, Manchester, Andersson – Gallois – De Saram trio, Diotima Quartet, Psappa ensemble, Resonance FM, RNM Call 2022), Turkey (MIAM 20 years department anniversary Gala, TTI Conference 2021), France (Vibration#2 soundscape project, Réseau inDREAM Network), the USA (Versipel New Music festival, Louisiana, MISE-EN festival, New York) and Argentina (Atemporánea festival 2022).

**Kramer Elwell** (B. 1990, Seattle) is a composer, percussionist, improviser, and sound artist currently based in Santa Barbara, CA. His acoustic and electroacoustic works attempt to create massively rich timbral spaces and soundscapes, spin cryptic and surrealist narratives, and find atypical avenues from which to perform new music. This includes any combination of graphic or multimedia notation, improvisation, computer programming, installation, or interdisciplinary collaboration. Kramer is currently pursuing a Ph.D. in Music Composition and a Master of Science in Media Arts and Technology from the University of California Santa Barbara- studying with Clarence Barlow, Joao Pedro Oliveira, Curtis Roads, Andrew Tholl, and Karl Yerkes. He also holds a Master of Music degree in music composition from the University of

Texas at Austin as well as two Bachelor of Music degrees from Western Washington University; one in Music Composition and one in Percussion Performance.

**Paul Elwood's** music has been featured at festivals in Russia, Bulgaria, Mexico, France, Australia, South Africa, Malaysia, Thailand, Croatia, Scotland, Germany, Spain, and the U.S. Interpreters of his music include pianist Stephen Drury, percussionists Patti Cudd, Stuart Gerber, Zeitgeist, soprano Sharon Harms, mezzo-soprano Alice Simmons, Tambuco, the North Carolina Symphony, Charleston Symphony, Wichita Symphony, and the Symphony of the Conservatoire d'Aix en Provence. Recordings on Innova include Émissions Transparents (2019); as composer/banjoist with percussionist Famoudou Don Moye of the Art Ensemble of Chicago: “Nice Folks: The Music of Paul Elwood” (2015), and “Stanley Kubrick’s Mountain Home,” his chamber music with folk tunes, featuring legendary musician John Hartford (2011). A Fellow of the American Academy in Rome, the Camargo Foundation (Cassis, France), and recipient of a Rockefeller Foundation Bellagio Residency, Elwood’s compositions are published by C.F. Peters, Smith Publications, and Western Wear Music Publishing.

**Nima Farzaneh** is working toward his Ph.D. at CCRMA at Stanford University. He studied architecture, computational design, and architectural acoustics and practiced architecture in New York City for 10 years. His research interest is primarily the study of acoustics in Iran's historical architectural spaces and its correlation with the region's aural traditions, rituals, and music. Music has been his passion, but he uses any medium to create his works.

**Fastus** (see **Ian O'Brien**)

**Nick Fells** is a composer and sound artist based in Glasgow, Scotland. I work with computer-mediated sound, using spatial audio processing to create textured and layered sonic environments that aim to bring audience, performers and composer together in the same frame of listening. I think of my work as grounded in listening as active social experience, as a way of creating space to reflect, breathe, and dream, connecting us to our common humanity and our environment.

I am based at the University of Glasgow, where I am Professor of Sonic Practice, researching and teaching sonic arts and composition, and supervising fantastic research students. You can find me at [www.nickfells.net](http://www.nickfells.net).

**Enzo Filippetti** is a professor of Saxophone at the

Conservatory of Music “S. Cecilia” in Rome. He is an international artist and for almost forty years he has been giving concerts. He comes from pure experimentation, from contemporary music, of which he is an appreciated interpreter, and has an exemplary artistic career that allowed him to move in different musical worlds, thanks to an in-depth period of study and research through which he has developed a secure mastery of extensive and executive techniques with avant-garde electronic music. He has played at Biennale di Venezia, Mozarteum Salzburg, NYCEMF, Temporeale Florence, Rome, Milan, Paris, London, Berlin, Wien, Madrid, Bruxelles, Buenos Aires, Caracas, Riga, Lyon, Principaute-Monaco, Korea, Kawasaki, Adis Abeba, Chisnau. Many of the most important composers such as E. Morricone, G. Nottoli, J. Dashow, M. Lupone, L. Zielinska, H. Howe wrote for him almost one hundred fifty works. As a soloist and with the Quartetto di Sassofoni Accademia he recorded twenty CDs. He published studies and directs a series for Sconfinarte editions.

**Antonio Forastiero**, born in 1986, is an Italian electroacoustic composer and sound designer. Graduated from the Conservatory of Potenza in electronic music and composition, he obtained a master's degree in Sound and Entertainment Engineering at the University of Rome Tor Vergata. He attended master classes on electroacoustic composition and integrated audiovisual composition. He bases his compositional works on the elaboration of his electronically processed naturals, exploring their multiple tonal potentials. His research activity focuses on the relationship between sound and space for the development of particular immersive perceptual experiences. Since 2011 he has been a teacher of Music Technologies in musical high schools.

**Ford Fourquarean** aims to connect communities through music. He is an award-winning clarinetist, electronic musician, and composer based in New York City. He serves as artistic director and clarinetist of Unheard-of//Ensemble presenting unique multimedia concert experiences around the United States. Known as “a unique force” (The Clarinet Journal), he has toured across the United States with Unheard-of// Ensemble presenting guest artist performances and talks at Northwestern, Manhattan School of Music, Cornell, and Oberlin with a repertoire of over 100 works written for the ensemble. He is Founder and Executive Director of the Collaborative Composition Initiative workshop (CCI//Sessions) bringing together composers each summer from across the country. He has won grants from Chamber Music America, Foundation for Contemporary Arts, Brooklyn Arts Council, the Barlow Endowment to commission Reiko Fütting, Alice M. Ditson Fund, Puffin Foundation, Lower Manhattan Cultural Council, Johnstone Fund for New Music, and New Music USA.

**Ben Fuhrman** is a composer, musician, programmer, and coffee aficionado. As a result, he writes music with a focus on technology, including acousmatic, interactive, and improvisatory works. His degrees are from Michigan State University (D.M.A and M.M in composition), and Hope College (B.Mus in violin performance). His teachers include Ricardo Lorenz, Mark Sullivan, Steve Talaga, Rob Lunn, and Mihai Craioveanu. He has had works commissioned from a number of performers, including Drake Dantzler, Violet, Jeffrey Loeffert, Nathan Boggert, the H2 Quartet, the East Lansing High School Orchestra, REACH Studio Art, and the MSU National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams, and has been performed throughout the world. He was also the recipient of a billboard dedicated to his music from the Arts Council of Greater Lansing – possibly the first composer in the US to receive one. He maintains an active role as a performer and teacher of composition and music technology at Oakland University. For more information, check out [www.benfuhrman.com](http://www.benfuhrman.com).

**Larry Matthew Gaab** is a native of the United States. 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.

**Javier Garavaglia**: Composer, performer (viola/electronics) and academic, lives and works between London (UK) and Köln (Germany). Past positions include Associate Professorship at London Metropolitan University (UK). Profusely performed compositions in Europe, the Americas and Asia comprise electroacoustic music (acousmatic/multimedia/interactive) and compositions for solo instrument, small chamber groups, ensembles & big orchestra. Electroacoustic works available on commercial CD releases (Germany, USA, Argentina). Research published internationally in Spanish, German and English in the following fields: Full Automation of Live-electronics; Spatial Audio: sound diffusion for High-Density Loudspeaker Arrays (HDLAs); Dramaturgy of Music: Intention/Reception of Music; Familiarity in listening to Sound-based Works in Musical Education. <https://tinyurl.com/JavierGaravaglia>.

**Daria Geers** is an eleven-year-old native of New York City. She has been playing the flute since she was four, studying with flutist Zara Lawler. She is also a member of the Young People's Chorus of New York and participates in the Rosie's Theater Kids program. In addition to music, Daria enjoys making visual art, playing with her friends, and reading books.

**Douglas Geers** is a composer who uses technology in nearly all his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installation works, and several large multimedia theater works. Geers is a Professor of Music at Brooklyn College, a campus of the City University of New York (CUNY), where he is Director of the Center for Computer Music and the MFA program in Sonic Arts. He also serves on the Ph.D. composition faculty of the CUNY Graduate Center. Geers completed his DMA in Music Composition at Columbia University, where he studied with Tristan Murail, Fred Lerdahl, Brad Garton, and Jonathan D. Kramer.

Composer **Karl F. Gerber** began playing the electric bass autodidactically. In 1975, he attended musicology lectures with Riethmüller in Freiburg as a guest student. After turning to jazz, he studied double bass with Adelhard Roidinger in Munich. He has a M.Sc. in physics from the LMU Munich. As a composer he is self-taught, but attended courses with H. W. Erdmann, Cort Lippe, Robert Rowe, Carola Bauckholt, Götz Tangerding, Alex Grünwald, Joe Haider and Joe Viera. He has performed live algorithmic performances, including a co-improvisation with the University of Michigan Dancers at the 1998 ICMC in Ann Arbor, Michigan. This featured live formula editing, an anticipation of live coding. "Beautiful Numbers" was awarded the electronic "Music for Dance" award at Bourges. Since "Loops" for solo piano, he has also created works in traditional notation without electronics such as "VC3e" for harpsichord four hands. After an invitation to the 2017 Kontakte Festival at the AdK Berlin, his "computer music without loudspeakers" has also attracted international interest. For example, in the Boston Berklee and South Korea, Seoul 2019. His installation "Violinautomat" was selected by the ISCM for the World Music Days in Tallinn, Estonia. The critic of Dagens Nyheter wrote "fascinating both technically and sonically". He received the "Award of Distinction" at Matera Intermedia 2020 in Italy and the Best Music Award of the CMMR, Tokyo. His current projects are an automaton for alto recorder, a bowed psaltery with 16 bows, an extended snare drum and a hammer zither. His controller Sensor 32 array is nominated finalist at the Guthman new musical instrument competition 2023.

**Kosmas Giannoutakis** studied piano and percussion performance, composition, and computer music in Greece, Germany, and Austria. Currently, he is attending the Ph.D. Electronic Arts program at the Rensselaer Polytechnic Institute, with a focus on experimental, post-capitalist political economies of music, which are supported by Distributed Ledger Technology. His works have been presented and received awards in various international festivals and conferences, such as inSonic in ZKM Karlsruhe, ALIFE 2018 conference in Tokyo, Matera

Intermedia Festival, GRAME in Lyon, eviMus6 in Saarbrücken, [sound]Spectrum New Music Seminar in Bydgoszcz, Multimedia Festival Diffrazioni in Florence, Sound Campus at Kunstuniversität Linz, Junge SIGNALE concert series in Graz, Soundislands Festival in Singapore, Toronto International Electroacoustic Symposium, New York City Electroacoustic Music Festival, Gaudeamus Muziekweek 2015 and ICMC 2016 in Utrecht, REAL/UNREAL BEAST FEaST 2016 in Birmingham, klingt gut! 2016 in Hamburg, 13th Athens Digital Arts Festival.

**John Gibson** composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio or audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Mentoring Artist at the Atlantic Center for the Arts in May 2017. Gibson is associate professor of music and director of the Center for Electronic and Computer Music (<https://cecm.indiana.edu/>) at the Indiana University Jacobs School of Music.

Based in New York City, **Dr. Kristina Giles** (née Hendricks) enjoys a creative and varied musical career. Trained as a classical violist, she has become known for her artistry on both the violin and viola and their baroque counterparts. She has performed throughout the United States, Europe, and China, and recorded solo improvisations on folk and country albums. She has become widely known as the first artist to record Campagnoli's 41 Caprices for viola, available to view on YouTube.

**Robin Gillespie** is an electronic music composer/producer from Long Island, currently finishing his junior year at Sachem North High School. In between assignments, he enjoys making electroacoustic music using varying combinations of synthesis, live recordings (such as foley, percussion instruments, found objects,

etc.), and intense processing.

**Lyn Goering** is a composer, sound artist, improviser, and performer who makes her own instruments and multi-media pieces that focus on the unusual and everyday within sound, video, and electronics. She received her Ph. D from Brown University in 2011, and an MFA from Bard College in 2005. As a performer and improviser, she has performed throughout the United States with her handmade interfaces and instruments and has exhibited her sound installations throughout the United States, including the Jack Straw New Media Gallery (Seattle, WA), Penny Stamps Gallery (Ann Arbor, MI), and Science Gallery Detroit (Detroit, Michigan).

**Michael Gogins** was born in 1950 in Salt Lake City, Utah, and lived there till 1973, with many trips to mountains, deserts, and unlocked university labs. My father was an inventor, my mother a fine artist and commercial artist. I have pursued poetry, photography, music performance, and music composition. I was a jazz major at the University of Utah, where I was informally introduced to electronic music by Vladimir Ussachevsky and Nyle Steiner. I have also lived in Los Angeles, New York, Seattle, and New York again. I have a B.A. in comparative religion, University of Washington, 1984. While I was studying comparative religion, I was also studying computer music with John Rahn. Computer music gradually became my major interest. It also enabled me to make a living as a programmer, though I am now "retired" and work full-time on computer music. In the 1980s, I benefited greatly from Brad Garton's openness to non-student participation in the woof user group and concerts at the Columbia-Princeton Electronic Music Center. I contribute code to Csound, wrote its algorithmic composition system, maintain its Windows version and the Csound for Android app, host the New York Csound Users Group, and am on the Steering Committee of the New York City Electroacoustic Music Festival. I write articles on computer music and create computer music. I am currently working to bring new developments in mathematical music theory into algorithmic composition software, and to create an integrated "playpen" for computer music, based on Csound and my algorithmic composition library Silencio, that works with HTML5 on desktops, Android devices, and on-line.

