NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL

—

APRIL 2—4, 2009

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CUNY GRADUATE CENTER

nycemf.org

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Flute / Jane Rigler
Clarinet / Kinan Azmeh
Oboe / Karisa Werdon
Piano / Marcel Rominger
Percussion / Michael Lipsey

SofIA Ensemble:
Piano / Juraj Kojs
Violin / Spencer Topel

WELCOME TO NYCEMF

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On behalf of the organizing committee for the First New York City Electroacoustic Music Festival, it is my pleasure to welcome you to this event. We are delighted at the response that our call for participation has evoked in the electroacoustic music community, and we hope you will enjoy the concerts and other events.

Many people deserve our gratitude in causing this to come about. I would like to take this opportunity to thank the following people and organizations:

–Dr. Steve Brier, Vice President for Information Technology and External Programs, Dr. Chase F. Robinson, Provost and Senior Vice-President, David Olan, Music Executive Officer, and the Graduate Center of the City University of New York for letting us use their excellent facilities

–Carol Parkinson and Harvestworks, Inc. for their invaluable partnership and support in the form of technical assistance during the festival

–Andrea Vasquez, Joshua Brown, and the New Media Lab for their support and counsel.

–Our international panel of judges who listened to over 400 works in order to select the works that we are presenting. They were Matthew Adkins, Benjamin Broening, Luke Dubois, Javier Garavaglia, Ragnar Grippe, Elizabeth Hoffman, Mari Kimura, James Paul Sain, and Jeffrey Stadelman.

–Our student interns and volunteers who will provide all forms of assistance during the festival to keep things running smoothly.

–And last, but not least, our organizing committee: Paul Riker and Zachary Seldess, currently doctoral students at the Graduate Center, who took care of all the local arrangements at the Graduate Center as well as many other details, Joo Won Park, our technical director, and our web developer, Braxton Sherouse, without whose help this festival would never have been able to get off the ground in the way that it has. This is one of the first events I have ever seen where all submissions, judging, and communication with participants has been done over the internet.

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

FESTIVAL OVERVIEW

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THURSDAY, APRIL 2ND

9:15–9:45 AM   **Paper Session** / *Room 3309*
Penny Duff, *Heterotopias of the Audible Possible*

9:15–9:45 AM   **Paper Session** / *Room 6496*
Monty Adkins, *The [60]Project: an analytical and contextual critique*

10:15–11:15 AM   **Concert 1** / *Elebash*

10:30 AM–6:15 PM   **Installation** / *Elebash Lobby*
Wall Ball [wɔːl bɔːl] / Elaine Thomazi Freitas, Alexander Wendt, & Luke Hastilow

10:30 AM–4:00 PM   **Installation** / *C197*
SoundSpots / Rob van Rijswijk & Jeroen Strijbos

11:45 AM–12:45 PM   **Curated Concert 1** / *C198*
Class Radio Drama / Music from London Metropolitan University

1:00–2:00 PM   **Concert 2** / *Elebash*
Sponsored by *Music in Midtown*

2:30–3:30 PM   **Concert 3** / *C198*

4:00–5:30 PM   **Concert 4** / *Elebash*

7:45–9:45 PM   **Concert 5** / *Elebash*

11:00 PM–1:30 AM   **After Hours Concert** / *Galapagos Art Space*

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FRIDAY, APRIL 3RD

9:15–9:45 AM	**Paper Session** / *Room 3309* Peter V. Swendsen, *Slow Sounds and Deep Experience*
9:15–9:45 AM	**Paper Session** / *Room 3207* Juraj Kojs, *Cyberactions and Cyberinstruments via Physical Modeling*
9:45–10:15 AM	**Paper Session** / *Room 3309* Thomas Dempster, *Translating the Language of Wind Chimes Through Smalley Lens*
10:30–11:45 AM	**Concert 6** / *Elebash*
10:30 AM–7:30 PM	**Installation** / *Elebash Lobby* *Alchemy* / Reid Bingham & Colin Challender
10:30 AM–7:30 PM	**Installation** / *C197* *S-Be2* / Davíð Brynjar Franzson
12:00–1:15 PM	**Concert 7** / *C198*
2:00–3:00 PM	**Curated Concert 2** / *C198* *Je me souviens… Time seen through Montreal's new music* / Point d'écoute, Montreal
3:15–5:00 PM	**Concert 8** / *Elebash*
7:45–9:45 PM	**Concert 9** / *Elebash*

SATURDAY, APRIL 4TH

10:45 AM–12:00 PM	**Concert 10** / *Elebash*
11:30 AM–7:30 PM	**Installation** / *Elebash Lobby* *i spy* / Sam Salem
12:15–1:45 PM	**Concert 11** / *Segal*
2:30–4:00 PM	**Concert 12** / *Elebash*
4:15–5:15 PM	**Curated Concert 3** / *Segal* *Walk This Way...* / University of Huddersfield, Music Department
6:45–9:00 PM	**Concert 13** / *Elebash*

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PROGRAMS & NOTES

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CONCERT 1:
THURSDAY, APRIL 2, 2009
10:15–11:15 AM / ELEBASH

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Welcome to the Machine! */ Yury Spitsyn*
 Yury Spitsyn, *laptop*

Sappho's Last Stand */ Marie Incontrera*
 Evan Crawford, *soprano*

Sound Mobile */ Joo Won Park*

Delayed Reflections 2 */ Akira Takaoka*

Crows everywhere are equally black */ Beth Wiemann*
 Anatole Wieck, *viola*
 Beth Wiemann, *clarinet*

Structural Unit II */ Jeff Carey*

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NOTES

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Welcome to the Machine! / *Yury Spitsyn*

A laptop (primary sound source of this piece) is treated as an actual acoustic body, a physical agent of vibratory excitations. The machine creates a variety of electromagnetic vibrations with its paraphernalia. Vibrations get picked up by four electromagnetic sensors applied to the different regions of the laptop's user area. Performer runs a score-specified software, thereby inducing a desirable vibratory pattern, while at the same time moving the pickups around to alter the sonic focus. Usually the privileged role of creating sounds on a computer is that of the specialized, music-oriented software. This is not the case here. Any piece of code is allowed to perform its part during the performance: office tools, graphics applications, data archivers, system utilities and even the "recycle bin".

Such a liberating act becomes possible because we are not talking about "chord progressions" here, but "code progressions" instead. We eavesdrop the code—a byte-crunching beast that runs around in multiples of instances and segments, cycles and threads, queues and pipelines. There's a jungle of those beasts living in every machine, comprising multitudes of snarls, growls, grunts and chirps. The effectiveness of the performance depends on a right pick of hardware. The better ergonomics of a machine, the worse it is as a choice for the piece. My 5-year old noisy PC rocks with its garrulous eddies! The video projection conveys both the performer's actions and the laptop's screen content for the audience to hold on to in relation to the sound.

Sappho's Last Stand / *Marie Incontrera*

Sappho's Last Stand is the last song in an electroacoustic song cycle originally conceptualized and composed for soprano Evan Crawford. The song cycle features poetry fragments of the Greek lyric poet Sappho.

> *Now rose the moon, full and argentine*
> *While round stood the maidens, as at a shrine.*
> *My feelings for you, O beautiful ones,*
> *Will never change.*
> *Dark eyed sleep, child of night,*
> *Coming from heaven, clad in purple,*
> *Come to me.*

Sound Mobile / *Joo Won Park*

Sound Mobile is a palindrome-piece in three movements. The first movement was flipped backward to create the following movement using 'reverse' function of an audio editing program. The two movements were juxtaposed to create the third movement. Thus, the third movement itself sounds exactly the same when played forward and backward. The result is a study in absolute retrograde, not only in terms of pitch, but also in the realm of pulse and timbre.

Delayed Reflections 2 / *Akira Takaoka*

Delayed Reflections 2 (2008) was entirely generated by my own Java program, using rule-based algorithms. The harmonies consist of tetrachordal and trichordal pc-sets and are highly diatonic, but not triadic. The harmonic formations and progressions are strictly regulated by the algorithms, so that they explore the entire twelve-tone pitch space by way of various transformations and combinations of the pc-sets. The piece was premiered in Yokohama, Japan, in March 2008 and presented in Venice, Italy, in September 2008.

Crows everywhere are equally black / *Beth Wiemann*

This work for viola, clarinet and DVD (audio and video) was commissioned by the Maine Fulbright Association, for premiere at the University of Maine. The work uses processed videos of crows from around the world to show both the beauty of the birds, and the "trickster" qualities that these crows also have. The music follows the crows from rural settings to more urban environments, becoming more percussive along this journey.

Structural Unit II / *Jeff Carey*

Structural Unit and *Structural Unit II* are inspired by the life and discoveries of Dr. Percy Julian, who, against a backdrop of pre-civil rights social oppression and institutionalized racism in the United States, made numerous advances in chemical processes that produced sweeping benefits in medicine. His research of soybeans led to the discovery of a synthesis method to create a basic chemical material, or in polymer chemistry terminology a structural unit, that could be used as an economical starting point to manufacture in mass quantities drugs used to treat a wide range of conditions.

At the heart of this piece, a single synthesis method is used with different composition techniques to create all of the sonic materials. By combining numerous similar elements in different ways, at all levels of time structure, the basic materials yield various and distinct musical results.

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CURATED CONCERT 1:
CLASS RADIO DRAMA
THURSDAY, APRIL 2, 2009
11:45 AM–12:45 PM / C198

Curated by Javier A. Garavaglia, SJCAMD,
London Metropolitan University (UK)

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The Psychosis of a Whale in Central London / *Myles Hayden*

The Journey Within / *Stephen Rolle*

Blackout / *Andrew Perry*

The Convoluted Cycle of Energy / *Anthony Mann*

Little Red Riding Hood / *Sandra Kazlauskaite*

Alone in the Dark / *Ivan Onek*

Yvett's New World / *Ágnes Nagy*

In Heaven / *Maria Mysiak*

The Metallic Phenomenon / *Gabriel Peti*

Ohmnipresence / *Pedro Paiva*

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The Psychosis of a Whale in Central London / *Myles Hayden*

On Friday the 20th January 2006 a Northern Bottlenose whale swam along the River Thames into the central London. It is not known why the whale swam off course, into the centre of the largest city in the European Union. However during the accumulating media storm, she quickly became ill and died during a rescue attempt only the following day.