**Daniel Gomes** initiated his studies in sound at ETIC, Technical School of Image and Communication (Lisbon) which lead him to Madrid where he pursued an Audio Engineering diploma at SAE Institute. In 2009 he realized the sonology course at the Royal Conservatoire in The Hague, having studied electronic music composition with Kees Tazelaar. In 2012 he made the master's degree in sonic arts at the Sonic Arts Research Centre at the Queen's University College in Belfast, under the direction of Eric Lyon. He has worked as a sound designer and

technician for theatre plays, film, live events, also as programmer/developer. Also contributed to the ICMC 2019 panel as peer reviewer. Currently his work and research are in the field of computer music and composition, producing performances where he uses sound as a medium for composition and the computer as a compositional tool, most importantly in sound synthesis processing in real time and spatialisation. His pieces have been shown throughout Portugal. "Influenza di Natura" was performed as part of the Banc D'Essay at the INA/GRM Acousmonium in Paris. "Invergent Flex, for alloy" premiered in Lisbon in the Música Viva Festival, in the same year integrated the inSonic2015: GLOBALE in Karlsruhe. And also in has part of the ICMC 2018 in Deagu, Korea. Lately his been working as a programmer for web applications mostly... a whole new world of possibilities in juxtaposition with music and arts He intends to apply this knowledge soon into real time sound synthesis techniques and maybe more.

**Matthew Goodheart** is a composer, improviser, and sound installation artist whose work ranges from large-scale microtonal compositions to open improvisations to immersive sound installations. which have been featured throughout the US, Canada, Europe, and Turkey. Following an early career as a free-jazz pianist, he became compelled by the interrelationship between instrument design, acoustics, and compositional/improvisational constraints. Intrigued by the potential of new technologies, he has developed a unique set of techniques that combine electronic and acoustic sound generation to produce novel sound worlds. A life-long teacher, he is Assistant Professor of Music Composition at Rensselaer Polytechnic University.

**Antoine Goudreau** is a composer, producer and multi-instrumentalist with experience playing and composing in a variety of styles, including jazz, classical, contemporary classical, rock, pop, rap and electronic music. He is interested in all forms of interdisciplinary art projects and musical endeavors.

**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 appears on CDs published by Parma (Ravello), ACA, APNM, Odyssey and CRI. He currently lives in New York, semi-retired, but still working as a computer programmer, maintaining and extending software that models tax-exempt housing-bond cash flows.

**Ragnar Grippe** studied cello at the Royal Music

Academy in Stockholm, studied at GRM for Pierre Schaeffer and François Bayle, private studies with Luc Ferrari. He has presented at La Scala bi-centennial in Milan, Royal Opera of Stockholm, Espace Cardin Paris. Numerous modern dance pieces, 15 feature movies and instrumental and electronic music. Available on Apple Music Spotify and other digital platforms Ragnar Grippe lives in Stockholm and has also lived more than 20 years in Paris. [www.ragnargrippe.com](http://www.ragnargrippe.com)

**Rina Hai** was born in Hulunbuir on Inner Mongolia, China, in 1995. She practiced the traditional Mongolian stringed instrument, the Morin khuur, and studied musicology at the Sichuan Conservatory of Music in China. After graduating from the Sichuan Conservatory of Music, she came to Tokyo and studied electronic music composition with Takeyoshi Mori and Tomoko Nakai in the master course of the Senzoku Gakuen College of Music. In 2021 she is enrolled in the doctoral program at Toho Gakuen College of Music, and studying composition with Hitomi Kaneko and computer music with Takayuki Rai. Her works was selected and performed twice at the Senzoku Digital Arts Festival, and her hybrid multi-channel electronic music compositions with Chinese traditional music elements were selected at the CCMC2020 Electronic Music Competition in Japan. In 2022, her work for chamber music was selected for the Composition Exhibition of the Toho College of Music and performed at Tokyo Opera City Hall. Currently, she is engaged in the research project on whether artificial intelligence can assist composers' tasks.

**Omar Hamido** is a performer, composer, and technologist, working primarily in multimedia and improvisation. His current research is on quantum computing and music composition, telematics, and multimedia. He is passionate about emerging technology, cinema, teaching, and performing new works. He earned his PhD in Integrated Composition, Improvisation and Technology at University of California, Irvine with his research project Adventures in Quantumland (quantumland.art). He also earned his MA in Music Theory and Composition at ESMAE-IPP Portugal with his research on the relations between music and painting. In recent years, his work has been recognized with grants and awards by Fulbright, Fundação para a Ciência e Tecnologia (FCT-Portugal), Medici, Beall Center for Art+Technology, and IBM. [www.omarcostahamido.com](http://www.omarcostahamido.com)

**Akiko Hatakeyama** is a composer/performer of electroacoustic music and intermedia. She explores the boundaries between written music, improvisation, electronics, real-time computer-based interactivity, and visual media. Storytelling, memories, and nature play an important role in Akiko's work, and she most often finds beauty in simplicity. Akiko's research focuses on realizing her ideas of relations between the body and mind into intermedia composition, often in conjunction with building

customized instruments/interfaces. It is a form of nonverbal communication with her inner self and with the environment, including the audience. Akiko obtained her B.A. in music from Mills College, M.A. in Experimental Music/Composition at Wesleyan University, where she studied with Alvin, and Ph.D. at Brown University. She is currently an assistant professor at the University of Oregon.

**Greg Haynes** is a Connecticut-based percussion artist and composer. As a composer, Haynes frequently writes commissioned work for percussion, chamber music, electronics, and visual media. His electro-acoustic compositions have been featured in music festivals including the New York City Electroacoustic Music Festival, the ISM Percussion Festival in Santa Fe, Argentina, and the Electronic Music Midwest festival in Kansas City, KS. His recent short film scores can be heard in documentaries on PBS member stations and Amazon Prime Video. Several of his recent compositions are published through C. Alan Publications and the Percussive Arts Society. Haynes serves as Associate Professor of Music at Western Connecticut State University where he teaches coursework in percussion, music business, and audio production. He has degrees in cognitive science and music, and his research is published in journals and conference proceedings in both music and computer science education. Haynes holds a professional certificate in advanced music production from Berklee Online and has completed supplementary studies through the Eastman School of Music and IRCAM in Paris, France. He received his Doctor in Musical Arts degree from the University of Kansas in 2009.

**Mara Helmuth** composes music often involving the computer, and creates multimedia and software for composition and improvisation. Her music is on recordings from PARMA, INNOVA, Centaur (CDCM), Open Space, Electronic Music Foundation and Everglade. Her research includes software for composition and improvisation has involved granular synthesis, wireless sensor networks, user interfaces, Internet2 performance, and contributions to the RTcmix music programming language. She has collaborated compositionally with Esther Lamneck, Andrea Vos-Rochefort, and others. She is Professor of Composition at College-Conservatory of Music, University of Cincinnati and director of its Center for Computer Music. She holds a D.M.A. (1994) from Columbia University, and earlier degrees (B.A., M.M.) from the University of Illinois, Urbana-Champaign. She served on the board of directors, as vice president for conferences and as president for the International Computer Music Association, and has written about

gender and computer music. She also plays tennis and practices T'ai chi ch'uan, and lives with her partner Teri and their two dogs.

**Verena Hentschel**(\*1984) is a composer and visual artist from Germany. A focal point in her electronic compositions is the engagement with repetition in music and sound. The basis for her compositions are field recordings, the focus lies on the experience of sound. From her paintings and electronic compositions she creates moving, audiovisual worlds, which she preferably mixes for several loudspeakers. At last performance of the installation "Transformation - an immersive spatial experience in visuals and sound for 8 loudspeakers and 6 big sized canvases -" in the Centre for international light art in Unna (2022). Furthermore Release of 3 Singles, 1 EP and 1 Album with electronic compositions. Bachelor of Music in Music and Media (Visual Music) at IMM/Robert Schumann Hochschule Düsseldorf and Master of Music in Integrative Composition (Electronic Composition) at ICEM/Folkwang University of the Arts in Essen. Three years self-study of painting.

**Jeff Herriott** is a composer whose music focuses on sounds that gently shift and bend at the edges of perception. His works, which often include interaction between live performers and electronic sounds, have been described as "colorful...darkly atmospheric" (New York Times) and "incredibly soft, beautiful, and delicate" (Computer Music Journal). In addition to his concert music, Jeff has composed score and soundtrack music for the recent films, Bone Tomahawk, Brawl in Cell Block 99, and Dragged Across Concrete, the latter two of which both premiered at the Venice Film Festival. He is also a member of and composer for bands working in diverse styles, most notably the heavy metal outfit, Realmbuilder, and the sleepy rock duo, Bell Monks. Jeff is a Professor of Music at the University of Wisconsin at Whitewater.

**Peter Hoffmann**, b. 1964, studied musicology and computer science at Technical University Berlin. 1995/96 Research studies at CEMAMu, Paris, 1997 musical assistant at Ateliers UPC, Paris, 1998 principal developer at Studio Online, IRCAM, Paris. 1999-2013 software design and development at Intranetz Gesellschaft für Informationslogistik, Berlin, since 2013 project management, software design and development at Agendo Gesellschaft für Politische Planung, Berlin. Ph.D on Xenakis' GENDY3 in 2009. Various publications on the music of Iannis Xenakis and György Kurtág.

**Michael R Hood** is a New York area composer, musician, conductor, and teacher. He goes under the performing name "Astra Ursa Lux" for his electronic works. He did his undergrad degree at the Berklee College of Music in Boston and completed his Masters at WCSU where he got

his first taste of composing avant garde music. Since then, he has continued to explore experimental electronic and electroacoustic works creating 6 albums under the "Astra Ursa" pseudonym.

**Hubert Howe** was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. He is a member of the Society of Composers, Inc., the American Composers Alliance, the International Computer Music Association, SEAMUS, the Long Island Composers Alliance, and the New York Composers Circle, and the Association for the Promotion of New Music (APNM). In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. He is also Executive Director of the New York Composers Circle. [www.huberthowe.org](http://www.huberthowe.org)

**Claire Hu** is a composer and performer based in Princeton, NJ. Described as colorful, energetic, expressive, engaging and imaginative, her award-winning concert works have been performed in the US and Europe. Her music explores textures, rhythms, and color vibrancy, while reflecting her interest in poetry, the universality of duality across humanly perceptible matters, and philosophy. She also writes electronic, indie pop, and EDM, and has produced three EPs. She is interested in psychoacoustics, storytelling through music, and multimedia collaborations with visual artists, architects, dancers, sculptors and art museums for sound art projects.

**Simon Hutchinson** is a creator and teacher of music, audio, and things tangentially related. Simon holds a PhD in Composition with supporting coursework in Intermedia Music Technology from the University of Oregon, where he was named the Outstanding Graduate Scholar in Music. Simon's studies in cross-cultural composition were supported by the Sasakawa Young Leader's Fellowship Fund (SYLFF), and his works are now performed across North America, Europe, and Asia. He teaches on a broad range of musical topics, including interactive media, composition, music technology, world music, and music theory. He has taught at the University of Oregon, University of Montana, Gordon College, and he is currently Associate Professor of Music at the University of New Haven.

**Toshiichiro Iue** was born in Kobe, Japan, in 1998. He started practicing piano at the age of three and studied piano and composition at the Toho Gakuen College of

Music. After graduating from the College in 2021, he is enrolled in the master program of the Toho Gakuen College of Music, where he studies composition with Eisuke Tsuchida, as well as interactive computer music with Takayuki Rai.

**Wilfried Jentsch** was born in 1941. He studied composition at Musikhochschule Dresden and Akademie der Künste Berlin, and electronic music at Musikhochschule Cologne. From 1976 to 1981 he studied at Sorbonne University in Paris under Xenakis where he was conferred a degree of Doctor of Philosophy in the field of musical aesthetics whereas he conducted research projects of digital sound synthesis both at IRCAM and the CEMAMu. He was professor of composition and director of the Studio for Electroacoustic Music at Musikhochschule Dresden from 1993 to 2006. He has received international composition prizes such as Boswil (CH), Paris, Bourges and ZKM Karlsruhe.

**Aaron Juarez** is an interdisciplinary artist-researcher currently residing in Troy, New York as he pursues the PhD in Electronic Arts at Rensselaer Polytechnic Institute. In playing with digital structures, he employs disjunctive strategies between art and science to engage serendipity through experimental interactions of digital media, including photography, film, and 3d models. Embracing the art of wandering, Juarez has expanded into physical art through screen printing and performance through live coding visuals. His theoretical research interests include issues in creativity and cognition via human-computer interaction, as well as topics that consider the nonhuman agency of technology. He has contributed writings, code, and artworks to online venues and various exhibitions in America and Europe. His investigations challenge perceptions of functionality and naturalized experience by testing the limits of digital structures and encountering sublime moments by allowing nature and technology to speak for themselves.

**Rikako Kabashima** was born in Kagoshima, Japan, in 1996. She started practicing piano at the age of three and studied composition at the Senzoku Gakuen College of Music. After graduating from the Senzoku Gakuen College of Music in 2021, she is enrolled in the master program at the Toho Gakuen College of Music, where she studies composition with Kazuro Mise and Teruaki Suzuki, as well as computer music with Takayuki Rai.

**Joong-Hoon Kang** is a composer and researcher with a special interest in the field of electroacoustic music. For many years, he has focused on multi-dimensional aspects of sound morphology and computer-aided composition using various algorithms, often incorporating elements of traditional music found in diverse cultures. His compositions have been performed at various music

festivals and conferences including the SICMF and ICMC. Joong-Hoon Kang studied composition and engineering at Yonsei University, Korea. He holds an M.M. and a D.M.A. from the University of Cincinnati College-Conservatory of Music. He is currently Associate Professor of Music at the University of Seoul and a member of KEAMS and the Korean Society of the 21st Century Music.

**Daniel Karcher** is a composer and educator who enjoys writing music for both acoustic and electronic mediums. He is currently working on a doctorate degree at the University of Georgia and has earned previous degrees from the University of Miami and Oberlin Conservatory. When composing music, he views his role as that of an explorer, discovering new patterns of ideas, sonic frontiers, and atmospheric landscapes to then share with listeners. Aside from composing, his musical interests include discussing aesthetics, playing viola among friends, and analyzing video game soundtracks, text scores, and indeterminate music.

**Markus Kaitila** (b. Helsinki, 1992) has appeared as a soloist with Joutseno Art Summer, Wratistavia, St. Peter's Festival, Queens College, and Jackson Heights chamber orchestras, and One World and New Amsterdam Symphony orchestras, under conductors such as Tong Chen and Charles Neidich. He won Bronze Prize in the 2nd WPTA Finland International Piano Competition 2020 and First Prize at the Köhler-Osbahr piano competition (Duisburg) in 2013. Additionally, he has won First and Second Prizes in national chamber music competitions (Juvenalia, E. Melartin). Markus has performed in the Wiener Saal (Salzburg), Musica Mundi Festival (Belgium), Theater Duisburg and Jahrhunderthalle Bochum, Klavier-Festival Ruhr, Palazzo Ricci (Montepulciano), Muziekcentrum Enschede, Helsingborg Piano Festival, RNCM (Manchester), and New York's Mannes, Merkin and Carnegie Halls. He has completed residencies at Music Academy of the West, Chautauqua Institution, Banff Centre for Arts and Creativity, and Pianofest in the Hamptons.

Composer **Chaelin Kim** pursued the art of now days and continued to express social problems in contemporary media. After starting her work as a composer, she is expanding her work area to multimedia convergence work based on sound.

**Chung Eun Kim** is a graduate of the PhD in Composition at Rutgers University. Dr. Kim also holds degrees from the New England Conservatory in Boston and Ewha Womans University in Seoul, Korea. Her doctoral thesis dealt with musical silence in the works of Cage, Takemitsu and Sciarrino. As a composer, her



musical background and interest come from both Western and non-Western traditions, often drawing on elements of jazz and pop. Her music has been performed by the Flux String Quartet, Freya String Quartet, Beo String Quartet, New Contemporary Performance Group, Englewinds, S.E.M. ensemble, Contemporary Music Society in Seoul, The Korean Society of Women Composers, and Daegue MBC Symphony Orchestra, and at events such as ICMC, SICMF, NSEME, NYCEMF, Bowling Green State University Conference in Music, Le Poisson Rouge, New Music on the Point, Carnegie Halls' Weill Recital Hall, Dynamic Festival, Upbeat Festival, and Charlotte New Music Festival. She currently teaches at Ewha Woman University.

Based on classical music, composer **Haeyun Kim** keeps on trying to create various music that crosses genres such as film, traditional, and so on. While pursuing her education in New York for 5 years, Kim was exposed to many different electronic music, which captured her attention in order to broaden and expand her world of musical language. Based on collected sounds of nature and Korean traditional music, Kim wants to explore such dreamy and exotic sounds and pioneer in the development of new genres.

**Hyojoo Kim** is a Korean composer, and her music has been performed in the United States, Italy, Ireland and Korea. She studied music composition at Yonsei University. Also, she received her DMA in music composition and Master's degree in Digital Media Art and Technology from Michigan State University. Currently she is teaching music composition at Sookmyung Women's University.

**Jared Lee Knight** is a composer, performer, and sound designer of acoustic, electronic, and electroacoustic music, as well as an electronic instrument builder. A vigorous advocate for musical pluralism, he draws inspiration from a wide variety of musical influences, including indie and alternative rock, funk, jazz, minimalism and post-minimalism, progressive metal, hip-hop, and EDM. Jared currently pursues dual Master of Music degrees in Intermedia Music Technology and Composition at the University of Oregon School of Music and Dance, where he studies electronic composition and sound design with composer Jeffrey Stolet, and acoustic composition with composers Robert Kyr and David Crumb. Jared earned the Bachelor of Music in Composition from Boise State University in August 2018, where his primary instructors included composers David Biedenbender, Sam L. Richards, Eric Alexander, and J. Wallis Bratt; and pianist Del Parkinson.

**Andrew Kohn** teaches string bass, music theory, chamber music, and music composition at West Virginia University.

The former principal bassist of the National Chamber Orchestra (now the National Philharmonic) and the Harrisburg Symphony, he is a member of the Pittsburgh Ballet Theatre, Opera, and Opera Theatre Orchestras. A member of the Board of the International Society of Bassists, he has performed, lectured and adjudicated at several international conventions in Italy, Poland, and the U.S. His publications concerning bass repertoire and pedagogy have addressed Bach, Chihara, Koussevitzky, Marcello, Rabbath, Rossini, Simandl, women composers, and several pedagogical topics, and include over 40 reviews for American String Teacher. He also edited and published the collected writings of his first college bass professor, Theron McClure. He has released recordings on Albany, Music Minus One, Ravello, and self-releases. Dr. Kohn's activities as a music theorist include conference papers and publications concerning Bach, Edward T. Cone, Dallapiccola, Pärt, Poulenc, and Wolpe. He is an active composer, with an emphasis on choral music and instrumental solos and duos, with compositions and editions available through Jason Heath's website and Sheet Music Plus.

**Mercedes Krapovickas** is a bandoneonist, pianist, composer, and sound designer from Argentina with Lithuanian roots based in Finland. The bandoneon is her starting point from where she explores movement, sound and expression. She has performed as a tango soloist extensively in Europe and in Argentina. She has also worked for dance and circus productions as a composer, sound designer and performer. Mercedes also studies the avant-garde movement and the compositions that were made for the bandoneon in the 60's. The exploration is focused on expanding the limits of bandoneon playing. Mercedes studied electro-acoustic music composition at Quilmes University in Argentina, Musicology at University of Helsinki, and piano and composition at the Sibelius Academy (Finland). Nowadays, she is studying for a master's degree in Sound in New Media at Aalto University.

**Gintas K (Gintas Kraptavičius)** a Lithuanian sound artist, composer living and working in Lithuania. Gintas has been a part of Lithuanian experimental music scene since 1994. Gintas is working in the field of digital experimental and electroacoustic music, making music for films, sound installations. His compositions are based on granular synthesis, live electronic, hard digital computer music, and small melodies. Collaborations with sound artists @c, Paulo Raposo, Kouhei Matsunaga, David Ellis and many others Winner of the II International Sound-Art Contest Broadcasting Art 2010, Spain. Winner of The University of South Florida USF New Music Consortium 2019 International Call for

Scores in electronic composition category.

**Mantautas Krukauskas** (b. 1980) – composer and sound artist, Associate Professor at the Department of Composition of Lithuanian Academy of Music and Theatre in Vilnius, where he is also a co-founder and Head (since 2016) of Music Innovation Studies Centre, academic lab for studies, art and research, with a focus on music technology, innovation in music and music education, interactive arts, and immersive media. His compositions, including chamber music, electronic music, sound art work, music for theatre and dance productions etc. have been performed in Lithuania, Austria, Germany, France, Canada, USA, and other countries. His artistic activity also comprises electronic music performance and work within creative industries sphere with music production and arrangement. Mantautas Krukauskas has been actively involved in diverse field of activities, including leading and managing of international artistic, research and educational programmes. His interests comprise interdisciplinarity, creativity, music and media technologies, and a synergy of different aesthetic and cultural approaches.

**Benjamin Alan Kubaczek** is an Austrian-American composer and a hugely diverse musician. He currently studies computer music and sound art with Daniel Mayer at the University of Music and Performing Arts in Graz, Austria. He has also taken part in acousmatic master classes with Jaime Reis and Annette Vande Gorne. Most recently his compositions have been heard at the Audio Art Festival 2022 in Cracow, Poland, and at the HOCHsommer Art Festival 2022 in Styria, Austria. He brings to his work a broad span of musical experience and knowledge. As a boy soprano he performed at the Salzburg Festival under Riccardo Muti and recorded renaissance vocal motets with Vienna's late guru of early music, René Clemencic. He has sung as a bass-baritone with Neue Oper Wien under the direction of Walter Kobéra, and was the lead singer, keyboardist, and arranger for a progressive metal band, as well as for a prize-winning boogie-woogie band. He has studied piano, organ, and church music, and taken master classes in orchestral conducting in Austria, Germany, and Estonia. He has performed and done recordings with many recognized choirs, including the Vienna Chamber Choir, the Chorus Viennensis, the Wiener Singakademie, and the Choralschola of the Vienna Hofburg, under world-renowned conductors, including Seiji Ozawa and Philipp Jordan. From a family of musicians, artists and scientists, Benjamin grew up in Tokyo, Japan, and has lived in both Austria and the United States. He uses his rich multi-cultural background and the incredible range of sounds he has experienced in the world as the basis for compositions that investigate and experiment with new, undefined acoustic realms.

**Mikel Kuehn's** music has been described as having

“sensuous phrases... producing an effect of high abstraction turning into decadence,” by New York Times critic Paul Griffiths. He has received awards from ASCAP, BMI, the Barlow Endowment, the Chicago Symphony Orchestra (First Hearing Prizes), Composers, Inc. (Lee Ettelson Award), the Copland House (Copland Award), the International Destellos Competition on Electroacoustic Music (honorable mention), the Alice M. Ditson Fund, the Flute New Music Consortium, the Fromm Foundation at Harvard, the Guggenheim Foundation, the League of Composers/ISCM, etc. His works have been commissioned by the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the International Contemporary Ensemble (ICE), violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. His music can be heard on two New Focus Recordings portrait albums, *Object/Shadow* (2016), and *Entanglements* (2022). In fall 2023 he will join the Eastman School of Music composition faculty where he will also direct the Eastman Audio Research Studio. [www.mikelkuehn.com](http://www.mikelkuehn.com)

The New York Times calls **Esther Lamneck**, “an astonishing virtuoso”. She has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, with renowned chamber music artists and an international roster of musicians from the new music improvisation scene. Dr. Lamneck served for more than three decades, as full professor and artistic director of the NYUNME at NYU, Steinhardt. She makes frequent solo appearances on clarinet and the tárogató at music festivals worldwide. Many of her albums feature improvisation and electronic music and include *Cigar Smoke*; *Tárogató*; *Winds Of The Heart*; *Genoa Sound Cards*; *Sky Rings*; *Stato Liquido*; *Trasfigurazioni*; *Small Parts of a Garden*; etc. Computer Music Journal calls her “The consummate improvisor.” New York Music Daily, “Surrealistically Captivating”; “Esther Lamneck has fascinating chops and ideas” [jazzweekly.com](http://jazzweekly.com); “È eccezionale la microtonale ricchezza di suono del tárogató” *Musica Jazz*.

**Shawn Lawson** is a computational artist and researcher creating the computational sublime. He performs under the pseudonym Obi-Wan Codenobi where he live-codes real-time computer graphics with his open source software, *The Force and The Dark Side*. Lawson's other work explores a range of technology: stereoscopy, camera vision, touch screens, game controllers, hand-held devices, random number generators; and output formats: print, sculpture, mobile apps, instruction sets, animation, and interactive. He has performed at NIME, Australia; Radical dB, Spain;

ICLI, Portugal and UK; ICLC, UK, Canada, Mexico, Spain; ISEA, Canada; GENERATE!, Germany; Live => Coding, Brazil; CultureHub, NYC, CCRMA, and more. Shawn's artwork has exhibited or screened in museums, galleries, festivals, and public space in England, Denmark, Russia, Italy, Korea, Portugal, Spain, Brazil, Turkey, Malaysia, Iran, and Canada; locally in ACM SIGGRAPH, IEEE ProCams, ACM MM, The Art Institute of Chicago, Milwaukee Art Museum, Chelsea Art Museum, Eyebeam, Aperture Foundation Gallery, Nicholas Robinson Gallery, MIT, OSU, ASU, and LTU. He has given workshops in programming or live coding in Europe and the USA. Shawn is published in the proceedings of ICLC, ACM CC, ACM SIGGRAPH, ACM SIGCHI, ACM MM and the Journal of Electronic Dance Music Culture.

**An Ting Lee** is studying at Institute of Music, National Yang Ming Chiao Tung University, major in electronic music composition under Dr. Tseng's guidance.

**Bryan Donghyuk Lee** is a composer that resides in Seoul, South Korea. He is an undergraduate student studying music composition and electro-acoustic music in Chugye University for the Arts. He has performed and presented works inside the local boundaries including DICMF (Daegu International Computer Music Festival) and has worked with instrumental ensembles such as Ensemble Eins.

Composer **Hanbeen Lee** was born in Korea in 1999. She graduated from the Department of Composition (Acoustic and Electro- Acoustic Music) at the Chugye University of Art. She was selected for Timf Academy hosted by Tongyeong International Music Foundation and received 1:1 lessons from Un Suk chin and Michael Jarrell.

**Jung Hyun Lee** was born in Seoul, South Korea. She is a composer currently residing in the US. Her musical interest lies in forming delicately structured sonic illusions that stimulate senses to awaken uniquely in response to temporal art. Lee earned a Bachelor of Music in composition at Yonsei University with honors in 2016. In the same year, her piece for cello and piano, In The Woods, was performed at the National Debut Concert in Seoul. She has attended masterclasses led by John Harbison and Kaija Saariaho. Recently, she has had performances by the Illinois Modern Ensemble, UI Symphony Orchestra, and Unassisted Fold and has had her work featured at events including highSCORE Festival and CHIMEFest. Lee is pursuing a DMA in Composition-Theory at the University of Illinois at Urbana-Champaign.