She died of dehydration and cardiovascular failure. These would have caused hallucinations and a severe amount of distress. Through sound manipulation, the piece attempts to chronologically recreate the whale's "mental" state until its tragic demise.

The Journey Within / *Stephen Rolle*

The Journey Within (2007) portrays the first journey in life, taking the listener sonically through different stages of fetal development from conception through to birth:

1-The excitement of conception—e.g. heavy inhalation and exhalation.
2-The rush of sperm.
3-The calming rhythms of the womb.
4-The comforting and natural pulse before giving birth.

This piece was created using sounds from around the house: breathing, boiling water, and TV. The sounds were manipulated using repetition (loops), transpositions, overlapping, and the use of amplitude modulations plug-ins.

Blackout / *Andrew Perry*

The piece I created is about a man who is experiencing a series of mental blackouts, and finds himself in different locations and situations throughout the day. I tried to capture the frenzied and distressing state of mind the character would go through as he battles to understand what is happening to him. During the blackouts, I chose contrasting locations, including—the seaside, a loud nightclub, a quiet park, and a busy main road, to emphasize the change of situation.

The Convoluted Cycle of Energy / *Anthony Mann*

A synthetic audio representation of the cycle of energy; from its harnessing via wind turbine, to its eventual escape into the physical world, that escapes impact on the environment, and subsequent harnessing of this convoluted energy once again as generated sound affects the air around us, pushing the wind turbine ever faster.

Little Red Riding Hood / *Sandra Kazlauskaite*

Little Red Riding Hood is a sonic recreation of a well-known fairy tale written by Brothers Grimm. The story begins with the main character going to visit her ill grandmother and meeting a scary wolf in the forest… Sandra used a fascinating concept of story telling through music and created this Radio Drama piece. The story involves Field Recording techniques, Foley and musical expressions. The protagonist (Little Red Riding Hood) 'tells' the story using different sonic objects and the Russian language. Sandra's cultural background inspired her to use authentic coloring in her story.

Alone in the Dark / *Ivan Onek*

Alone in the Dark (2008) is a story of a woman by the name of Alice who after a long day at work, heads back home one night on a dark and narrow countryside road alone when her car happens to break down in the middle of nowhere. Being miles away from any town or village she manages to call for help on her mobile phone and is faced with the daunting and terrifying task of waiting for the help to come (not knowing for sure how long that will be) with darkness surrounding her and nobody there for her to find a sense of comfort and security; she begins to slowly sink into a state of fearful paranoia. As Alice slowly begins to slip deeper into a world of complete hallucination, the sound of an originally calm wind beating against nearby trees starts being extremely distorted with a quite eerie and terrifying effect. Other scary sounds such as evil laughter, strange noises and sound bites from scary movies all manifest from the inside of her and merge together to create an extremely intense sonic picture of paranoia brought by the fear of being left alone in the dark.

Yvett's New World / *Ágnes Nagy*

Yvett's New World (2008)—The world is an ideal society. Humans are grown artificially and are technologically advanced. A group of people lives in a "Savage Reservation." Lelle, savage activist, becomes a victim of the Society and undergoes therapy to become an ideal civilian. Her memories of family,

religion, ideologies and love are removed by injection. Afterwards, through 'sleeplearning,' she gets a new personality, and maintains the Society's ideologies. Her task is to drop a bomb onto the Reservation. In completing this task, all remaining humans will go through this transformation. However, there is a baby growing inside her, whose mind restores hers depicting her task, and she takes her revenge. So the project fails, she drops that bomb onto the Society's base, destroying artificial human production—the heart of the Society.

In Heaven / *Maria Mysiak*

In Heaven (2008) is a reinterpretation of the film *Eraserhead* by David Lynch, an artist I admire and am inspired by. A song taken from the film serves as the essence of the piece and is further illustrated by a collage of sounds. Although mundane sounds in themselves, they take on a life of their own within the piece.

I did not want to copy the film "story" or sounds but rather re-imagine the filmmaker's original idea. I wanted to explore the possibility of creating as powerful an effect with sound as visual images do, or possibly evoke visual images in the listener's mind by means of sound.

The Metallic Phenomenon / *Gabriel Peti*

The Metallic Phenomenon was arranged and mixed mainly using Nuendo 3 (Steinberg software); it consists of around 30 recordings of pure metallic sound, which include coins, keys, bells, kitchen accessories, machines, and metallic instruments. The recorded sounds of cutlery were convoluted into a rain-like sound of metal particles and the recordings made for a dropped coin and a zip sound were mutated in Sound Hack into something rather alien, but very interesting as it shows a completely different color to metallic sound, which was mainly one of my goals whilst creating this sound collage completed with automation and effects.

Ohmnipresence / *Pedro Paiva*

Ohmnipresence, an approach to the unknown (2007)—Om is the original vibration considered to be the origin of the universe and the origin of every kind of matter. This is a journey from the Om, to the world as we know (and hear) it, going from the simplest vibration to the cacophony of the modern society. The piece won the Public Award | Yamaha Música at the 5th Black&White Audiovisual Festival 2–5 April, 2008 Awards (Portugal). (http://artes.ucp.pt/b&w/2008/index.html)

CONCERT 2:
THURSDAY, APRIL 2, 2009
1:00–2:00 PM / ELEBASH

Sponsored by *Music in Midtown*

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Rendezvous IV for violin and live electronics */ Steve Everett*

One becomes Two */ Steve Antosca*

Peridrome II */ Tolga Yayalar*

Kyrielle */ Alice Shields*
Mari Kimura, *violin*

Phantom */ Mari Kimura*

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Rendezvous IV for violin and live electronics / *Steve Everett*

Numerous composers writing for the violin have attempted to elicit increasing levels of virtuosity of sonic gesture from the instrument. The violin's ability to represent a large number of dissimilar sound events within a short gesture is explored in this composition through extended parameter control using real-time analysis/re-synthesis processing by a Kyma audio computational system. This work is the fourth and last of a series of "Rendezvous" compositions looking at two-entity encounters. The context for this one is a forced and unequal relationship where a dramatic friction exists between the two instruments: the violin, a culturally revered expressive instrument, and the computer, caught in the trap of consumer temporality but offering inexhaustible creative possibilities. A computer operator who is given a degree of freedom in the parameters facilitates the interaction. The violin is being processed through over 20 different spectral, frequency- and time-domain algorithms in this work. Multiple control-variables in each are controlled by performance gestures of the violinist.

One becomes Two / *Steve Antosca*

The inspiration for *One becomes Two* came from a passage in C. G. Jung's writings where he symbolically describes the process of transformation: "… when the bud unfolds and from the lesser the greater emerges, then One becomes Two and the greater figure, which one always was but which remained invisible, appears with the force of a revelation." The metaphor of the bud opening into a flower has always fascinated me. Jung's depiction of the process in relation to transformation and his incorporation of Nietzsche's phrase "One becomes Two" is captivating.

In *One becomes Two* the expansion of the bud into flower is represented by two characteristics: the flowing of the melodic line from a single voice to a second voice, first making an appearance as a pedal tone, then as double stops and as multiple stops. Ultimately this leads to the presentation of dual paths, one of which the performer must choose. Within those paths, each passage has a distinct set of non-determinate performance choices. At the end of this "path section" the performer must choose among four personalities: joy, passion, duality and enduring spirit, each with its own unique performance characteristics. The closing passages are marked "with passion" and "blisteringly fast, with abandon." The second characteristic is the use of the computer for the

transformation of the violin sound in an interactive, real-time manner. The violin is connected via pickup to a digital interface and then to a laptop which is running a composer created Max/MSP patch which utilizes feedback, flange, pitch shifting, delay and tap delay to generate flowing reflections of the violin source.

The contemporary performance techniques used in *One becomes Two* provide elements of improvisation and non-determinancy in the performance. This is done to allow the performer to contribute to the outcome of the piece by making some of the rhythmic and pitch choices in the composition. In this way, no two performances of the piece will be the same.

While considering the compositional aspects of *One becomes Two* I was intrigued by the challenge of writing a piece with a strict structure created within a precise and expanding timeframe. When considering the composition, structure became a defining attribute and from this flowed specific design elements of the composition. The challenge in creating a composition under strict structural and temporal constraints is to make the piece seem intuitive, flowing and expressive, and yet to be very directed and controlled. Once the structure and timeframe are created and then placed in the hands of the performer, the composer's strict adherence to structure becomes fluid, the element of time becomes pliant, tempos will fluctuate with expression, the time element expands, and *One becomes Two* unfolds, somewhat like the opening of a bud.

Peridrome II */ Tolga Yayalar*

Peridrome II is a continuous work in progress for me. Much like a building where different layers are added over the years, this piece contains musical materials from at least 4 different periods, which span 7 years now. In a way it's a personal archeology where my oldest musical ideas are combined with the newest. Throughout the piece, the electronics create a kind of halo effect around the violin. First, it is always in the temporal domain but as the piece progresses it moves to the frequency domain as well. The presence of the halo varies during the piece. Sometimes it is quite subtle, sometimes so prominent that it acts like a clone of the violin.