Taiwanese-born composer **Mei-Ling Lee's** work integrates contemporary western music with Asian culture. Her work regularly draws inspirations from western and Chinese poetry. She received her Ph.D. degree in Composition,

studied under Dr. Robert Kyr, and Dr. David Crumb. She is currently pursuing her second Doctor of Musical Arts degree in Music performance, emphasis in Performance of Data-driven Instruments, studying under Dr. Jeffrey Stolet. Her work has been performed in various conferences, including ICMC (International Computer Music Conference), ISEA (International Symposium on Electronic Art), SEAMUS (Society for Electro-Acoustic Music in the United States), and KISS (KYMA International Sound Symposium).

**Sarah Lemieux** (composer, engineer, voice) is working to merge universes through music. You can map-trace her eclectic styles - chamber jazz, electroacoustic and experimental, bluegrass, folk and string - to her childhood in an exuberantly musical family. Her mom played French folk, her dad played the blues - and when her little brother arrived, he kept everyone awake with the drums. After college, Sarah stayed in New York working as a session vocalist and guitarist. NYC's diverse and vibrant music scene presented her with a multiverse of opportunities to absorb, interpret and create a full sonic rainbow of music. The Sarah Lemieux Quintet won "Best Jazz" at the 2014, 2015 and 2016 Connecticut Music Awards, with "Moments Musicaux" winning Album of the Year for 2015. Sarah also composes for and performs with the award-winning six piece Americana band The Girls from Ruby Falls, and Madame Thalia's Vaudeville review, and creates electroacoustic music and audiovisual installations with a focus on connecting listeners. Her original score for "Monday and the Winter Moon" won Best Composer at CIFT Festival of Toronto, was an Official Selection at the Southeast International Film and Music Festival 2020, and was Semi-Finalist, Best Composer, Montreal Independent Film Festival (November 2020). Her latest release, with fellow VCFA alumnx Aaron Wyanski and Ethan Foote, is "Jazz for the End of the World." She is currently studying in the Interdisciplinary Research in Music PhD program at the University of Ottawa and finalizing an electroacoustic album.

**Shuyu Lin** is a doctoral student and worked as an associate instructor in the composition department at Indiana University, Jacobs school of music for two years. She earned a B.M. in Composition from the Shanghai Conservatory of Music in 2018, studying with Daqun Jia and Deqing Wen. She later earned an M.M. in Composition from the Indiana University, Jacobs school of music. Her teachers there included David Dzubay, Aaron Travers, and Eugene O'Brien. For electronic music, she studies with Jeffrey Hass, John Gibson and Chi Wang. Zhao Liu is a graduate student at Wuhan Conservatory of Music, and my research direction is computer music composition. I am currently studying, researching and creating electronic music.

**Massimo Massimi** was born in Rome in 1973 where he lives and works; he studied Renaissance Lute, Composition and Electronic Music. He's a composer who is interested in experimental research about the relationship between musical instruments (including computer) and musical symbology with the conviction that musical spelling represents the current compositional request. Its electronic production is oriented to increasing the expressive resources of algorithmic synthesis in order to create specific virtual sounds in which to trace continuous elements of transformation, paying particular attention to temporal perception. Designs and produces musical instruments with recycled materials and non-conventional electro-acoustic diffusion systems.

**Dariusz Mazurowski** is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. While much of his compositional activity has focused on acousmatic works, he has also composed instrumental music with electronics and improvised electroacoustic music. His works combine analog instruments with computers, synthesized and concrete sounds) and samples. 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. Recent performances: Audio Art (Krakow 2012 - 18, 2021), NYCEMF 2020, CIME 2020, digitlZMir 6, Audio Art 2020, NYCEMF 2021, ICMC 2021 (Santiago, Chile), Musiques Démesurées 2021 (Clermont-Ferrand, France), NYCEMF 2022, ICMC 2022 (Limerick, Ireland), Espacios Sonoros 2022, (Salta, Argentina), XXIII CIM 2022 (Ancona, Italy) and others.

**Timothy W. McDunn** is a composer and theorist with an international profile. He specializes in just intonation and computer music. His music and research have been published and selected for presentation at peer-reviewed conferences including NYCEMF, SCI National Conference, and Convergence. He has also presented research in the area of Dante studies, with support from an Andrew W. Mellon foundation grant; his background in classical languages and literature strongly influences his work as a composer. He is currently finishing a DMA in composition at the University of Illinois in Urbana Champaign and teaching music and Latin at Ridgeview Classical Schools in Fort Collins, CO. His music is influenced by elements of faith and spirituality.

**Jennifer Bernard Merkwowitz** is a composer, pianist, and violist whose pieces incorporate a fascination with rhythms, patterns, and stories. She is Professor of Music at Otterbein University in Westerville, Ohio, where she has taught composition, theory, aural skills, and electronic music since 2008. She has been commissioned by organizations such as the Ohio Music Teachers

Association (2017 Composer of the Year), the Johnstone Fund for New Music, Third Practice Electroacoustic Music Festival, and Dance NOW! Miami. Recordings include Les Crapauds de la Fontaine (The Toads from the Fountain) for bass clarinet and electronics on Ravello Records' Mind and Machine Vol. 2 and a solo percussion piece And the Dish Ran Away with the Spoon, which can be heard on Joseph Van Hassel's album Correlates on Soundset Recordings. A native of the Niagara Falls, NY area, Dr. Merkwowitz holds a BA in Music and a BS in Computer Science from the University of Richmond and an MM and DMA in Composition from the University of Cincinnati College-Conservatory of Music. She lives in Westerville, Ohio with her husband, two sons, and two cats. For more information and samples of her compositions, please visit: <https://www.jbmcomposer.com>

Composer/musicologist **Mikako Mizuno** was born in Japan. She majored in aesthetics and graduated from Tokyo University (B.A.). After her formative years in Aichi Prefectural College of Arts and Music and getting her master's degree for composition, Mizuno received doctor degree from Nagoya University (D.Eng.) in 2000 with the thesis concerning <space> in the contemporary music. She started to work at Nagoya City University in 1997, teaching sound design and music information theory Her pieces have been played by groups and performers such as Tokyo Symphony Orchestra, Central Aichi Symphony Orchestra, Hiroaki Ooi, Satoko Tange, Naoyuki Manabe, Kazuya Ota. Professor of Nagoya City University.

Cellist **Clare Monfredo** grew up in Seal Harbor, Maine, and has performed as a soloist, chamber musician and orchestral leader all over the world, collaborating with a diverse array of notable artists, from Patricia Kopatchinskaja to Jon Batiste, to groups such as Ensemble Intercontemporain, A Far Cry, and the International Contemporary Ensemble. Festival appearances include Chamber Music Northwest, Norfolk Chamber Music Festival, Piatigorsky International Cello Festival, Tanglewood Music Center, Lucerne Festival, Aldeburgh Festival, and Kurt Weill Fest. Clare holds a BA in English from Yale University and a masters from the Rice University Shepherd School of Music, where she received the Jack Kent Cooke Foundation Graduate Arts Award. She attended the Hochschule für Musik und Theater in Leipzig, Germany on a Fulbright Scholarship. Clare lives in Brooklyn, New York where she is pursuing a Doctorate of Musical Arts at the CUNY Graduate Center and teaches at Hunter College. She is co-founder and co-artistic director of DownEast New Music, a contemporary chamber music festival in Maine, and a member of the Victory Players, a Pierrot ensemble

dedicated to commissioning new works based in Holyoke Massachusetts.

**Barry Moon** has been combining various forms of art and technology for the past 25+ years. His primary focus is on creating meaningful interactions between humans and computers. He has worked in several collaborations with other artists, and while sound is his central focus, also works with video, sculpture, dance, data, etc. Barry teaches in the Interdisciplinary Arts and Performance program at Arizona State University.

**Ted Moore** (he / him) is a composer, improviser, intermedia artist, and educator. He holds a PhD in Music Composition from the University of Chicago and recently served as a Research Fellow in Creative Coding at the University of Huddersfield (AY 2021-22), investigating the creative affordances of machine learning and data science algorithms as part of the FluCoMa project. His work focuses on fusing the sonic, visual, physical, and acoustic aspects of performance and sound, often through the integration of technology. Ted's work has been described as "frankly unsafe" ([icareifyoulisten.com](http://icareifyoulisten.com)), an impressive achievement both artistically and technically" (VitaMN), and "epic" (Pioneer Press).

**Nikko Musuraca** is a multidisciplinary artist and electronic musician based in Baltimore, MD. She experiments with an array of digital audio creation and sound synthesis techniques, showing a keen interest in storytelling and theater through the use of recorded sounds and spoken word. She is the Teaching Assistant for the Peabody Laptop Ensemble, a laptop orchestra that performs multiple concerts per semester. She is a founding member of the Society for Stasis in Music (SSiM), a collective that champions and celebrates the creation of music that moves very little, based in Baltimore, MD. She is currently earning her Bachelor of Music in Computer Music Composition from the Peabody Institute of the Johns Hopkins University.

**Maria Mykolenko** is a sound artist and a composer as well as a violinist and a teacher. As a sound artist/composer she has presented work in New York City, New England and various parts of the Midwest. Her electroacoustic works have been performed at various festivals including the New York City Electroacoustic Music Festival and the VU Symposium. She has written for orchestra, chamber ensemble and chorus. Works have included multimedia pieces that utilize a verbal score, pieces in which the players interact with a live chess game and pieces that combine improvisation and more traditional reading of notated music. Political themes are often featured in her work.

**Sebastian Nagretshei** (Yi-Cheng Lin) is a tech-savvy

composer with a background in AI music development. They previously worked as Chief Music Officer at an AI music company before transitioning to their current role as a full-time composer and adjunct assistant professor at National Taiwan Normal University. Nagretshei is known for their experiments with auditory-visual synesthesia in electroacoustic music compositions and immersive mixing techniques. Their works have been performed globally, including at the ICMC 2022 in Ireland, the IRCAM Forum 2022 in New York, the SICMF 2022 in Korea, and Atemporánea 2022 in Argentina. Their work has also been selected for the MOXsonic Festival 2023 in the United States. In addition to their electroacoustic work, Nagretshei's multidisciplinary musical compositions include both AI and VR elements. The VR film "Diving into Siraya," within their music, was exhibited at the BIFAN film festival and ACM Siggraph in the United States in 2021.

**Erik Nyström** is a composer of live and fixed media electroacoustic and computer music. Recurring areas of interest in his practice include spatial texture, synthetic sound, algorithmic composition, and posthuman agency in performance and listening. He performs his music internationally and recent appearances include BEAST FEaST 2022 (Birmingham, UK), AIMC 2021 (Graz), NIME 2020 (Birmingham) Ars Electronica Festival 2019 (Linz), NEXT Festival 2019 (Bratislava), Influx 2019 (Brussels), BEAST FEaST 2019 (Birmingham). During 2019 he was also involved in CECIA (Collaborative Electroacoustic Composition with Intelligent Agents), a collaborative project hosted by ZKM (Karlsruhe). His music is released on empreintes DIGITALes and his writings have been published in Organised Sound, EContact!, ICMC and NIME proceedings. Nyström works as a Lecturer in Music at City, University of London, UK.

Composer **Ian O'Brien** first became acquainted with electronic music during his undergraduate years at Columbia University, home of the famed Columbia-Princeton Electronic Music Center. Having performed in various bands in the lively downtown NYC scene as keyboardist and percussionist, O'Brien, operating under the name "Fastus", now produces solo modular synth works. His music has appeared on various net-labels including Kosmo, Thirsty Leaves, Unexplained Sounds and Tree Trunk Records, and has been heard on various broadcast radio stations in England and the US.

**Paul A. Oehlers** is most recognized for his "extraordinarily evocative" film scores. (Variety) Films incorporating his music have won the Grand Jury Prizes at the Atlanta International Film Festival and the Hamptons International Film Festival. His music has

also appeared in broadcasts on PBS, NBC, and other commercial venues. As a composer of concert music, Paul's compositions have received hundreds of performances in the United States and abroad. For his achievements in concert music composition, Paul was awarded the 2006 Margaret Lee Crofts Fellowship from MacDowell. He is currently Associate Professor of Audio Technology at American University in Washington, DC.

**Yemin Oh** is a composer who is always seeking new methodology to synthesize his aesthetic vision and new technology. His interests lie in several areas including instrumental music, network music, audiovisual, multichannel spatialization and interactive media work. Recently, his pieces incorporate his musical aesthetic aim into blending visual elements, and live electronics. He graduated from Louisiana State University with a Ph.D. in Experimental Music & Digital Media. He graduated from Kyunghee University and University of Hartford in music composition, and Georgia Southern University in music technology. His papers and music have been selected and invited to present at several peer-reviewed national or international festivals and conferences, including EMM, SEAMUS, NIME, NYCEMF, and ICMC. Currently, he is professor at Music Technology, Sangmyung University, and serving at Korea Electro-Acoustic Music Society (KEAMS) as vice-president.

**Ed Osborn** works with many forms of electronic media including installation, video, sound, and performance. He has presented his work at SFMOMA (San Francisco), the singuhr-hörgalerie (Berlin), Artspace (Sydney), and Kiasma (Helsinki). His work has been supported by the Guggenheim Foundation, the DAAD Artists-in-Berlin Program, the Banff Centre for the Arts, and EMPAC (Troy, NY). He is Associate Professor of Visual Art and Music at Brown University (Providence, RI).

**Scott Oshiro** is a Bay Area based flutist, electronic musician, music researcher and music technologist. As an African and Okinawan American, Scott's creative and academic work incorporates musical elements from his heritage and combines them with Jazz, Hip Hop and Electronic music. He is currently a 5th year PhD student at the Center for Computer Research in Music & Acoustics (CCRMA) at Stanford University where he researches the intersection of quantum computing, music and culture. He has received awards for his work on quantum audio signal processing algorithms with higher order states, and has been published in "Quantum Computer Music: Foundations, Methods and Advanced Concepts" (edited by Dr. Eduardo Miranda) for his work on quantum beat generation. Currently, Scott is developing a real-time quantum computer music improvisation generation system that will be used in composing music for an album (Featuring Asian Improv Arts musicians along with other

BIPOC artists from the Bay Area) illustrating the connections between music and science.

<https://linktr.ee/scottoshiro>

**Yasuhiro Otani.** The artistic concerns remain constant: the balance between the cerebral and the sensual, and between biological sound sources and digital processing. As a performer, collaborating with a lot of artists across the world and created imaginative sound and visual works. The works would consist of many elements, such as Extended Harmonic for Guitar, Electroacoustic, Jazz and Spatialization.

**Felipe Otondo** is a composer and researcher based in Valdivia, Chile. He studied acoustics in Chile and later composition at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic music, sound installations and music theatre. He has received various international awards and prizes at composition competitions such as Cittá di Udine International Composition Competition (2008 & 2013), Quartz Radio France Award (2012), Musica Nova International Competition of Electroacoustic Music (2013), MATERA intermedia (2016) and the Chilean National Innovation Award (2019). He is currently Associate Professor and Director of the Arts and Technology Lab (LATE) at Universidad Austral de Chile. His music is published by Sargasso Records. More information at [www.otondo.net](http://www.otondo.net)

**Dr. Jason Palamara** is an Assistant Professor of Music Technology at Indiana University-Purdue University Indianapolis (IUPUI). He specializes in the development of machine learning-enabled performance technologies for music and artificial intelligence-related music software. He is the founder and director of IUPUI's DISEnsemble (Destructive/Inventive Systems Ensemble) and leads the Machine Musician Lab and codevelops the AVATAR Machine Learning musical improvisation partner software with his creative partner Scott Deal and also makes music as one half of avant-garde laptronica duo JC jp and likes to write run-on sentences.

**Rodrigo Pascale** (b. 1996) is a Brazilian composer based in Boston. Pascale graduated in composition from UFRJ in 2018. Since 2019, Pascale has lived in the United States, where he is currently pursuing his DMA in composition at Boston University. His works have been selected for the following festivals: XXIX Panorama da Música Brasileira Atual, 2020 MUSLAB Exhibition, Espacios Sonoros 2020 Festival, V International Congress of Music and Mathematics and the Tesselat Electronic/Electroacoustic Concert. Furthermore, Pascale was one of the winners of the International Composition Contest organized by Sound

Silence Thought and winner of the Festival Expresiones Contemporáneas 2020.

**Craig Peaslee** is a composer, arranger, and guitarist whose music regularly explores the hybridization of American Jazz and Western Classical music traditions into serious works for the contemporary concert stage. A Disabled Veteran, Craig's works are representative of the struggles veterans encounter with assimilation and alienation while returning to civilian life. Other works directly confront the socio-political issues of our time, conveying the issues in musical terms in order for the listener to think more critically regarding their community, culture, and society. With a clear personal musical identity, his harmonic, rhythmic, and technical explorations sear a sonic imprint into the audience through the fusion of disparate genres into the liminal space between idioms and cultures. Growing up in a rural village, Craig is passionate about presenting new music to small communities and areas that do not normally get the opportunity to attend concerts featuring new music. For these reasons, Craig enjoys writing music that is accessible while also sounding new and invigorating.

**Sean Peuquet** is a composer, sound artist, and educator. Currently, Sean is Associate Professor and Chair of the Music Production department at Rocky Mountain College of Art + Design in Denver, CO. Between 2015 to 2020, Sean served as Program Director and Lead Music Instructor for the Madelife Creative Accelerator program, based in Boulder, CO. From 2012 to 2014, he served as Visiting Professor of Digital Arts at Stetson University while completing his PhD in Music Composition at the University of Florida ('13). He received his MA in Electro-Acoustic Music from Dartmouth ('07) and holds a BA in Music and Psychology from the University of Virginia ('05). His current research focuses on immersive and generative musical systems, self-reflexive listening practices, and identifying new paths for art as a socio-cultural determinant. His music is available through Ablaze Records and SEAMUS.

**Jonathan Pitkin** (b.1978) is a composer and researcher whose work increasingly involves the use of new technology, whether in the production of sound, the augmentation or modification of existing instruments, or the creation of associated tools for performers and composers. Jonathan studied at the University of Oxford, the Royal Academy of Music, and on exchange at the Paris Conservatoire (CNSMDP). In 2009 he completed a doctorate at the Royal College of Music, where he now teaches courses in composition and academic studies from junior (pre-college) to postgraduate level. His principal composition teachers have been Christopher Brown and Guy Reibel.

**Pak-kan Pong** (Hong Kong, b. 1997) is a composer of

acoustic and electroacoustic music exploring the possible links between visual and sound. While his sonic approach is rooted in experimental and classical music, his creative projects are inspired by various non-musical influences such as the visual arts and literature. He was selected as a finalist in Toolbox Percussion International Composition Competition 2021 and given a fellowship under the supervision of Bun-Ching Lam. In 2022, he was selected as a composer of the SoundMine festival in Belgium under the supervision of Wim Henderickx and Jorrit Tamminga. Pong has been awarded second runner-up in New Generation 2022, and selected finalist in HKAF 2022 Arts X Tech Creative Competition. His music has been performed by New Morse Code (Hannah Collins, Michael Compitello), Dawning Quartet and Windpipe Chinese Music Ensemble.

A violinist from South Korea, **Yeji Pyun** is pursuing her second Master's degree at the Manhattan School of Music in contemporary performance. Previously, Yeji has held positions with the Gwacheon Symphony Orchestra (South Korea), Duna Chamber Orchestra (Hungary), New School Community Orchestra, and as the concertmaster for the Mannes Orchestra. She has played on various stages including the Sydney Opera House, German Embassy in New York, NYCEMF, EnoB, the Frick Collection, Lincoln Center, and Carnegie Hall. She has won numerous prizes, including the 1st prize of Music Education Newspaper Competition violin category and the Haneum Music Competition both violin and chamber music categories.

**Ursel Quint** was born in Bonn, Germany, 1958. Piano, Chamber Music and Composition studies in Cologne, Bloomington, Ind. (USA) and Zurich, as well as German language and literature in Bonn. Lives and works in Bonn as pianist, composer, media artist, and is teacher of piano at the municipal conservatory. After a period of performing as a solo classical pianist and in various chamber ensembles, accompanist for theatre, film and dance performances, she began exploring the possibilities of new media and improvisation. She has participated in the improvisation series Sound Trips NRW and is a member of George Paul's Vagrancy Ensemble. In July 2009, she began a collaboration with Barry L. Roshto as the Media Art Duo SnowKrash. Since then, SnowKrash has created over 50 Audio-Visual works involving multi-channel fixed media, interactive installations, live music and performance. These have been presented in Germany, Greece, Slovenia, the UK and NYC.

**Laurie Radford** is a Canadian composer, sound artist, music technologist, educator and researcher who

creates music for diverse combinations of instruments and voices, electroacoustic media, and performers in interaction with computer-controlled signal processing of sound and image. His music fuses timbral and spatial characteristics of instruments and voices with mediated sound and image in a sonic art that is rhythmically visceral, formally exploratory and sonically engaging. Radford's music is available on empreintes DIGITALes, McGill Records, PeP Recordings, Clef Records, Eclectra Records, Centrediscs and Fidelio Audiophile Recordings. He has taught composition, electroacoustic music and music technology at McGill University, Concordia University, Bishop's University, University of Alberta, City University (London, UK), and is presently Professor at the University of Calgary.

**Raphael Radna** is a composer and computer music researcher working primarily in acousmatic music, mixed music, computer-assisted composition, spatial audio, and creative music software development. Raphael holds a BA in Music from Vassar College, an MFA in Electronic Music and Recording Media from Mills College, and an MS in Media Arts and Technology from UC Santa Barbara, where he is currently a PhD candidate in Music Composition studying with João Pedro Oliveira and Curtis Roads.

**Momilani Ramstrum** is a hybrid musician - a composer, performer and a musicologist. She is also an opera trained singer, PD programmer, and interface designer. Her interests include investigating the impact of technology on music, semiotics, and culture. Her most recent composition, "Gloved Water" for voice, with MIDI Glove and computer, has been performed at the University of Central Missouri New Music Festival, the New York City Electroacoustic New Music Festival, and the San Francisco Chamber Wind Festival. Dr. Massimo Massimi is born in Rome in 1973 where he lives and works; he studied Renaissance Lute, Composition and Electronic Music. He's a composer who is interested in experimental research about the relationship between musical instruments (included computer) and musical symbology with the conviction that musical spelling represents the current compositional request. Its electronic production is oriented to increasing the expressive resources of algorithmical synthesis in order to create specific virtual sounds in which to trace continuous elements of transformation, paying particular attention to temporal perception. Designs and produces musical instruments with recycled materials and non-conventional electro-acoustic diffusion systems. Ramstrum is Emeritus Professor of Music at San Diego Mesa College.

Whether composing piano preludes inspired by mythical creatures, flute melodies that mimic the songs of endangered birds, or a string quartet that draws from the Iranian music of his ancestral heritage, composer **Kian**

**Ravaei** (b. 1999) takes listeners on a spellbinding tour of humanity's most deeply felt emotions. Ravaei has collaborated with performers and ensembles such as Eliot Fisk, Bella Hristova, Salastina, and Juventas New Music Ensemble, and has served as a Copland House CULTIVATE Fellow and a Los Angeles Chamber Orchestra Composer Teaching Artist Fellow. In recent months, Ravaei was featured on an episode of Performance Today, America's most popular classical music radio program. His string quartet Family Photos has garnered numerous awards, including First Prize in the Spectrum Chamber Music Composition Competition, Second Prize in the instrumental chamber music division of the American Prize, and Honorable Mention in the Tribeca New Music Young Composer Competition. DJs know Ravaei as the go-to person for creating orchestral versions of dance songs, including Wooli & Codeko's "Crazy feat. Casey Cook (Orchestral)." Ravaei counts celebrated composers Richard Danielpour, Derek Bermel, and Tarik O'Regan among his teachers. He is an alumnus of UCLA and the Curtis Institute of Music Young Artist Summer Program.

**Clemens von Reusner**, composer (\* 1957). His works of electroacoustic music and radiophonic audio pieces focus equally on purely electronically generated sounds as well as sounds found in special places and processed in the studio. The work on sound itself and its arrangement and movement on individual paths in the virtual acoustic spaces of multi-channel loudspeaker setups is the focus of his compositional work. In the late 1980s, development of the music software KANDINSKY MUSIC PAINTER, which uses graphic tools to create musical structures via MIDI. Clemens von Reusner composed commissioned works for radio and for festivals, and in his tonal language he also repeatedly referred to contemporary as well as historical works from music, literature and the visual arts. He has received national and international awards for his works. They are performed at international festivals of contemporary music in Asia, Europe, North and South America. [www.cvr-net.de](http://www.cvr-net.de)

**Anthony Paul De Ritis:** Kamelle-On is the word for "chameleon" in Korean. Written for multi-instrumentalist and virtuoso Gamin Kang, it speaks to her incredible ability to change traditions, styles, and instruments on a moment's notice. The word also refers to the changing colors and textures that I sought to employ in this work for live signal processing of saenghwang and pre-recorded fixed media distributed over 4 speakers. The fixed media in this work is based on saenghwang samples pre-recorded by Gamin. Kamelle-On was premiered by Gamin Kang at the International Computer Music Conference (ICMC) in Daegu, Korea (August 7, 2018); and was later presented at the School



for Music and Theater in Hamburg, Germany, in a specially devised fixed media format (11:1) optimized for the unveiling of the Hochschule's new \$2 million Meyer sound system consisting of 142 loudspeakers and 50 microphones. This event, called "Stage\_2.0" was funded by the "Innovative Hochschule" grant, a joint initiative of the Federal

**Michael Rhoades'** primary research and creative practice involves the nexus of pseudo holography (stereoscopic), holophony, and super-computing utilized toward the creation of visual music compositions intended for 3D/360 presentation. Head mounted displays or 3D/360 projection screens, and high-density loudspeaker arrays are the venues of choice for these stochastically generated compositions. For this research he received an interdisciplinary PhD from Virginia Tech in December of 2020. He currently heads the HCI area in the Institute for Digital Intermedia Art (IDIA Lab) at Ball State University. Michael served as a SEAMUS board member and hosted SEAMUS 2009. He is a published writer and also presents lectures and classes on the subjects of Csound, algorithmic composition, score-based sampling, sonification, spatialization, pseudo holography and holophony, high-performance computing, visual music, and creativity.

**John Ritz** is Assistant Professor of Music Composition and Creative Studies at the University of Louisville. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile, and has been presented at many conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago, Chile (CECh), the Sound and Music Computing Conference (SMC), the Percussive Arts Society International Convention (PASIC), the Missouri Experimental Sonic Arts Festival (MOXsonic), the North American Saxophone Alliance (NASA) Conference, and Electronic Music Midwest (EMM), among others. Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio, and Scott A. Wyatt.