Kyrielle */ Alice Shields*

Kyrielle is an invocation to the Virgin Mary. The title is from a medieval French poetic form based on the *Kyrie* ("God have mercy on us"). The word Kyrielle also evokes for me a feminine meaning, since the French *elle* ("she") embedded in the word. The title then may mean "Goddess have mercy on us," and can refer to all compassionate female spirits, including the Chinese Kwan-

Yin and the Tibetan Tara. Based on Gregorian chants associated with Mary, the piece is in three sections. The "tape" part forms a backdrop for the rising melodies of the violin. I created the tape part on a Macintosh G4 computer, using C-Sound and ProTool with GRM plugins. Kyrielle was commissioned by Airi Yoshioka, and was completed in 2006.

FIRST SECTION: Agnus Dei
The violin in low register performs variations on the chant "Agnus Dei" (Lamb of God who takest away the sins of the world, have mercy on us...), and ends with a Gregorian "Alleluia."

SECOND SECTION: Magnificat
After a brief pause, during which the tape part continues, the violin returns in higher register, repeating the melody of the "Magnificat" (My soul doth magnify the Lord...). These two verses also end in an "Alleluia."

THIRD SECTION: Ave Maris Stella
The third chant, "Ave Maris Stella" (Hail, Star of the Sea, immaculate Mother of God...) is heard as the violin rises still higher, and ends in extreme high register with repeated "Alleluias."

Phantom / *Mari Kimura*

Phantom is the solo violin version of a large-scale multi-media work for interactive video and robots by Toni Dove, *Lucid Possession*, of which music I am the creator. In *Phantom*, I use the bowing tracking technology developed at IRCAM called Augmented Violin System, interacting with a real-time controlled sampled voice using the latest vocoder technology, also developed at IRCAM. I wanted to combine and create a new kind of 'duet' of my own with the violin and a human voice, which is 'played' through the violin bow, by extracted expression of violin phrasing realtime by the Augmented Violin. I would like to thank the Realtime Musical Interaction Team and the Analysis/ Synthesis Team at IRCAM for their generous assistance.

Music in Midtown is a series of free lunchtime concerts spotlighting the highly regarded musical performance program at the CUNY Graduate Center. Presented in the warm, intimate, acoustically rich Elebash Recital Hall, performances feature the music program's renowned faculty, outstanding professional musicians selected from among the program's doctoral students, and noted guest artists. Some concerts are followed by a master class, which the public is invited to observe.

CONCERT 3:
THURSDAY, APRIL 2, 2009
2:30–3:30 PM / C198

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Time Passed / *Ed Martin*

BLOWN / *Jose Halac*

Sensed Presence / *Jacob Gotlib*

silica / *Jake Rundall*

Left Unsaid / *Matthew Dotson*

Gravitational Altitude Correction / *Jason H. Mitchell*

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Time Passed / *Ed Martin*

Time Passed (2008) was commissioned by the University of Illinois Experimental Music Studios, in commemoration of its 50th anniversary celebration. As I began to conceptualize the piece, I decided to revisit each of the compositions I created in the Experimental Music Studios between 2001-2007, and to rework select samples from these pieces into the new commissioned work. This process naturally led me to reflect on my time at the University of Illinois and reminisce about wonderful colleagues, great music, and good times. This piece is dedicated to my friends from Champaign-Urbana, whose impact is even more apparent now that I'm away.

BLOWN / *Jose Halac*

BLOWN is an electroacoustic work written in 2008, using sound samples of bass clarinet, piano and plastic tubes, transformed with vocoding, granular and other techniques, on a Mac computer. Software used includes C-Sound, IRIN and Pro Tools. Form is created by recurrence of a kind of thematic material, which is brought back several times, always differently, with episodes that interconnect and create contextual variations. Multiple layers of time-scales evolve and create spatial morphologies to achieve forward motion and a sensation of recurrence at the same time.

Sensed Presence / *Jacob Gotlib*

"Sensed presence" is a phenomenon that often occurs in the state between waking and sleeping (*hypnagogia*), where one is still slightly conscious, but uncertain if a sensation is wakefulness disappearing or dreams beginning. In this state it is common to feel very strongly that you are not alone, that someone is there in the room, watching you or perhaps speaking to you, despite knowledge to the contrary.

silica / *Jake Rundall*

Silica refers to silicon dioxide, "the principal component of most types of glass" (*Wikipedia*). The piece, silica, expresses many traits of glass: hard, delicate, brittle, smooth, jagged, shattered, clear, resonant. It is a *musique concrete* composition created using only recordings of glass objects. I used Michael Klingbeil's SPEAR software to analyze the spectral content of the sound sources. This software performs a windowed FFT on the source recording, thus

breaking the sound down into grains/windows and then analyzing them for spectral content. The resulting data describes the original sound as consisting of brief component frequencies (10 milliseconds each)—tiny particles. I used cm/clm to re-synthesize/process the sounds using these particles as a starting point, but in some cases transforming them significantly. Additional processing was performed in Max/MSP. ProTools software was used for recording, editing, mixing, and light processing (equalization and reverb). In the piece, I attempted to create a dramatic form through transformations and juxtapositions, some subtle and others jarring, of materials and suggested space. This work was commissioned by the University of Illinois Experimental Music Studios in commemoration of its 50th anniversary celebration.

Left Unsaid / *Matthew Dotson*

An exercise in taking motivic-development to its extremes, the majority of this piece was generated by a 10-second sound object comprised of an electric bass being played percussively. This source material was cut into very small fragments and manipulated in various ways in order to construct monophonic, gestural lines. These lines were then either cut-up and recombined (similarly to phonemes in language), or warped beyond recognition to facilitate the creation of a whole new sound-palette. This spurred the addition of contrasting sonic material consisting of bowed electric bass. The dialogue between these two elements (percussive and tonal) is the main dramatic focus of the work.

Gravitational Altitude Correction / *Jason H. Mitchell*

In composing *Gravitational Altitude Correction* a.k.a. g.a.c., I wanted to explore the granular synthesis tools within GraceCl. I created a program that would process source files so that the resulting sound file would contain multiple and differing layers of granular synthesis, amplitudes, and spatial locations. I then assembled these sound files within the ProTools environment and subjected them to further concrete techniques. In addition to synthesis, the work contains many unaltered source files that I used to reinforce certain gestures. My compositional intention for g.a.c. was to impart a sense of movement similar to freefall. I tried to capture the constant tension and uncertainty that would be created by this motion. In this composition, I made use of semi-static sounds and constant spatial movement to recreate both height and speed of a theoretical freefall.

CONCERT 4:
THURSDAY, APRIL 2, 2009
4:00—5:30 PM / ELEBASH

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Void Chapel / *Philip Schuessler*

Wooden Stars / *Geof Holbrook*
 Frederick Trumpy, *percussion*

Refraction I / *Jorge Sosa*
 Kinan Azmeh, *clarinet*

losing love in magnetic time / *Courtney Brown*
 Adam Forman, Derek Kwan, *percussion*

On Waking and Going / *Ilya Mayzus*
 Kinan Azmeh*, clarinet*

Cowboy Song / *Alexis Bacon*
 Michael Lipsey, *percussion*

Loretto Alfresco / *Robert Fleisher*

(in)difference/s / *Steve Wanna*
 Joe Fee, *percussion*

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Void Chapel / *Philip Schuessler*

Void Chapel (2004) was composed at the Computer Music Studio of the State University of New York at Stony Brook. The piece establishes various taxonomies of sonic presence as main criteria of formal development. The clarity and "integrity" of some sounds contrasts with other sounds of more diffuse quality, and the gap between these two types of sounds is widened in some parts of the piece, while bridged in others. *Void Chapel* is dedicated to Kari Besharse.

Wooden Stars / *Geof Holbrook*

Wooden Stars (2006) is a short study for solo percussion and computer that explores ideas from an earlier work within an electronic medium. In *Smaller Knives* (2004) for mixed quintet, the ensemble carries out an "infinite deceleration," in which the act of slowing down is treated as equivalent to "zooming in." In *Wooden Stars*, the zoom lens is erratic, with the music speeding up and slowing down and therefore alternately revealing and obscuring detail. This piece also adds the complication of independent (and changing) tempos, creating a free rhythmic counterpoint between the percussion and electronic parts.

Refraction I / *Jorge Sosa*

Refractions is a collection of pieces for solo instruments and fixed electronic media. The first piece in the collection, *Refraction I,* is for amplified clarinet and fixed electronic media. At the core of "Refractions" lies the integration of two musical practices: electro-acoustic music and medieval chant. Compositional techniques from the Middle Ages and the Renaissance work parallel to the morphological transformations in the electronic media. Throughout the pieces, chant is used as a binding element, with the medieval antiphon and psalm *Vota mea domino reddam* paraphrased and transformed throughout the collection.

In addition to these ancient music references, I also bring together a multiplicity of modern musical idioms that have helped to shape me as a musician. "Refractions" thus draws inspiration from the contemporary western classical repertoire, as well as from rock, jazz, and folk music from Latin America.

losing love in magnetic time / *Courtney Brown*

losing love in magnetic time, for fixed media, marimba, and vibraphone, is the last composition of a series of pieces that deal with the concept of places in time gradually becoming magnetic. The placement of sound and notes in time in the piece start out as completely random, but as the piece goes on it becomes more or less ordered, as if particular places in time or rhythms were exerting a magnetic force on the sound. This is most apparent in the vocal tape part of the piece, where one can hear pieces of syllables starting to coalesce and becoming words.

On Waking and Going / *Ilya Mayzus*

On Waking and Going for clarinet and tape (10'39") was completed in 2008. The title of the piece comes from the poem by Theodore Roethke, *The Waking*:

I wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear.
I learn by going where I have to go.

Cowboy Song / *Alexis Bacon*

Cowboy Song came about as the result of a commission by ascap/seamus in 2007. It is a work for percussion and electronics based entirely on auction calls that I recorded from a cattle auctioneer while living in Amarillo, Texas. I was interested in exploring the musicality and percussive nature of the auctioneer's speech through rhythmic articulations from the percussion. This piece would not exist in its current form without the collaboration of percussionist Greg Beyer, to whom it is dedicated.

Loretto Alfresco / *Robert Fleisher*

The recent wave of interest in miniature compositions prompted me this past summer to unearth a very brief tape-piece I created in 1970, at the age of 17. In this 2-channel *musique concrete* composition, my childhood friend and musical collaborator, Thomas Loretto, plays assorted pots and pans under a tree on the small Wisconsin farm then owned by my sister, Carol. It's extremely gratifying for this youthful experiment to receive its first public performance during the nycemf, in the city that was once home to us all.

(in)difference/s / *Steve Wanna*

This work deals with the notion of multiplicities (sound objects that are very similar). There are five components (one interpreter and 4 loudspeakers) fixed in physical space, cycling through sound objects of limited sonic material in random order. They are not coordinated but simply coexist in the space, which is a different level of interaction aided by the limited scope of the sonic material. The work sets up an exciting situation with rich potential for unique formal explorations, where interactions between sound objects may create fleeting moments of interest that have no history, and are not obligated to lead anywhere specific.

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CONCERT 5: THURSDAY, APRIL 2, 2009 7:45–9:45 PM / ELEBASH

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Clockwork / *Paul Koonce*

Trembling Air / *Benjamin Broening*
Jane Rigler, *flute*

Composition for Clarinet and Tape / *David Olan*
Kinan Azmeh, *clarinet*

Langanaich / *Elizabeth Hoffman*
Ivan Goff, *Uilleann pipes*

Correspondences / *Butch Rovan*

Cherry Blossom and a Wrapped Thing / *Judith Shatin*
Kinan Azmeh, *clarinet*

Attabi / *Allison Ogden*
Kinan Azmeh, *clarinet*

Singing!...the music of my own time/ Scene III: Improv
/ *Larry Austin*
Thomas Buckner, *baritone*

Napoli Down / *Ragnar Grippe*

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Clockwork / *Paul Koonce*

Clockwork comes out of my ongoing research concerned with the invention of sounds and textures using spectral templates; in this work, templates serve to guide the selection, timing and mixture of large and small collections of related sounds chosen for their ability to represent partial components of the template spectrum. In *Clockwork*, the template-sound is a ride cymbal whose rich, inharmonic spectrum serves to bring together a library of similarly percussive sounds capable of mapping into the high-frequency partials of the ride cymbal. The piece explores this representational approach to sound synthesis, treating the cymbal as both an object to be dismantled as well as a guide, in dismantled form, in the creation of accompanying textures built out of the library of percussion sounds. The synthesis process begins with the modification of the amplitude of the ride-cymbal formants (which number as many as 43 at times), and their displacement in time and space to create different synthetic variants of the cymbal, ranging from fused, attack-oriented forms similar to the original, to spectrally disintegrated forms that fracture the cymbal into fast strings of granulated points suggestive of sounds achieved acoustically through multiple beaters, whipped chains, or the drummed tips of fingers. Against this cymbal-like sound and its changing performative comportment, the percussion-sounds add textures that either follow the cymbal's lead, literally so, in highly coordinated mappings that challenge our ability to separate the percussion batterie from the cymbal model, or disengage from it through displacement and rescaling in time or transposition in pitch. I arrayed and controlled the sounds in patterns designed to change the sounds, and their relationship to each other, both slowly and suddenly; the result, suggestive as it was of mechanical clocks and their quiet, metallic and rhythmical clatter, led me to a work about clocks, if not more, the place and sensibility connected with our appreciation of their sound and the work they do.

Trembling Air / *Benjamin Broening*

Without meaning to, I seem to have stumbled into composing a series of pieces about being in Estonia. I spent six months in Estonia in 2007 and have been back four or five times since, for anywhere from a week to a month. Every time I go, I am struck by the light, by the feeling of the air, and by the natural world—the sea, the forest, the farmland. My recent pieces imperfectly

reflect those experiences: *Dark Wood* for cello evokes the feeling of being the Estonian forests, *Changing Light* for sextet is a response to my experience of the magical quality of the light in Estonia and *Trembling Air* evokes the quality of energy of the air there: filled with sound of birds, of the trees, of the water.

Composition for Clarinet and Tape / *David Olan*

Composition for Clarinet and Tape was completed in 1976 and first performed by me in May of that year. Musically, my goal was to incorporate and extend the unique characteristics of the acoustic instrument into the electronic medium. I wanted to draw on the expressivity and fluidity of the clarinet (and clarinetist) and at the same time exploit the extremes of speed, register, dynamics and percussiveness that can be achieved with tape. About two thirds of the way through the piece, these two worlds are sharply juxtaposed; but in the piece as whole the sharpness of the contrast is felt within a process of accommodation between the two worlds, with each medium having the opportunity to reinforce and support the other. In this piece the tape part was constructed from electronically generated sounds at the Columbia-Princeton Electronic Music Center.

Langanaich / *Elizabeth Hoffman*

Langanaich is a piece in two movements, for laptop player, computer, and Irish pipes player. The first movement analyzes and applies the Uillean pipe player's timbral data. The second movement emanates from interconnected melodic and rhythmic patternings that are open to selective and selected input. The title is Gaelic for 'female deer bellowing.' *Langanaich* was written for Ivan Goff, and has benefited greatly from his creative input.

Correspondences / *Butch Rovan*

Correspondences is a translation into sound and image of the timbre of Charles Baudelaire's "Correspondances." The work is not a reading, *per se*, but it follows the structure of Baudelaire's sonnet closely, pivoting around the white space of the dash in the first tercet. In this experimental video + computer music work the gesture of Baudelaire's poetry serves as a scaffolding for an exploration of mutable time and memory. *Correspondences* is an invocation to the memory of something read, half-remembered perhaps, connected through a dream logic.

CORRESPONDANCES
C. Baudelaire/Translation: Keith Waldrop

La Nature est un temple où de vivants piliers

Laissent parfois sortir de confuses paroles;
L'homme y passe à travers des forêts de symboles
Qui l'observent avec des regards familiers.

Comme de longs échos qui de loin se confondent
Dans une ténébreuse et profonde unité,
Vaste comme la nuit et comme la clarté,
Les parfums, les couleurs et les sons se répondent.

Il est des parfums frais comme des chairs d'enfants,
Doux comme les hautbois, verts comme les prairies,
—Et d'autres, corrompus, riches et triomphants,

Ayant l'expansion des choses infinies,
Comme l'ambre, le musc, le benjoin et l'encens,
Qui chantent les transports de l'esprit et des sens.

———

Nature is a temple whose columns are alive
And sometimes issue disjointed messages.
We thread our way through a forest of symbols
That peer out, as if recognizing us.

Like long echoes from far away,
Merging into a deep dark unity,
Vast as night, vast as the light,
Smells and colors and sounds concur.

There are perfumes cool as children's flesh,
Sweet as oboes, green like the prairie,
—And others corrupt, rich, overbearing,

With the expansiveness of infinite things,
Like ambergris, musk, spikenard, frankincense,
Singing ecstasy to the mind and to the senses.

Cherry Blossom and a Wrapped Thing / *Judith Shatin*

Cherry Blossom and a Wrapped Thing (2004) was inspired by a print of the same name made by the extraordinary Japanese printmaker known as Hokusai (1760–1849). I encountered it in a sumptuous collection of his prints at the Otani Museum in Tokyo and was immediately struck by the subtle mystery of both its subject matter and execution. The cherry blossom speaks of the beauty and brevity of life; the wrapped thing of its ineffability. My composition, commissioned by clarinetist F. Gerard Errante for his CD *Delicate*

Balance, is scored for amplified clarinet and 8-channel audio. A stereo mix is also available. The electronics sometimes wrap around the performer and audience, sometimes drift to earth, and sometimes float. All sound processing and spatialization were designed using RTcmix.

Attabi / *Allison Otgen*

Attabi, a word derived from the Al-Attabiyah district of Baghdad, means "watered silk" in both Arabic and Middle Latin. The striped pattern of domestic cats was thought to resemble the patterns of watered silk—thus the English word 'tabby' came about. This piece was written for clarinetist Kara Bancks and was premiered by Ms. Bancks, with the Fire Wire Ensemble, on May 25, 2008 at the University of Chicago. *Attabi* is dedicated to shelter cats the world over… and to one little she-devil in particular.

Singing!...the music of my own time/ Scene III: Improv
/ *Larry Austin*

Singing!...the music of my own time (1996-98), commissioned by Thomas Buckner, is a sound-portrait of the life and musical times, to date, of singer Thomas Buckner. It is composed as octophonic computer music, interpreted in its concert version as a sound-play, by Buckner, baritone voice. Through the piece, Tom's running narrative speaks of growing up as a singer, his early and continued training and influences musically, and his dedication to a career of "singing the music of my own time." Tom's narrative and all the materials for the piece were recorded by the composer in a six-hour session with Tom, vocalizations, interspersed with Q-&-A, talk over lunch, and ending with his vocal improvisations in his New York apartment on November 6, 1996. The three parts of the piece—*Warmup*, *Lunch*, and *Improv*—are, in fact, true to the chronology of the day's events, with the interview-narrative forming the continuity for the whole piece.

Napoli Down / *Ragnar Grippe*

Napoli Down is a piece about the city, which has come to a complete stop after a garbage war cited in international press. There is no more tourism, the city is empty. Napoli, a city which has lived so many crisis, now faces a new one. The piece is composed in 6 parts: *Opening*, *Street Level*, *Garbage*, *City*, *Pulcinella*, *Yesterday*, and *The End*.