**Brad Robin** is a composer, pianist, programmer, and

sound artist with a wide range of interests, creating and performing in numerous genres including classical, jazz, electroacoustic, contemporary, and popular mediums, as well as works for traditional, experimental, and intermedia theater. Often while merging media into the world of theater, dance, and video, his music produces visceral experiences integrating musical and naturally occurring sounds and images. He creates fabrics of sound that swirl, bite, and caress, providing an immersive experience for performers and audience. His music has been performed at national and international festivals including ICMC, SEAMUS, and NYCEMF. His recent work Spread for piano received 2nd place in the Golden Key National Piano Composition Competition in Vienna and appears on RMN Classical's Call of Piano Works 2020. His live piano improvisations album, Release, is available through Naxos on the Centaur label. His music is distributed by Universal Edition. He currently teaches at DePaul and Northwestern Universities in Chicago.

**Claudia Robles-Angel:** Composer, sound and new media artist, whose work is performed & exhibited worldwide. Her work and research cover different aspects of visual & sound art, which extend from audiovisual compositions to performances/installations interacting with biomedical signals. Her work is constantly featured in media/sound-based festivals/conferences, group/solo exhibitions around the globe e.g. ZKM Karlsruhe; KIBLA Maribor, Int. Symposium Electronic Art ISEA, 55th Venice Biennale Salon Suisse,; SIGGRAPH Asia Yokohama; NIME New Interfaces for Musical Expression; STEIM, MAC Museo Arte Contemporáneo Bogotá, Harvestworks Digital Arts Centre NYC, Heroines of Sound Berlin, Audio Art Festival Cracow, MADATAC Madrid, Digitale Duesseldorf, the Athens Digital Art Festival ADAF, Beast FEaST Birmingham, RE:SOUND, Aalborg; MM Gerdau Museum, Belo Horizonte. Most recent appearances at Electric Spring Festival, Huddersfield; AI Biennale, Essen and the Centre for International Light Art, Unna.

**Michael S. Rothkopf** is a composer of over 50 works of chamber, electronic, orchestral and vocal music. His compositions have been noted for their "remarkable sensuousness" and their evocative ability to create a "sense of time and occasion." He has focused on creating interactive music involving digital technology and artificial intelligence as part of the compositional design.

**Anna Rubin's** lyrical and dynamic music has been heard on four continents. Among a variety of chamber and orchestral works, she has created several pieces which integrate acoustic instruments with live

electronics as well as electroacoustic text/sound works. Her work was introduced on the international stage at the Darmstadt Music Courses in 1982; among her awards are those from the Delta Ensemble, Amsterdam, arts councils in Ohio, New York and Maryland, the New England Foundation for the Arts, the National Orchestral Association. Her work has been recorded on the Capstone, Everglade, SEAMUS, Albany and Neuma labels. Airi Yoshioka, F. Gerard Errante, Madeleine Shapiro, Tom Buckner, Maris Loos, Margaret Lucia, Radio Station WNYC, New American Radio, and the Cube Ensemble are among those who have commissioned her work. Such ensembles as Nash Ensemble, Da Capo Chamber Players, and Relâche have performed her works. Nationally, Carnegie Hall, Merkin Hall, Roulette and BargeMusic are venues in New York which have hosted her performances. Among recent commissions are those from Kammerchor Westfalen, the Washington International Chorus and the Piano on the Rocks Festival. She has had several residencies at Virginia Center for the Creative Arts, Brahms Haus, and the Brooklyn College Center for Computer Music, where she studied with Charles Dodge and Curtis Bahn.

**Minato Sakamoto** is a Japanese composer from Osaka. His works have been featured across North America, Asia, and Europe in both concert settings and internationally acclaimed conferences. His current research focuses on the application of field recordings in algorithmic composition and computational creativity research. As an educator, Minato has lectured computational music and music theory in Zhejiang Conservatory of Music (China) and Duke University (USA). Minato is a Japanese chess ('shogi') lover and Accredited Meteorologist of Japan Meteorological Agency. As a railway addict, Minato constantly wastes his time exploring unique railways in the world. His favorite locomotive is China Railway DF4 Type.

**Joakim Sandgren** was born 1965 in Stockholm. He studied composition at the Royal College of Music in Stockholm from 1991 to 1998. In 2000 he completed the computer assisted composition course at Ircam. In 2003 he presented his Master 2 at the Paris 8 University under Horacio Vaggione. His compositions have been performed by Ensemble Itinéraire, Ensemble 2e2m, Court circuit, Taller Sonoro, Soyoz 21, Archaeus, Champ d'Action, In Extremis, Tokyo Gen'On Project, Modern Music Ensemble (Sydney), Curious Chamber Players, NEO, Ars Nova, Gageego!, Mimitabu, MA, Swedish Radio Symphony Orchestra and in festivals like Darmstadt International Summer Courses, Warsaw Autumn, ISCM, Les Musiques, Sound of Stockholm, GAS, Huddersfield Contemporary Music Festival. Sandgren started composing computer assisted in 1997. Since 1998 he has composed with his in house developed composition environment in LISP - ejs. From 2003 his music has been entirely oriented toward

working on secondary sounds of instruments.

**Ayako Sato** is a composer, musician, artist, and researcher working mainly in the field of electroacoustic music. Using recordings materials of noises, sounds of everyday, and sound objects she encounters in her travels and daily life, she creates works that retrace and overwrite memories of environments and places. In 2019 she received her Ph.D. from Tokyo University of the Arts for her study of Luc Ferrari's works. She is currently a part-time lecturer at Tamagawa University, Osaka University of Arts, and Shobi College of Music, and an associate researcher at Université Paris 8. <https://asiajaco.com>

**Milan Schell** is a German musician and interdisciplinary artist based in New York. His objective is to create multilayered and intense experiences through visual audio production and spatial performance settings. He has been writing and producing music for his main project EMBLEM since 2005 and performing in the experimental music field since 2015. Currently he is focused on electro-mechanic sound synthesis and instrument modification for performance-oriented composition. In addition to his solo work, Milan collaborates as a composer, designer and percussionist for music, performing arts and film projects. Go to: [www.emblemusic.com](http://www.emblemusic.com)

**Yuseok Seol**, born in 1990 in Incheon, South Korea, has studied with a variety of composers including Jeremy Podgursky, Aaron Travers, Don Freund, Claude Baker, P.Q. Phan, Taejong Park, Geung-Soo Lim. His works including pieces for both acoustic and electronics have been performed in Korea, the US and Europe. He is currently pursuing his D.M. degree at the Indiana University Jacobs School of Music. He is also a pianist and has performed various pieces of his colleagues.

**Serkan Sevilgen** is an Istanbul-based computer programmer, and electroacoustic music composer. He attended composition courses by leading contemporary composers, including Brian Ferneyough, Mark Andre, and Sarah Nemtsov. He uses several programming languages for sound synthesis and composition. His musical works and research focus on stochastic procedures, sonification, networked music systems, live coding, and soundscape. His music (including collaborations) is being performed at international festivals, radio shows, symposiums, and conferences, including Network Music Festival, International Society for Musical Information Retrieval Conference, NIME, Sound and Music Computing Conference, International Computer Music Conference, Festival Ecos Urbanos (co-hosted by Stanford University's CCRMA), and International Conference on Live Coding. He co-started

Soundinit with the aim of creating collective sound works and raising awareness for the sonic environment through soundwalks and concerts. He is a member of the Istanbul Coding Ensemble (ICE), which has a focus on improvisation with musical algorithms using 'just-in-time' programming techniques and real-time communication with ad-hoc network music systems. Please see composer's website for further information on works and events: <https://serkansevilgen.com/>

Called a "cello innovator" by Time Out NY, **Madeleine Shapiro** presently directs ModernWorks and performs as a solo recitalist throughout the United States, Europe and Latin America. In addition to her recital work, Madeleine has had residencies at numerous institutions presenting masterclasses and workshops. Her work has been called "Afocused and cohesive" (Time Out New York), powerful and commandingly delivered..." The Strad (UK) and "played with great skill and sensitivity..." The Washington Post. Awards include: three Encore Awards from the American Composers Forum, and a Barlow Award, all to assist in the presentation of new works; First Prize in Adventurous Programming awarded by ASCAP Chamber Music America: a three time Visiting Artist at the American Academy in Rome. Her two solo CDs, Electricity: works for cello and electronics and SoundsNature: works for cello and electronics appear on Albany records. Other recordings for Naxos, New World Records, C.R.I., Mode, SEAMUS and HarvestWorks. Visit [www.MadeleineShapiro.com](http://www.MadeleineShapiro.com) or contact [mscellomad@gmail.com](mailto:mscellomad@gmail.com).

A distinctive voice in American music, **Judith Shatin** ([www.judithshatin.com](http://www.judithshatin.com)) is a composer who responds to the world around us – from the immediacy of daily life to environmental and cultural challenges. Called "highly inventive on every level and deeply involving, with a constant sense of surprise" by the Washington Post, her music combines an adventurous approach to timbre with dynamic narrative design. She draws on expanded palettes and a cornucopia of the sounding world, from the groaning of glaciers to the calls of animals, the shuttle of a wooden loom, the pull of a zipper. Her catalogue includes commissions from such organizations as the Barlow Endowment Fromm Foundation, Carnegie Hall, the Library of Congress and ensembles including the National Symphony, the Cassatt and Kronos Quartets, the San Francisco Girls' Chorus and many others.

**Eunsong Shin:** Graduated from Chugye University for the Arts, Department of Composition. Performed Fest-M in 2022. Attending Korea National University of Arts, major in computer composition of Department of Music Technology.

**Luhee Hyunkyung Shin** is a contrabassist, electroacoustic composer, inventor, and entrepreneur with

a deep passion to invent the future of the sound and music industry. Her passion for new sounds is leading her to discover and explore new fields of music to design new innovative systems that allow her to compose and perform in this new sonic world. She began her journey as a classical bassist. She walked the path of a classical musician, graduating from Sunhwa Arts High School and Ewha Womans University in Korea. She stood out by winning national music competitions such as the Korea Music Association's Overseas Dispatch Competition, Music Newspaper Competition, and Sungshin Women's University Competition, and earning her the position of principal bassist for the Ewha Womans University Orchestra. In this role, she performed at the Hanwha Symphony Festival hosted by Hanwha and the Korea-China diplomatic concert – Sound of Piece and she featured many chamber music performances such as Ewha Bass Ensemble – E-bass. Shin was selected as an outstanding rookie of Korea's Classical Music Magazine – Chunchu, and this resulted in her concert debut. Today, Shin grew into a virtuosic contrabassist and developed new ways of performance. For the next step, She went to the Berklee College of Music and was selected as an artist by both Berklee and a leading Korean cultural company - CJ, and received a Berklee World Tour scholarship and CJ Music Award. She is currently majoring in Electronic Production and Design (EPD) and Music Business & Management at Berklee and minored in Creative Coding.

**Seongah Shin** studied Music Composition at Chugye University in South Korea and earned a master's degree in Computer Music Composition at Peabody Conservatory, Johns Hopkins University; MFA in South Design, Theatre Technology; Doctoral in Composition, University of Missouri-Kansas City. Her works have been performed in various venues; ICMC, SICMFACMP SEAMUS, June in Buffalo, RPI, EMS, Seoul Experimental Film Festival, Seoul International Performing Art Festival, MUSICACOUSTICA, Missouri Repertory Theatre, and many others. She is currently a co-founder/member of ILIL Sounds, founder of the Thin Black Line Project, and a professor of the Composition Department, at Keimyung University in South Korea.

**Feng Shuo** is currently studying electronic music composition in the 19th grade composition department of Xi'an Conservatory of Music. This work is a phantom electronic music. The sound materials are basically sampled from specific sounds in real life. Abstract things are concretized, and through the author's understanding of sound to describe the shape of time and the relationship between people and time, which mainly experienced struggle, resistance, and contradiction, and finally reached the harmonious

coexistence relationship between people and time. Time also symbolizes life. The struggle between man and time is nothing more than the struggle between man and life. The road of man is destined to be bumpy, but only the never-ending struggle can bloom the flower that never fades.

**Mary Simoni** is a composer, pianist, author, educator, consultant, and administrator. She serves as the Acting Provost at Rensselaer Polytechnic Institute. Her compositions have been performed worldwide and have been recorded by Centaur Records, the MIT Press, and the International Computer Music Association. She is the recipient of the Prize in Composition by the ArtNET Virtual Museum and named a semi-finalist for the American Prize in Composition-Chamber Music. She is a Medal Laureate of the Computer World Honors Award for her research in Music Information Retrieval. Her work as a pianist and Steinway Artist specializes in the use of interactive electronics.

**Johannes S. Siermanns** stages his compositions as electroacoustic, SoundPlastic exhibition, music theatre, urban environment, and radiophonic sound plays. He studied the "Tao of Voice" method with Stephen Cheng in New York and classical North Indian singing at the BHU Banares Hindu University. 1976 to 1984, he studied Piano, Rhythmik, and New Music Theatre with Mauricio Kagel at the Cologne Conservatory of Music. 1989 Doctorate in Musicology [PhD]. Since 1983 touring, living, teaching, performing, exhibiting, stipes and residencies in Paris, New York, Japan, China, Hong Kong, Europe and Australia. Performances, soundart exhibitions, teachings, and fellowships have taken him to Japan, China, Australia, and the USA. Siermanns lectured at the International Summer Courses for New Music in Darmstadt (2004, 2006). He has received numerous prizes and awards including the 2015 FOREVER NOW Competition [Aphids, Melbourne] GOLDEN RECORD with 65 sound and audiovisual artworks shot in and spin through outer space, GERMAN SOUNDART AWARD 2008, Prix PRESQUE RIEN/Luc Ferrari Paris 2015, 1. Prize LEIBNIZ HARMONIES 2016 Hanover, 12. German Music Author Award 2020, GRAND PRIX NOVA 'Silver Award' 2. Prize, Radio Drama Festival Bucharest [Romania].

**Anders Sjölin** is currently a senior lecturer at the University of Skovde Sweden. He teaches sound design, sound art and electroacoustic music. Anders started working with sound art, EAM and live electronics in the early 90s. Anders has a PhD in music in CREAM (creative arts and media) at the University of Westminster, UK.