AFTER HOURS CONCERT: THURSDAY, APRIL 2, 2009 11:00 PM—1:30 AM GALAPAGOS ART SPACE

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Bioluminescence */ R. Luke Dubois, L. Flanigan*
R. Luke Dubois, *laptop*
Lesley Flanigan, *vocals*

In Touch, for solo flute & electronics */ Jane Rigler*
Jane Rigler, *flute*

Hearing Sirens */ Cathy van Eck*
Cathy van Eck, *portable loudspeakerhorns*

SKIF++ */ Jeff Carey, Robert van Heumen, Bas van Koolwijk*

Storyteller */ Ranjit Bhatnagar*

Quarter Space */ Sean Peuquet*

_impulse->response(&space); */ Braxton Sherouse*

tinge, disperse */ Zachary Seldess*
Zachary Seldess, *laptop*

Cubicle Revisited */ Paul Riker*

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Bioluminescence / *R. Luke Dubois, L. Flanigan*

The voice has a unique role in our musical culture, bridging the linguistic and the semiotic in a way that transcends instrumentality through a highly personal embodiment of musicianship. The recorded female voice, in particular, has a privileged place in the electroacoustic canon. Our collaboration centers on the improvised voice in tandem with electroacoustic processing, focusing on the possibilities of detemporalization and memory evoked through the use of looping, time-stretching, and spectral processing. The interplay between the two performers creates a dense palette of evocative sounds and images derived entirely from the voice of the singer.

In Touch, for solo flute & electronics / *Jane Rigler*

In Touch is a work in progress about how we are touched through sound, movement, looks, and gestures. Sound touches and moves emotions, bodies and spirits, but this work can only hope to seek one tiny aspect of it. Through movement, the sound is changed, transformed, expanded and contracted. Sounds play and choreograph themselves through the space as the player responds and interacts to the movements of sound in space.

This works is a result of my New Works Artist-in-Residency at Harvestworks. Special thanks to Roberto Osorio-Goenaga for his hardware work, and to Harvestworks: Hans Tammen, Carol Parkinson, and most especially to the ever-so-patient Zachary Seldess for his beautiful programming.

Hearing Sirens / *Cathy van Eck*

Hearing Sirens is an ongoing performance project for mp3-players and portable horn-loudspeakers. The project *Hearing Sirens* is based on two of the applications of the word siren. The siren is both a mythological woman, having the body of a bird and the head of a woman, and a noisemaker, used to warn in emergency cases. The sirens as bird-women were known in Antiquity for their beautiful singing. It was unable to resist them and most of the men who heard them did not survive. The siren as a noisemaker is used to warn people for emergency cases and can therefore be seen as a survival tool. It uses a rotating disk with holes, to create its characteristic sound. I used both as an acoustic, visual and conceptual starting-point for this piece.

SKIF++ */ Jeff Carey, Robert van Heumen, Bas van Koolwijk*

The electro-instrumental audio-visual trio SKIF++ is a collaboration of Jeff Carey (laptop SuperCollider), Robert van Heumen (laptop LiSa) and Bas van Koolwijk (laptop Max/MSP/Jitter). Sound gets processed into video and back, ranging from sonic bursts to melodic melancholy, using joysticks and self-made controllers to keep it all in line (most of the time). SKIF++ is part of the N Collective. SKIF++'s audio is generated by SuperCollider3 and LiSa X. SC3 delivers highly complex synthesized audio blocks while LiSa takes care of magnifying sampled material into territories unknown—all in a highly responsive environment. The SKIF++ video is generated live with a digital application that was inspired by the workings of the 1972 Rutt/Etra scan processor. The Rutt/Etra scan processor was essentially an analog computer that allowed for electronic real-time manipulation of the deflection signals that generate the television raster. The SKIF++ digital application uses audio signals for input and scans the incoming data to produce its characteristic graphics. The interaction between the musicians and the graphics, in their response to its outcome, makes audio and visuals blend together.

The SKIF++ piece at NYCEMF will be a special version, performed solo by Jeff Carey with prepared accompaniment from Robert van Heumen and Bas van Koolwijk.

Storyteller */ Ranjit Bhatnagar*

Storyteller is a short piece (7:14) for the Nutmeg Orchestra, a small ensemble of homemade automatic instruments. The work is derived from a set of improvisations on electromechanical percussion and tension guitar. A slightly different version of this piece was performed at the Coney Island Museum's Barrel Organ Rally in 2008.

Quarter Space */ Sean Peuquet*

Quarter Space explores the use of motion within an acousmatic space to differentiate between streams of musical material. The piece was composed using octophonic spatialization routines wherein both processed and unprocessed samples of the Tarogato are juxtaposed, each according to algorithmically defined spatial trajectories. Output channels 1 and 2 were then retained to construct the piece, while the remaining 6 channels of output were discarded. The result is a music whose character is defined within an octophonic space, yet exists within a quarter space; a subset of sound material, which is drastically more differentiated than the sum of the full acousmatic sound world.

_impulse->response(&space); */ Braxton Sherouse*

_impulse->response(&space); presents a micro-sized ecology of impulses and their potential consequences as materials, stimuli, and responses.

tinge, disperse / *Zachary Seldess*

A combined exploration of audio/visual granulation and spatial mapping, using custom software designed in Max/MSP/Jitter.

Cubicle Revisited / *Paul Riker*

Cubicle, in its original audio version, is the second in a series of pieces that deals with the transformation of Foley-generated spaces (classroom, forest, subway, office) into musical environments. In this work, the listener is inserted into an office. Certain sounds begin to take on unrealistic characteristics before the entire scene is transformed into a more abstract musical place. All sounds are derived from office sounds or playground sounds.

This new version, *Cubicle Revisited,* incorporates the work of artist Anthony Angelicola, who offers a visual realization of the sonic landscape.

CONCERT 6: FRIDAY, APRIL 3, 2009 10:30–11:45 AM / ELEBASH

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Absolute Zero / *Daniel Swilley*

IP—Iota Expansion, Variation No. 1 / *Richard Garet*

Cantus / *Eric Nathan*
    Eric Nathan, *trumpet*

Un cadeau pour… / *Valerio De Bonis*

Ultraviolet / *Kirsten Volness*
    Lisa Raschiatore, *clarinet*

Gotham Swift / *Nathan Bowen*

Anacoustic Zones / *Ronald Keith Parks*

Mandeville Pentacle / *David Claman*

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Absolute Zero / *Daniel Swilley*

Absolute Zero is concerned with the "life" of the constituent particles of matter as they reach the invisible bonds of absolute zero. Absolute Zero (noun)— the lowest temperature that is theoretically possible, at which the particle constituents of matter do not move or have minimal motion. Imagine these particles as "life forms." Consider the crowds, the struggle, and the panic that would be the result of such an event as absolute zero. Imagine yourself rebelling against the approaching bonds of cold. *Absolute Zero* was realized in the Experimental Music Studios at the University of Illinois Urbana-Champaign.

IP—Iota Expansion, Variation No. 1 / *Richard Garet*

Cantus / *Eric Nathan*

Cantus was composed at the Indiana University Center for Electronic and Computer Music, in the spring of 2008, and was commissioned by trumpeter John Adler. *Cantus* aims to treat the trumpet as a vocal instrument and explore the concepts of "singing" and vocalizing in their simplest form as means for self-expression.

Un cadeau pour… / *Valerio De Bonis*

Too often it happens that children under 5 years of age die in absurd ways provoking a strong reaction among the public opinion. To all that, I react through the means that Art can give to me, in a kind of a creative release that is also able to mock death! This work has received an Honorable Mention at the International Gaudeamus Music Week 2008 (Amsterdam) and has been selected also in the Experimental Film category of The European Independent Film Festival ECU 2009 (Paris 2009).

Ultraviolet / *Kirsten Volness*

Ultraviolet was originally conceived as a work exploring ultraviolet rays of light and the concept of radiation from a strong source, namely the sun—highlighting its singeing and nuclear qualities. Sounds used in the piece attempt to

reflect these aggressive attributes by maintaining a sense of intensity, a grating and straining movement pushing and pulling against physical forces. The piece was commissioned by ASCAP/SEAMUS and clarinetist Lisa Raschiatore.

Gotham Swift / *Nathan Bowen*

The recent economic downturn has created an almost palpable sense of worry here in New York City that I have not ever experienced. Perhaps because of this backdrop of fear and uncertainty, I have taken unusual interest in the remarkable safe landing of US Airways flight 1549 in the Hudson River on January 15, 2009. As source material I use the audio from air traffic control communications with the pilot, Captain C.B. Sullenburger, as well as recordings of traffic outside my apartment and sounds from my daughter. The piece is intended to be a salute to the preparation of the pilot, and a personal reflection on how to cope with stress in short term intervals.

Anacoustic Zones / *Ronald Keith Parks*

The anacoustic zone is the region of the earth's atmosphere, above an altitude of about 160 kilometers, where the distance between the air molecules is greater than the wavelength of sound, and sound waves can no longer be propagated. One thing I find attractive about composing electroacoustic, digitally-rendered music, is the possibilities inherent in the ability to approach sound, and the transformation of sound, in ways that are not otherwise available. In Anacoustic Zones I was intrigued by the possibility of creating metaphorical anacoustic zones through which sound-generating sources pass into and out of, and the sounds they emit are disintegrated or reanimated in the process. The substance of the music becomes the aural evidence of anacoustic processes acting on sound-generating sources as they near, pass through, and emerge from these zones. It is the transition from a normal state to immersion in the anacoustic zone (or vice versa) that is elevated to the perceptual surface of the music. Each zone can have a unique effect on sound and disintegrate or reanimate it in different ways. Similarly, subtly different sounds may react differently as they approach or passes through the same zone. Content, gestures, and form are governed by the aural, surface evidence of the effect that each zone has on sound source materials. The result is a work that exists somewhere on the continuum between articulation and timbre.

Mandeville Pentacle / *David Claman*

Mandeville Pentacle features five passages taken from *The Travels of Sir John Mandeville.* The unknown author, writing in French around 1350, claimed to be a British knight who had traveled to the Holy Land as a pilgrim and then gone on to India and China. Today it is clear that much of the book is an artful compilation of earlier accounts by others. Special thanks to Paul Lansky for his RT mixing program and to Douglas Scott for reincarnating RT as QRT for the Macintosh. Thanks also to Dan Trueman and Luke Dubois for their PeRColate objects for Max/MSP.

CONCERT 7:
THURSDAY, APRIL 3, 2009
12:00–1:15 PM / C198

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demiurgic ecstasy whispering in streets of ear
/ Christopher Ariza

Remember From Womb You Came */ Yvonne Freckmann*

Eskers */ Fred Szymanski*

Soft Stings of a Cold Dead Image */ Thomas Royal*
　Thomas Royal, *vocals*

Buzzz */ Géraud Bec*

Wild Bloom */ Neil Flory*

The Secret Life of a Snare Drum */ Vladimir Djambazov*

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demiurgic ecstasy whispering in streets of ear
/ *Christopher Ariza*

This work is an exploration in textural hocketing and extended temporal design. The eight-channel digital audio explores three superimposed layers of dynamic signal assignments of source material to both output and channel-specific time-based processors. Tools used in this composition include the algorithmic composition system athenaCL, synthesis systems Csound and Max/MSP, and various other software and hardware. The title of this work is taken from Allen Ginsberg's 1960 poem *Aether*.

Remember From Womb You Came / *Yvonne Freckmann*

Remember From Womb You Came (2008) is my first electroacoustic composition. I wanted to create a self-portrait in sound, and thought back to the very beginning. In the piece I recreated and imagined sounds I may have heard from the womb, which concludes with my birth into an entirely new sound world. Recorded sounds of voices such as my mother's, and sounds of instruments and objects, create a music collage of possible memories.

Eskers / *Fred Szymanski*

Eskers is a multi-channel piece that utilizes sounds produced by percussive gestures using the strings and soundboard of the piano. Through the application of granular synthesis routines, these sounds are transformed iteratively to articulate certain particle-based behaviors, resulting in the creation of multiple streams of statistical noise and other effects. The asynchronous fluctuation of the microstates that make up the work produces an environment of intermittent, constantly changing textures and the development of certain dense sections resembles the process of esker formation, whereby disintegrating or eroding matter moves slowly beneath a faster-flowing current of sub-glacial strata.

The piano samples were captured using a Rode NT4 stereo microphone and a Korg MR-1000 recorder. The main program used to animate the material was the SuperCollider program. Other programs used were SVP and IRCAM's OpenMusic. The Kyma/Capybara 320 was used to spatialize the piece.

Soft Stings of a Cold Dead Image / *Thomas Royal*

Soft Stings of a Cold Dead Image explores the dichotomy between autonomy and control. The performer speaks the words of the title in a slow, fragmented manner. The pacing of this performance is more or less precisely directed by instructions given on the computer display. The direction of control is an inversion of the instrument performer relationship: rather than the performer being the player of the instrument, the instrument, in a sense, is the player of the performer. The dichotomy is most present when, at the piece's conclusion, the technology breathes through the stolen breath of the performer.

Buzzz / *Géraud Bec*

This acousmatic piece is based on the interplay between the buzz of a jack plug and the crackling sounds from an interrupted electric current, mixed with some concrete and musical sounds (breaking wood, yoddling…), and with synthetic sounds building a permanent link between all these different sources. It can also evoke a free flux of electrons rejecting a chaotic and beautiful electric energy; but the machine—the system of control—is about to erase this surge of freedom in a violent way. Some different means are used here: micro-editing, drones mixing, and installation of an asymmetric rhythm.

Wild Bloom / *Neil Flory*

The musical work *Wild Bloom* is related to the eponym poem written by the composer:

WILD BLOOM

the world banging around in such a torrent of
wild bloom and right before you the world
bursting forth exploding forth in such a torrent
of color such a wild myriad of wondrous blooming
color such great richness and multiplicity of
blooming textures and voices living and breathing
like the most incredible engulfing painting that
we can't even imagine towering above us in such
complexity and variety and yes the paintings
on our walls are also crude praises and
reflections and right inside you the worlds
and worlds banging around in their own torrent
still bursting forth in their own crazed myriads of

> *noise and such color and live breathe shake*
> *blooming in such textures constant colors and all*
> *the colors run together mix twist clash bang*
> *around in the wondrous intertwined dissonance*
> *of their harmony known yet not understood and*
> *somewhere in the knot somewhere in the*
> *ever-shifting story we find our souls*
> *churning wildly blooming and our*
> *hearts beat and beat*

The Secret Life of a Snare Drum / *Vladimir Djambazov*

Together with the world of traditional sound, perceived as "music," the close microphone on a deeper dynamic level discovers a surprisingly versatile and dynamic parallel microcosm of sounds: a full-bloody and multiform community of discrete and not so discrete "parasite noises," which accompany unavoidably the daily life of the music instruments. That is the world where *The Secret Life's* sound material comes from. With sensitive microphones, positioned inside and outside a snare drum, a multiplicity of sounds has been recorded: in the sense of the unconscious sound production (hardly audible sounds like the inadvertent affecting of the strings, scratching, knocking on metal etc.), as well as noises, results from not typical sound production, like pulling, rubbing with fingers, palms and most different articles. Subsequently, all this sounds were processed in the digital domain as independent sound objects by different modulation processes, filtering as well as granular synthesis. If the listener would imagine that the small drum has also a soul, it will state that *The Secret Life of a Snare Drum* is much more "theatre for the ear" than "cinema for the ear." The simple, dry "Tr-r-r" of the snare drum has a very strong potential in itself, and soon a whole family of sound objects is generated from it, which carries thematically the whole story. *The Secret Life of a Snare Drum* is a continuous expectation, and, who knows, perhaps one day the small soldier will discover the general's stick in its *satchel*?

The piece was realized in April-May 2005 at the electronic studio of the Technical University Berlin during my stay as artist-in-residence at the Berlin's artistic program DAAD.

CURATED CONCERT 2:
JE ME SOUVIENS... TIME SEEN
THROUGH MONTREAL NEW MUSIC
FRIDAY, APRIL 3, 2009
2:00—3:00 PM / C198

Curated by Point d'écoute, Montreal

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Piano / *Martin Marier*

L'instant en vain / *Dominic Thibault*

Le Deuil / *Sylvain Pohu*

Requiem / *Georges Forget*

Excavations / *Martin Bédard*

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Piano / *Martin Marier*

Piano (2007) is the first of a series of mono-timbre works. It was born from a fascination for resonances created by over-compressing the tail of a piano sound. By amplifying the details of that sound, by zooming into it, one can uncover some of its secrets. Piano attempts to reveal them.

L'instant en vain / *Dominic Thibault*

Time is dust. A handful of sand that runs out of my grip. That grain that falls is already part of our memory. The present moment instantly becoming past. Why are we obsessed by time?

Le Deuil / *Sylvain Pohu*

life | death

shock | anger

denial | bargaining

fall | depression

death | life

To Louis-Carl Tremblay

Requiem / *Georges Forget*

In memory of Jean-Christian Edeinger

Eternity

It's found you see.
What?—Eternity.
It's the sun, free
To run with the sea.

Soul on watch
In whispers confess

To the empty night
To the day's excess.

From the mortal weal
From the common urge
Here you diverge
To fly as you feel.

Since from you alone
Embers of satin
Duty breathes down
With no 'at last' spoken.

There's nothing of hope,
No entreaty here.
Science and patience,
Torture is real.

It's found you see.
What?—Eternity.
It's the sun, free
To run with the sea.

—Arthur Rimbaud

Excavations / *Martin Bédard*

Excavations (2008) is a homage to the history and unique character of Québec City. In the piece, I explore the cohabitation of electroacoustic media and sound culture, which I identify as being the unique sound heritage of a community or area.

The composition uses referential sounds, which are recognizable and anchored in reality. These have then been reworked in the studio to transform their anecdotal nature into material that can be presented in musical form. The sounds have been used as symbols, metaphors and indices, here suggesting a narrative approach to the design of the sound phenomenon. Non-referential sounds, created using montage and treatment techniques, have been added to form part of the cohabitation. They punctuate the *écriture* of the sound into phrasings, take on the role of signals, or have a function that is purely abstract. *Excavations* was commissioned by the ensemble Erreur de type 27 for the Québec City 400th anniversary (1608-2008) celebrations.

CONCERT 8:
FRIDAY, APRIL 3, 2009
3:15—5:00 PM / ELEBASH

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Bapu / *Asha Srinivasan*

Hazeur's Curve / *David Z. Durant*

Glass Cutter / *Christian Banasik*

Mappaemundi / *Lawrence Fritts*

In Secret / *Juraj Kojs*
    Karisa Werdon, *oboe, vocals*

Prato Unico / *Marcelo Ohara*

Collection / *Michael Pounds*

Amorphisms / *Moon Young Ha*

Gathering / *Paul Coleman*

contact clusters / *Thomas Dempster*

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Bapu / *Asha Srinivasan*

Bapu is an homage to Mahatma Gandhi; it is based on one of his favorite devotional songs, *Raghupathi Raaghava Raaja Raam*. This song is so iconic of Gandhi that hearing it would immediately conjure up his image in any Indian's mind. Just as with most Indian music, the basic song is a guideline for many possible renditions, and I've used the version I remember learning as a child. The lyrics and translation are: *"Raghupathi Raaghava Raaja Raam, Pathitha Paavana Seetha Raam, Ishwar Allaah Tero Naam, Sabko Sanmati De Bhaghvaan"* ("Lord Raam, Chief of the house of Raghu, Seetha and Raam, the uplifters of those who have fallen, Ishwar and Allaah is your name, Bless everyone with wisdom, Lord").