**Tiffany M. Skidmore** (b. 1980) is an American composer and performer based in Buffalo, New York. Her chamber, choral, and orchestral work has been interpreted by

acclaimed experimental music specialists throughout the United States and Europe. She is a Schubert Club Award Winner, a 2018 McKnight Composer Fellow, and the 2018-19 Zeitgeist New Music Ensemble Composer-in-Residence. She is Co-Founder, Executive Director, and Co-Artistic Director of the Twin Cities-based 113 Composers Collective, an organization that produces concerts, festivals, and guest artist residencies throughout the world.

**Ryan Ross Smith** is a composer, performer and educator currently based in New York. Smith is known for his work with Animated Notation, and his Ph.D. research website is archived at [animatednotation.com](http://animatednotation.com). Current & recent projects include Duets [a series of remotely- produced duets with musical friends from around the globe], Lines and Patterns [musique concrete disguised as ambient music], Green Dome [with Zeena Parkins and Ryan Sawyer], Ross Farwell [IDM/Breakbeat] and Sequential Switch [daily modular synthesizer project (2019)]. Smith is currently an Assistant Professor of Music at the State University of New York at Broome.

**Walker Smith** (b. 1999) is a composer and researcher from Knoxville, TN. He received dual degrees in music composition and chemistry from Indiana University in 2022. His music often combines elements of his scientific research with an eclectic combination of musical styles to produce works attracting audiences from diverse backgrounds. He has studied composition with Sky Macklay, Claude Baker, Don Freund, and Eugene O'Brien, and electronic music with John Gibson, Chi Wang, and Carla Scaletti, with additional studies at IRCAM in 2022 and SPLICE Institute in 2021. Walker has written acoustic and electroacoustic works for a variety of ensembles, and his compositions have been performed by notable ensembles such as the Cincinnati Symphony Orchestra, Wet Ink Ensemble, and pianist Jihye Chang. He was selected for the Cincinnati Symphony Orchestra's 2018-19 Young Composers Workshop, and his compositions have been recognized by awards from Indiana University, ASCAP Morton, and Tribecca New Music. Walker has combined his experience in electronic music, science communication, and chemistry research to develop novel ways to communicate ideas in the sciences and music to broad audiences. His project "The Sound of Molecules," provides an immersive sonic tour of the molecular world for audiences of all ages to enjoy. This work has reached thousands of students in schools and museums around Indiana, and was presented at the 2022 ICMC in Limerick, Ireland. Walker has received numerous awards for his project, including a 2022 SEAMUS CREATE Grant. In addition to composing, Walker is an active chemistry researcher, and has been

received prestigious national awards from the Goldwater Scholarship Foundation and the American Chemical Society, co-authored a publication, and presented his work in conferences across the country. He won the "Outstanding Presentation" award two years in a row for his presentations at Rice University's Gulf Coast Undergraduate Research Symposium.

**Cecilia Suhr** is an intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano/bamboo flute), multimedia composer, interaction designer, painter, author, and improviser. She has won multiple awards in the field of visual art, music, interactive media, and academic research, including the MacArthur Foundation, Digital Media and Learning Research Grant Award (2012), Pauline Oliveros Award from the IAWM (2022), Silver Medal Award from the International Cambridge Music Competition (2023), Bronze Medal Winner from the Global Music Awards (2022), Best of Competition Winner in Interactive Media and Emerging Technologies from the Broadcast Education Association (2023), Saint Michael Achievement Medal from International Juried Fine Arts Competition, (2013), etc. Her work has been featured at the NYCEMF, ICMC, SEAMUS, EMM, SCI, International Multimedia Arts Festival, New Music Gathering, Splice Festival, Hot Air Music Festival, Moxonic Festival, Beast Feast, Harvard University, Yale University, ISSTA, Klint Gut, among many others. She is the author of "Social Media and Music" (Peter Lang Press, 2012) and "Evaluation and Credentialing in Digital Music Communities" (MIT Press, 2014). Currently, she is an Associate Professor in the Department of Humanities and Creative Arts at Miami University Regionals.

**Daniel Swilley** (b. 1980) is a German-American composer of acoustic and electroacoustic music. His music and research have been presented at festivals and conferences such as June in Buffalo, SEAMUS, Toronto Electroacoustic Symposium, Understanding Visual Music Symposium, NoiseFloor, New York City Electroacoustic Music Festival, Electronic Music Midwest, Studio 300, Audiograft, Electroacoustic Juke Joint, College Music Society, as well as Society of Composer's Inc. Swilley holds degrees in composition from University of Illinois Urbana-Champaign (DMA), Georgia State University (MM), and Valdosta State University (BM). His primary composition teachers have included Heinrich Taube, Sever Tipei, Robert Scott Thompson, and Scott Wyatt. Swilley is an Assistant Professor of Music (Composition, Theory, and Technology) at the University of Northern Iowa.

**Fred Szymanski** is a sound and image artist. His electroacoustic and acousmatic compositions explore interactions between nonlinear forces and indeterministic systems. He applies the results to sound diffusion and multi-screen installations and performances. His

electroacoustic works have been presented at international festivals, including Convergence Festival (UK, 2019), Città di Udine (Italy), 2018 International Festival of Experimental Music (Bratislava), Musica Nova 2017 (Prague), 2016 Matera Intermedia Festival (Italy), 2015 Monaco International Electroacoustic Festival, and the ICMC 2015 (Denton, Texas). His image and sound work has been featured at SonicLIGHT (Amsterdam), the European Media Art Festival (Osnabruck), Mutek (as part of RML's CineChamber) (Montreal), and Club Transmediale (Berlin). His music has been recognized with several awards: First Prize Musica Nova (2017), Premier Prix Monaco Electroacoustique (2015), Special Mention Città di Udine, Italy (2018), Honorary Mention Destellos X (2017). His sound and image installations have been exhibited at the Eyebeam Center (New York), the Whitney Museum of Art, and the Diapason Gallery for Sound (New York). Szymanski's sound work has been released by Sub Rosa, Asphodel Ltd., JDK Productions, Soleilmoon, and Staalplaat.

**David Taddie** received the BA and MM in composition from Cleveland State University where he studied with Bain Murray and Edwin London, and the Ph.D from Harvard University where he studied with Donald Martino, Bernard Rands, and Mario Davidovsky. He has written music for band, orchestra, choir, solo voice, and a wide variety of chamber ensembles as well as electroacoustic music. 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. Recordings of his music can be heard on the Ravello, New Focus, and SEAMUS CD labels. He is currently Emeritus Professor of Music at West Virginia University, having retired this past spring. He was the director of the Electronic Music Studio during his entire tenure at WVU, and during his last five years, the coordinator of composition. Prior to coming to WVU, he taught at the University of Massachusetts-Dartmouth, Cleveland State University, and was pianist with the Cleveland Chamber Symphony. He lives in Morgantown with his wife, Karen, and in addition to making music, enjoys spending time with his grandsons as well as gardening and speaker building.

**Leonello Tarabella** received his Phd in Computer Science from Pisa's University. He started his research work under the direction of M. Pietro Grossi who was pioneering Computer Music at CNR, Italy, and specialized on the technology of computer music at the EMS, MIT-Boston, and at CCRMA, Stanford University. In his research activity at CNR in Pisa he designed and carried out languages for algorithmic composition and

gesture recognition systems or giving expression to interactive electro-acoustic music he uses in his performances. As a musician he composes and performs his own computer music worldwide. As Professor at the Computer Science Faculty of Pisa's University he used to teach computer music: he published scientific articles and books on the topic also participating to many editions of International Conferences on computer music.

**Monte Taylor** (b.1991) is a composer, guitarist, improviser, and sound engineer based in West Lafayette, IN. He is the 2nd place recipient of the 2020 KLANG! International Electroacoustic Composition Competition and a finalist for the American Prize (2020 Orchestral Music Division). His works have been performed on festivals and conferences including Australian Percussion Gathering, Charlotte New Music Festival, Cortona Online Sessions, Electric LaTeX Festival, Electronic Music Midwest, Florida State University Biennial Festival of New Music, Florida Electro-Acoustic Student Festival, Florida International Toy Piano Festival, Kansas City Art Institute's ArtSounds, Matera Intermedia Festival, National Student Electronic Music Event, New York City Electroacoustic Music Festival, SCI Regional and National Student Conferences, SEAMUS National Conference, Seoul International Computer Music Festival, SPLICE Institute, TUTTI Festival, USF New Music Festival, and UTEMS Electro-Acoustic Recital Series, by ensembles including Bent Frequency, Compositum Musicae Novae, Frost Electronic Music Ensemble, Line Upon Line Percussion, Passepartout Duo, [Switch~ Ensemble], and the University of Texas New Music Ensemble. As of Fall 2022, Monte is a Clinical Assistant Professor of Music Technology at Purdue University's Rueff School of Design, Art, and Performance. He holds a B.M. in Composition from the University of Missouri - Kansas City Conservatory of Music and Dance, an M.M. in Composition from the University of Miami Frost School of Music, and a D.M.A in Composition at the University of Texas at Austin, where he was a staff member for the Experimental and Electronic Music Studios.

**Zach Thomas** is a composer and media artist whose work is characterized by impulse, restlessness, and precision. Zach currently teaches courses in Composition and New Media at the University of Louisville where he also directs the annual UofL New Music Festival. He received his PhD from the University of North Texas where he worked as a teaching fellow at the Center for Experimental Music and Intermedia, while studying composition under Panayiotis Kokoras. As a composer, he works often in mixed-media contexts, and is author of numerous concert works, installations, and software tools. His work and research have been presented at various international festivals and conferences including Warsaw Autumn Festival, Darmstadt Summer Courses, ICMC, SEAMUS, NYCEMF,

NIME, Musicacoustica Festival in Beijing, SIGGRAPH, Forum Wallis, Audio Art Festival in Krakow, and others.

**Laura Thompson** is a violinist and violist based in New York City. She holds a MMus in violin performance from the Royal College of Music in London, UK, and a BM in violin performance from Northwestern University's Bienen School of Music. She performs with ensembles including Violalia Duo, Curiosity Cabinet, the Milwaukee Ballet, the New Orchestra of Washington, Æon Ensemble, Kollektive366, and has subbed as a violist with the Milwaukee Symphony Orchestra and the Rhythm Method String Quartet. She has performed new chamber works at the Juilliard School and at New England Conservatory, and is an alum of Lucerne Festival Academy and the International Ensemble Modern Academy in Schwaz, Austria. As a fiddler, she represented Britain as a solo Irish fiddler in the All-Ireland Fleadh Cheoil, and has taught at the Hardanger Fiddle Association of America's annual workshop. She teaches violin and viola at the United Nations International School and with Midori & Friends in NYC.

**Carlos I. Toro-Tobón**, a composer and electronics improviser born and raised in Colombia. He is currently a faculty member at the Department of Music of the University of Antioquia, Colombia, where he teaches since 2005. In 2015 he earned a Fulbright grant to pursue graduate studies in the United States. Carlos holds Ph.D. and Master degrees in composition from the University of Iowa and University EAFIT respectively. His music has been performed in Belgium, Chile, Colombia and the USA. Carlos has studied composition with Andrés Posada, Marco Alunno, Nomi Epstein, Josh Levine, and David Gompper; and electronic music with Lawrence Fritts and Jean-Francois Charles.

**Dr. Yu-Chung Tseng**, receiving his DMA from UNT in Texas, is a professor of electronic music composition at Institute of Music at National Yang Ming Chiao Tung University(NYCU) in Taiwan. His music has been recognized with selection/awards from Bourges Competition (Finalist, 2005), Pierre Schaeffer Competition (1st Prize in 2003, 3rd Prize in 2007), Cittàdi Udine Competition (Finalist, 2006), Musica Nova Competition (1st Prize in 2010, Mention award in 2009, Mention award in 2012), Metamorphoses Competition (2006, 2008, 2010), ICMC 2011, ICMC 2015, ICMC 2022, 3 times Asia-Oceania Regional Best Music Award. His music works have also received many performances at festivals and conferences, including ICMC (16 times selected), Musicacoustica (China, Beijing), SICMF (Korea, Soul), EMW (China, Shanghai), Schumann Festival (Germany, Dusseldorf), ACL(Japan,

Israel, Singapore, Philippine, Taiwan), Musica Nova (Czech, Prague), Taiwan-France Exchange (Bordeaux, Hans, Pairs) and Chengdu International Electronic Music Festival..etc.

**Kari Vakeva** (b 1957) is a Finnish composer and sound artist whose oeuvre 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), Sundog ii (2012-2015), I saw Eternity (2016), I kiss the Sky (2017-2018), and If Bees are few (2018). 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 a self-educated composer.

Composer **Kyle Vanderburg** (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts; his acoustic works feature memorable melodies and a very fluid sense of time. He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He'd be delighted if you checked out [www.KyleVanderburg.com](http://www.KyleVanderburg.com) to learn more.

**Armando Vanzi**: studied Cinema Music and Theatre at Pisa University, and Music and New Technologies at Conservatorio L. Cherubini in Firenze. He worked in audio video production: A&G Soluzioni Digitali, Teatro del Maggio Musicale Fiorentino, Conservatorio L. Cherubini, S-Tek Audio Australia, Luigi Agostini Digital Solution, Bigwave Recording Studio. He took part in several music festivals as author in Italy, Usa, Iran, Netherlands. Currently he is working as electroacoustic composer and video artist in Italy.

**Juan Carlos Vasquez** ([www.jcvasquez.com](http://www.jcvasquez.com)) is an award-winning composer, sound artist, and researcher. His electroacoustic music works are performed constantly around the world and to date have premiered in more than 30 countries. As a researcher, Vasquez's writings can be found in the Computer Music Journal, the Leonardo Music Journal, and the proceedings of all the standard conferences in the field. Vasquez received his education at the Sibelius Academy (FI), Aalto University (FI), and the University of Virginia (US). His scores are published by

Babel Scores, and his music is distributed by Naxos, MIT Press (US), Important Records (US), and Phasma Music (Poland). Vasquez is sponsored by Genelec (FI) and is a member of the Society of Finnish Composers.

**Beatrix Wagner** studied flute with Prof. Dr. Richard Müller-Dombois at the Hochschule for music Detmold from 1989 to 1996 and as awarded scholar 2000/ 01 in Paris with Philippe Racine. Additionally she participate in master classes with Robert Aitken, Robert Dick, Carin Levine and Istvan Matuz. As solo flautist with the Schleswig-Holstein Music Festival Orchestra during her student days, Beatrix Wagner played under conductors as Herbert Blomstedt, Dimitri Kitajenko, Gunther Schuller and Krzysztof Penderecki. She won several international prizes, for instance the Kuhlau Competition for Flautists in Uelzen and the Wind Competition in Kerkrade (Netherlands) in 1996. In 2001 she founded "Ensemble Reflexion K", Germany's northernmost contemporary music ensemble. Beatrix Wagner is in demand as a soloist and a chamber musician in Germany and abroad. She receives invitations from ensembles such as Ensemble Modern, MusikFabrik NRW, Kammerensemble Neue Musik Berlin, Ensemble Aventure, SurPlus and Insomnio (Netherlands). Concert tours have taken her around Europe, Asia and North and South America. Beatrix Wagner has made radio and CD recordings for BR, SWR, WDR, MDR, NDR, RB, Deutschlandfunk, and major labels as ambitus, col legno, Coviello, NEOS, edition zeitklang and mode records, including her both solo CDs "positions" (2003) and "Spiegelungen" (2011). In the spring of 2019 Beatrix Wagner and New York based cellist Madeleine Shapiro formed the Duo Be.Mad dedicated to the newest music for flute(s), cello and electronics (fixed media / live processing / video). In February 2022 she premiered Gerald Eckert's concerto for contrabass flute in G, orchestra and live electronics as a soloist.

**Fang Wan** is an intermedia composer and performer. Fang's primary research interests are sound design and interactive composition. The quality of Fang Wan's musical composition was acknowledged when her work Origin for Wacom tablet and Kyma was selected to be in SEAMUS compact disc series. Fang received her BA in Electronic music from Xinghai Conservatory of Music, a MM in Intermedia Music Technology, and a D.M.A. degree in the Performance of Data-driven Instruments at the University of Oregon. Fang is currently teaching at Zhejiang Conservatory of Music.

**Chi Wang** is a composer and performer of electroacoustic music. Her research and compositional interests include sound design, data-driven instruments creation, musical composition, and performance. Chi's composition was selected for inclusion on the music

from SEAMUS CD Volume 28. She is the recipient for the Best Composition from the Americas at the 2018 International Computer Music Conference, Award of Distinction at the 2022 MA/IN festival in Italy. Chi received her D.M.A. at the University of Oregon. Chi is currently an assistant professor of music (composition: electronic and computer music) at the Indiana University Jacobs School of Music.

**Dylan Ward** is acclaimed for his “ethereal saxophone playing” and “distinctive experimental approach” (Vital Weekly), He is a saxophonist/musician/improviser/ sound artist specializing in experimental electroacoustic music that explores consciousness across natural, human, digital, and historical planes. In July 2022, Ward released his debut solo electroacoustic album, *Tourmaline*, through Neuma Records. Hailed as a “gem of a new release” and celebrated for being a “perfectly produced, engineered, and packaged collection of experimental music” (All About the Arts), the album explores ideas of sonic transmutation and alchemy, featuring music by Alexandra Gardner, Viet Cuong, Seth Andrew Davis, Kenneth Michael Florence, and Emma O'Halloran. From the Cave of Crystals to the cosmogonic Ogdoad, from Paul Klee's depiction of the Angel of History to the structure of a Michael Jordan documentary, *Tourmaline* covers a wide range of creative concepts and stylistic pluralism in pursuit of the alchemical magnum opus.

**Ian Whillock** is a composer, audio engineer, and percussionist based in Austin, Texas. His music has been performed by a wide range of performers such as Dana Jessen, Chiara Franceschini, Michele Bianchini, Andrea Biagini, and others. In 2022, he was a resident composer at Avaloch Farms (NH, USA) with LNK Percussion. He has won the Ise-Shima Special Prize (JP) and the Ida M. Vreeland Award (USA) for his compositions. Outside of composing, Ian works as a recording, mixing, and mastering engineer. His recordings have been featured on WQXR, I Care if You Listen, and NPR. Ian is currently Adjunct Professor of Audio Technology at the Art Institute of Austin.

**Jonathan Wilson's** works have been performed at the Ann Arbor Film Festival, European Media Art Festival, the Experimental Superstars Film Festival, the Big Muddy Film Festival, SICMF, ICMC, SEAMUS, NYCETF, NSEME, the Iowa Music Teachers Association State Conference, and the Midwest Composers Symposium. He is the winner of the 2014 Iowa Music Teachers Association Composition Competition. Jonathan has studied composition with Lawrence Fritts, Josh Levine, David Gompper, James Romig, James Caldwell, Paul Paccione, and John Cooper. In addition, studies in conducting have been taken under Richard Hughey and Mike Fansler. Jonathan is a member of Society of Composers, Inc., SEAMUS, ICMA, Iowa

Composers Forum, and American Composers Forum.

**Maurice Wright's** musical life began as a percussionist, when he performed a solo on a toy glockenspiel in a one-room schoolhouse in Buckton, Virginia. Shortly thereafter, he began to study piano, and to experiment with electricity, using parts from discarded telephones. He began to compose, and to play the trombone. At age 13, his family moved to Tampa, Florida. While studying with Douglas Baer, Principal Trombonist of the Tampa Philharmonic, Wright spent a year with the Tampa Police Dance Band, rehearsing with armed musicians who performed throughout the state. He experimented with tape recorders and studied FØRTRAN programming. After graduating from Duke University, he continued composition study at Columbia University, receiving a doctorate in 1988.

**Sunhuimei Xia**, composer, performer, and sound designer, is a DMA candidate in data-driven music performance and composition at the University of Oregon School of Music and Dance. She holds an MM in Computer Music Composition from the Peabody Conservatory of Johns Hopkins University and is a faculty member at the Department of Composition of the Wuhan Conservatory. She has been selected for the Creative Talent Pool of the Ministry of Culture of China. Her work *Oriental China* won the "Golden Bell Award" in the 7th Hubei Music Award, and *Smooth* won the First-Class Award in the 3rd Computer Design Contest of China.

**Xu Han** (Beijing China) is a composer, scholar, sound artist, trombone & euphonium player, instrument hacker, coder, and improviser who has gained a great deal of inspiration from Buddhist Philosophy. Han is currently a doctoral candidate (composition major and sound studies minor) at Cornell University. He finished a music master degree in composition (graduating with distinction) from the Royal Northern College of Music (RNCM) in Manchester, the UK. Han studies with Marianthi Papaleandri-Alexandri, Kevin Ernste, Benjamin D. Piekut, and Trevor J. Pinch. Han's works have been performed by Wet Ink Ensemble, NOMON, Israeli Chamber Project, Red Desert Ensemble, Yarn/Wire, Greg Stuart, London Symphony Orchestra, BBC Singers, Manchester Camerata, 19 SoundLab, Tacet(i) Ensemble, Cornell Festival Chamber Orchestra, RNCM Symphony Orchestra, RNCM Big Band, and RNCM Wind Orchestra. As a sound artist and a scholar of sound studies, Han attended classes, presentations, and lectures of Brandon LaBelle, Marcel Zaels, Seth Cluett, Nora Gomringer, Mario Mazzoli, Zeynep Bulut, Sebastian Lexer, Dmitry Gelfand, Evelina Domnitch, Matteo Marangoni, Pe Lang, Juliane Beck,



Barbara London, G. Douglas Barrett, Alan Licht, Gascia Ouzounian, Marie Thompson, Christoph Cox, Mauricio Pauly, and Nicolas Collins. Han has been supported by scholarships from Sage Fellowship from Graduate School at Cornell University, Otto R. Stahl Memorial Award, RNCM School of Composition, RNCM School of Wind, Brass and Percussion, Peking University Resources Holdings Company Limited, and was also the recipient of the British Composer Arnold Cooke Award and London Symphony Orchestra Bursary.

**Yizi Xu (IvyXuEasy):** I grew up learning Chinese traditional instruments which have deeply influenced me. During my bachelor's degree, I studied music performance, musicology, music theory, and analysis. I actively participated in rehearsals and performances of the school's Chinese traditional orchestra. During my master's studies in composition in the USA, I have been working on incorporating traditional music elements into contemporary music and bringing traditional music to the world.

Born in Shanghai, China, **Xuesi Xu** is a composer holding composition degrees from Florida State University (D.M.), the University of Illinois Urbana-Champaign (M.M.), and Shanghai Conservatory of Music (B.M.). He has studied composition with Liliya Ugay, Mark Wingate, Heinrich Taube, Reynold Tharp, and Stephen Taylor, and electronic music with Clifton Callender, Eli Fieldsteel, and Carla Scarlatti. As an Asian composer, Xu endeavors to dispel the old notion of the exotic oriented by embracing western music and fusing both eastern and western musical elements. His music has been performed by leading ensembles, such as Arditti Quartet, icarus Quartet, Divergent Quintet, Kamratōn ensemble, Slee Sinfonietta, Albany Symphony, Sofia Philharmonic Orchestra, and Shanghai Opera House Orchestra.

**Yao Xi** studied at Shanghai Conservatory of Music, Codarts Rotterdam (as exchange student), and Franche-Comte University, as both Electronic Music Design, Music and Sound master degree. The possibility of transformation and interactivity of sounds in combining/crossing in other fields is her recently major research and pursuit. Her music have been performed in Asia and Europe. She currently teaches Introduction of Electronic Music and Sound Synthesis, etc. at Zhejiang Conservatory of Music.

**Maximilian Yip** (\*1988) started to play violin in 2003 and from 2005 to 2008 he received lessons in music theory. Furthermore, in 2006 he began to play piano. He started composing at the Clara-Schumann School of Music with Christian Banasik in 2008. Maximilian also holds Master of Science in Economics and is currently working as a consultant at Deloitte Consulting. His work were performed amongst others at: -Musica Viva Festival

2010, Lisbon Portugal), -Musica Viva Festival 2011, Lisbon (Portugal) -60x60 (2012) PianoForte mix, Chicago (USA) -Radioshow Arte Electroacústica (2012) -The 2013/2017 and 2018 New York City Electroacoustic Music Festival (USA) -International Electroacoustic Music Festival of the Conservatorio S. Cecilia 2013Rom, (Italy) -The Irish Sound, Science and Technology Convocation, Maynooth, 2014 (Ireland).

**Yung-Hsin, Cheng** is a Taiwanese composer who is currently pursuing a Master degree in Electronic Music Composition at National Yang Ming Chiao Tung University. She majors in electronic music under the supervision of Professor Yu-Chung Tseng. She has won numerous awards, such as WOCMAT2019 International Electroacoustic Music Young Composer Award (2nd prize), WOCMAT 2020 Phil Winsor International Youth Computer Music Competition Award, International Computer Music Conference 2022 accepted and NYCEMF 2022 accepted.

**Ningxin Zhang** is an electroacoustic composer, sound designer, and pipa player born in Chengdu, Sichuan, China. Her college studies began at the Hong Kong Baptist University, majoring in Translation, Interpreting, and Intercultural Studies, and then continued to study Electronic Production and Design at Berklee College of Music. She uses various signal-processing techniques to compose with recorded and modular-synthesized sounds and explores topics related to sociology, psychology, and philosophical theories, including phenomenology, structuralism, and typology. Ningxin has performed as a pipa/electric pipa player at many concerts, including performances of microtonal music at the Micro-jam concert, traditional Chinese music at the International Folk Festival, and multichannel audio-visual pieces at the Interdisciplinary Arts Institute Showcases.

**Victor Zheng** (b. 1994) was born in Beijing, China and raised in Portland, Oregon. He previously studied at the Oberlin Conservatory (BM '16) and University of Massachusetts Amherst (MM '18) and is currently a DMA candidate in music composition at the University of Illinois Urbana-Champaign. Victor's notable performances have included collaborations with the Opus One Chamber Orchestra, Composers of Oregon Chamber Orchestra, New Music Mosaic, and Illinois Modern Ensemble. He has had his music and research featured at events such as the highSCORE festival, Electronic Music Midwest, SEAMUS, and SCI National Conference, as well as publications including Oregon Arts Watch, Willamette Week, and Art on My Sleeve. Victor taught music theory and aural skills as a graduate teaching assistant while at UMass, and subsequently taught at the Ethos Music Center in Portland, Oregon,

and at the Shedd Institute for the Arts in Eugene, Oregon. He is currently a graduate teaching assistant in music theory and musicianship at the University of Illinois.

**Wang Ziyu** (she/her/hers) is a composer currently residing in Phoenix, AZ. She is interested in transcultural influences in music, musical metaphor, spatial sounds, and portrait doodling. She has written music for solo instruments, chamber groups, large ensembles, as well as electronic media. She recently earned her DMA in Music Composition at Arizona State University. She is currently a faculty associate at ASU, teaching aural skills, music theory, and composition. Born in Tianjin, China, she completed her B.E. degree in Automotive Engineering at Tsinghua University, Beijing. She was the first female racer on the university's student formula racing team.