I have always been particularly struck by the last two lines, because these were Gandhi's own additions, inserting Allaah into a Hindu song and thus proclaiming universality of religion. In the finale of this piece, *Raghupathi Raaghava* is juxtaposed with another iconic Indian song, *Vande Maataram*, which evokes strong patriotic emotions in Indians, and certainly in myself. Both songs affect me deeply, as an Indian-American and as a person. While I have conflicted feelings on being a non-resident Indian, I consider America my home. These songs express the universality of culture and humanity and engender in me "patriotism" for the entire world.

Hazeur's Curve / *David Z. Durant*

The title is taken from a street in Mobile, Alabama by the same name. It is in a neighborhood of small houses. Many of these houses are abandoned and in disrepair. This fact is balanced by the number of homes that are well-cared for and attractive. The neighborhood represents to me the dichotomy of despair and the potential for community.

Glass Cutter / *Christian Banasik*

This piece was composed using normal tableware, such as glasses, cups and saucers, as well as other kitchen sounds. The rhythms of these original short actions have an influence on the form, development, and on the electronic manipulations. The idea was to create a sound miniature consisting of real daily-life parts, which are heavily manipulated on a musical level. The algorithmic calculated patterns control the development and position of the

short sampled "domestic actions" during the piece, and the change of single sound parameters.

Mappaemundi / *Lawrence Fritts*

Mappaemundi is a 9-minute work for digital animation and computer-realized sound created by artist Sue Hettmansperger, composer Lawrence Fritts, and mathematician Walter Seaman. Like Medieval *mappaemundi*—maps that integrated geographical, spiritual, and emotional worlds—our *Mappaemundi* map or transpose interdisciplinary modes of understanding and communicating. Thus, visual images are treated like sounds, music becomes an extension of mathematical thought, and mathematics becomes a way of understanding artistic creation. The visual imagery of *Mappaemundi* is based on a series of paintings by Sue Hettmansperger that explores biological form in the human body and in the natural world. The artist digitally transformed and animated these images to create complex, evolving visual structures. These structures were combined with mathematically-generated images, creating a dialogue between the biological forms of nature and the mathematical structure that lies beneath. Similarly, the music of *Mappaemundi* traverses the physical world of sound and its abstract representation. The sounds in the work originated with a recording of a human body in an anechoic chamber. Breath and heartbeat were then digitally analyzed by the composer into discrete audio components. These fundamental units of sound were then recombined to create musical imagery that complements and extends the physical and emotional worlds evoked by the work's visual imagery. Music and image are also interconnected at the mathematical level, where color, form, spatial orientation, and movement interact with timbre, harmony, and rhythm to create complex, evolving geometrical, topological, and algebraic structures.

In Secret / *Juraj Kojs*

In Secret belongs to a series of pieces inspired by the poetry of St. John of Cross. These compositions explore instrumental sonorities that lie on the border of hearing. The oboe predominantly produces colored noise in this work. The concealed pitch becomes heard as the color of timbre. The electronic part uses the Max/MSP implementation of the Tibetan Bowl physical model designed by Stefania Serafin. The model produces well-shaped frequency spectra, which are used in opposition to the instrumental noise. The letters that belong to the musical alphabet were extracted form the second verse of St. John's *Dark Night*. They serve as the principal resonating pitches for the model.

The oboe is amplified, and its signal functions as a controller for individual

parameters of the bowl model. The model further acts as a resonating space in which the performance occurs. In addition to playing the instrument, the oboe player annunciates the poem through the instrument and to the microphone.

Prato Unico / *Marcelo Ohara*

The title of this work is a play on words alluding to the musical instrument that inspired this acousmatic piece (the cymbal). It also alludes to a "single dish," in the culinary sense, when we go to a restaurant and eat the "Special of the Day Meal"—*prato* means "plate," "cymbal" in Brazilian-Portugese. Like it is in the culinary, the musical part is based on the same idea of a *prato* or a "single meal": though it is the only meal, it offers several nuances of flavor, colors and sensations. As in all of my works, one aspect that I approach with special care in *Prato Unico* is the integration of the compositional parameter in all the stages of the elaboration of the piece, promoting an interaction of all these factors in the work: the integration between instrument and microphones in the recording as being a single entity in the creation of the sounds; the study of the instrument and its various sound possibilities, ways to play, spectral behavior, spatial possibilities. All these factors are approached directly through the interaction between instrument and microphonic capture. The sound recording is a way to create a variety of object-sounds from the same instrument, the discovery of sounds, and unexpected effects through the macroscopy offered by a pair of microphones. Although the piece itself doesn't have any literal relation to the culinary, it is inspired by the mood of the words to show the variations of flavors that give color and diversity to the theme, without losing its unity, but, rather, enriching it.

Collection / *Michael Pounds*

Collection was created using sounds that the composer "collected" in Japan using a portable recorder. Walking around with a recorder always ready in one's pocket is a great way to study a place or culture from an aural perspective. This particular collection of recordings reveals Japan as a fascinating place with many contrasting aspects. For example, the quiet environment of a mountainside forest or a Buddhist temple differs dramatically from the often noisy and energetic urban soundscapes. In creating this composition, the composer wanted to explore these contrasts. Most of the recordings in *Collection* received only minimal processing—mainly filtering, amplitude changes and occasional reverb. At points in the piece the recordings are presented in a simple way so the listener can experience the original sonic environments

directly. At other points various sounds are layered, shaped and juxtaposed to create more complex textures and gestures. The composer is particularly interested in layering sounds in different frequency ranges to create a more complex whole.

Amorphisms / *Moon Young Ha*

Amorphisms is a continuously evolving sequence of images that are unified by means of a recurring color palette. The musical score imposes an emotive quality onto the images, and guides the overall dramatic curve of the piece.

Gathering / *Paul Coleman*

Gathering is written for a quartet of instruments that share similar attack-decay properties resulting from plucking or striking strings or bars. The composition uses my swarm-like algorithm, "Particles," that simulates natural flocks, swarms, and herds to connect a variety of musical elements together (e.g. pitch, dynamics, timbre, density, and spatial placement). Each of these elements follows the position of an individual member of a virtual swarm, which has a sense of free will, but also maintains alignment with the rest of the group. *Gathering* is divided into seven sections, each offering a different perspective of the underlying swarm model: *Introduction*, *Field I*, *Heterophony*, *Piano alone*, *Field II*, *Chords*, and *Dispersion*.

contact clusters / *Thomas Dempster*

contact clusters takes a simple idea—a plucked string and a glissando—and stretches it as far as it will go, working with the connectivity of the violin string and toying with the conceptual frameworks of clusters, both as amalgamations of sound and as elements radiating out from the center: from the string to the bridge, to the body, to the neck, to the bow…and back to the string.

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CONCERT 9:
FRIDAY, APRIL 3, 2009
7:45–9:45 PM / ELEBASH

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The Man and the Moon / *Alan Bern, Mara Helmuth*
Alan Bern, *computer*
Mara Helmuth, *accordion*

MATHEMATICS III, from ARCHIMEDES, a planetarium opera
/ *James Dashow*

Steel Blue / *Robert Dow*

Timbre Study No. 7 / *Hubert Howe*
Linda Past, *dance*

subjacent queue / *James Paul Sain*

Song of Itself / *Jeff Stadelman*
Jonathan Golove, *electric cello*

3 Pieces: Horn / *Adrian Moore*

Mimetic Orchestra #1: NEMO, *for Triple Point* / *Doug Van Nort*
Triple Point:
Pauline Oliveros, *digital accordion*
Jonas Braasch, *saxophone*
Doug Van Nort, *electronics*

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The Man and the Moon / *Alan Bern, Mara Helmuth*

The Man and the Moon (2004–2006) is a collaborative work by Bern and Helmuth for interactive computer system and accordion, which was recently released on *Sound Collaborations*, v. 36 of the Consortium to Distribute Computer Music Series on Centaur Records. This structured improvisation springs from a Swedish *hambo*, accordion sonorities, and performance technology, to expose different levels of sound within the music. The title is a reference to human experience interfacing with technology, of which the climactic moment is the entrance of the computer part.

The work is a story of integration, disintegration, and reintegration in four continuous sections. In section one, musical parameters of pitch, duration, amplitude, and timbre are integrated in a familiar way by the melody and harmonic accompaniment of a traditional Swedish *hambo* folk dance. In section two this surface explodes in a sonic Big Bang, and thousands of fragments of sound rush by in a long, drawn-out gesture of decreasing intensity and density, reaching quietude. Section three contains an improvised rhythmic exploration of pointillistic, percussive processed accordion sounds. In section four, melody, harmony and rhythm return at another scale of magnification; sampled and processed accordion clusters provide a cyclic harmonic background behind a live melodic accordion improvisation.

MATHEMATICS III, from ARCHIMEDES, a planetarium opera
/ *James Dashow*

This is the third and final sequence of mathematical images in *ARCHIMEDES*, coming in the opera's finale. Here I let Archimedes speculate on the mathematics and mathematical physics of the 20th and 21st centuries. The images associated with these extraordinary developments, both abstract and physically real, are again given 3-dimensional choreographic life as they dance and gambol around the planetarium dome, always in synchronization with the music whose primary goal is two-fold: generating textures that fully complement the visual realization of the images, and generating different kinds of spaces in which the images move. The spatialization of the sounds is as important compositionally as the invention and transformations of the electronic timbres. The sounds not only move in space, but they are often designed to give the feeling of the movement of space, or of several kinds of spaces with

different characteristics that move and evolve contrapuntally.

The graphics sequence begins with Feynman diagrams, the very simple but highly effective imagery designed by Richard Feynman to suggest the interactions of sub-atomic particles. These are followed by cloud chamber images (that were used prior to computer graphics for discovering sub-atomic particles), that transform into representations of chaos, then twistor-space and superstring-theory emerge, followed by some of the cosmological contemplations of brane-theory and its inevitable relationships to relativity. Archimedes is rudely interrupted in his fantastications, and this action takes the opera to its tragic conclusion. In this concert version the interruption is only hinted at (the transformed inharmonic guitar sounds), and the piece ends with Archimedes last, idealistic, vision. Computer animations/video by Lorenzo Ceccotti.

Steel Blue / *Robert Dow*

Steel Blue (2002) is the first of my 'Elemental Colours' cycle. The works form an investigation into the similar, and in particular granular, nature of sounds derived from elemental sources: the crackling of fire, the grinding of pebbles and gravel (earth), the flowing of water, and the rasping of air. These sounds are used in two main ways: in their own right, their detail often magnified; and to form granular textures out of other source material, through the use of the various digital signal processing techniques. *Steel Blue* was premiered during 2003 at the Lemon Tree Theatre, Aberdeen. With thanks to Ronald Dow and Jonathan Griffin.

Timbre Study No. 7 / *Hubert Howe*

Timbre Study No. 7 is based on overtone patterns, clusters, and the squeezing of the harmonic spectrum into smaller intervals. Each tone consists of a series of separate pitches that expand the harmony of the surrounding context. Separate passages are based on trichords, tetrachords and pentachords. There are seven sections, based on trichords, tetrachords and pentachords, which are mostly the same number of beats, but the tempo accelerates in the middle and slows in the end. The first unfolds 32 harmonic partials in an ascending manner but in an overall downward pattern. In all the remaining sections, these overtones are unfolded in a pattern that first plays the harmony of the passage, beginning from the sixteenth partial, then a transposition of the harmony, and then all the remaining partials. In the third section, overtones are progressively squeezed down to the seventh partial, and the fourth and fifth sections consist of these "scrunched" tones. In the sixth they expand progressively outward to the harmonic series.

subjacent queue / *James Paul Sain*

subjacent queue is about musical roots. Whether from a 15th-Century armed man or the contrabass of Charles Mingus, foundations are essential. The electroacoustic "*urlinie*" of subjacent queue is based in the composer's descent into his own concatenated musical and personal underpinnings.

Song of Itself / *Jeff Stadelman*

Jonathan Golove's five-string electric cello, and his remarkable improvisations upon it, served as starting point for this interactive piece. The score presents to the electric cellist a field of fully-notated and improvisational initiative, and reaction possibilities that may differ quite significantly from performance to performance. The computer is partly controlled by the cellist, partly by a second, midi-controller performer in the house. The piece's rules-system governs movement through a bank of 1200 categorized, one-second samples collected by the composer throughout the year 2005.

3 Pieces: Horn / *Adrian Moore*

3 Pieces (Piano/Horn/Violin, 2006–2007) was written as part of a collaborative event focusing around a horn trio. Originally conceived as "electroacoustic interludes'" *3 Pieces* evolved into something much larger, taking in a research project exploring the nature of free play and improvisation within fixed-medium works (*3 Pieces* exists in 5.1 surround sound format). Each piece worked upon a very small number of sources/themes and developed material through experimentation using traditional electroacoustic techniques. *3 Pieces: Horn* has a number of highly dense textures, which open up in the 5.1 space. The textures here result from both extended techniques and, more 'orchestral' moments. I would like to thank Tom James for some excellent horn samples. *3 Pieces* were realized in 2007 in the composer's studio and premiered in their entirety in April 2007 at the University of Western Australia, Perth.

Mimetic Orchestra #1: NEMO, *for Triple Point* / *Doug Van Nort*

I have worked on a series of pieces for laptop ensemble entitled *X Genetic Orchestra*, where X is the name of the event or ensemble. They have been performed several times including The International Society of Improvised Music Festival at Northwestern University and the Florida Electroacoustic Music Festival in Miami. The process used for this family of compositions—

in which performers evolve both a collection of sound materials as well as piece structure—has been translated such that it influences the sonic processes of the performers in real-time. This piece for the NYCEMF is the first of what I hope will evolve into a new series of *Mimetic Orchestras*, where the genetic process is affected in the moment by sonic memes produced by the performers. That is, new sound-processing decisions (rather than off-line materials) are evolved through rehearsals as well as through the course of performance itself. The structure determines the sonic palette and possible gestures of the players, who are free to improvise within this framework. The work is conceived for—and trained on—digital accordion, saxophone and electronics, where each performer's sonic gestures act as memes input into the guiding system. The process decides whether to morph the sounds of different players (crossover), requiring awareness and attention as the players modulates one another, while the composer-turned-performer modulates the system itself (mutation). In this way, control is decentralized and influence distributed amongst all players.

CONCERT 10: SATURDAY, APRIL 4, 2009 10:45 AM–12:00 PM / ELEBASH

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Piano Chimera / *Chikashi Miyama*

Tranquility / *Kyong Mee Choi*

Mergurs ehd ffleweh bq nsolst / *Christopher Bailey*
    Sukato, *vocals*

Anastasis / *John Mallia*

Evolution of close double stars
/ *Irene Buckley, Mike Hannon*

Over the Blue / *Takeyoshi Mori*

Fantasy Triptych / *Robert Honstein*

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Piano Chimera / *Chikashi Miyama*

The goal of this work is to establish a counterpoint-like relationship between image and sound, treating video images as a musical instrument. These two instruments, video images and electronic sounds, sometimes play chords and other times play alternate passages. All sound-materials employed in this piece originate from a piano. I recorded a large number of sounds from every parts of the instrument (e.g. keyboard, pedal, soundboard, lid, strings, tuning pins, bridge, etc…) and tried to find natural, gestural connections among them. The piece employs only three editing techniques: cutting, control of amplitude, and pitch shifting. I intended to present these unprocessed sounds in a new light by means of—hopefully—unexpected connections. For the video part, I also used images of a piano, especially movements of the internal mechanics. I applied monochrome, masking, and blurring effects in order to emphasize motions and keep a certain level of abstractness.

Tranquility / *Kyong Mee Choi*

This piece is inspired by the image of a tranquil pond at dawn. It starts with mystic and hazy scenery of the pond represented by a relatively wet sound. Gradually, dry and more transparent sonic material is introduced. While the essence of the piece, tranquility, is presented, subtle tension is still achieved through dynamics and articulations of sonic gestures. The majority of sound samples are processed by CLM (Common Lisp Music); utilizing instruments such as expandn, grani, expsrc, ring-modulate, vkey, fullmix, and nrev.lisp.

Mergurs ehd ffleweh bq nsolst / *Christopher Bailey*

One clear day a few years ago, when I was in cold, cold Minneapolis in the dead of winter, I looked up at the sun shining in the sky. Despite the cold temperatures, yea, even there its brightness seemed all-powerful. I imagined an ecstatic chant, executed before a ritual of self-immolation, by a denizen of the planet Mercury. Mercury, the closest planet to the sun, has its hot side, facing the sun, and its cold side, facing away from the sun. A ritual occurs at the end of a life when the being moves from the cold side of Mercury to the hot side, where they are engulfed in flames.

The words of the chant, and their translation, follow:

mergurs ehd ffleweh bq nsolst
bohde kii woon jjaah, nsolst, ah!
morszehee bq manmeh wohpvahg ffohxvahv
nohmorjj nmehvah mergurs bq
naa jjaaaa shtoh, lloh jjaah shtoh
nmeh ngohah, vadir yuuvsloh anm
anmahss kroh-ahk
blanmdanmg nohl jjaar anm
aahss mohlg jjuumm
ohnm jjaah ahpanm yeshahp tchahkeh
woe nwahv yeshahp ngohah
wah jjahtanmg wah suustahnmanmg
wah burkrohchkang bq
wohv jjaaah nwoh

from Mercury, a view of the Sun
so great are you, oh sun!
now, my time has come
as proud citizen of Mercury
to see you, to feel you
let me, in this last act
immolate myself
in your blinding light
devour my flesh
take it deep within you
let it become part
of the all-creating, all-sustaining, all-destroying
being that is you

Anastasis / *John Mallia*

Anastasis (2002) is a five channel composition realized in the Studios of the Institut International de Musique Electroacoustique de Bourges (IMEB). The work is programmatic in its representation of Christ's Descent into Limbo, a frequently treated subject in Medieval art. The majority of sounds used are derived from concrète sources, some of which carry conceptual weight. For example, the recurring sound of wax being scraped away from the metal surface of the candle trays at Bourges' Cathedral St. Étienne: the residue of prayer—its removal, a daily chore (or performance ritual) captured in sound. Also, the emergence of a field recording of windmills at the work's close: trans-formation, by man, of nature's breath into energy as a storm blows in on the

mountainside. The piece itself is a stormy, transformative descent. Sounds of friction and resistance represent the interpenetration of spheres of existence. Long intense strokes of sound such as the dragging of wood along wood, glass on glass, and the grinding and scraping of metal against metal are fractured by abrupt, pointed declamations which lead, ultimately, to a representation of the breaking of the gates of hell. The only purely electronic sounds used in the composition are dense, bristling textures that occur as interruptions of the long descent. They represent the accumulation of a mysterious, electrical energy in the empty tomb above—static glimpses of that middle sphere.

Technical note on spatialization: The orchestration of sound objects in the field of five loudspeakers adheres to an elastic gravitational plan assigned to each point in space. Generally speaking, the field of five speakers is "weighted" so that rear point sources support sounds lower in pitch than those occurring in the front of the projection plane where frequencies are raised. The relationship between each point source and its corresponding interval of transposition is in constant flux and its size serves to emphasize the degree of spatial depth present at any given moment. Sound sources are de-correlated to support and exaggerate the listener's experience of space.

Evolution of close double stars / *Irene Buckley, Mike Hannon*

A star usually has a companion, and if these two stars are close together they can interact. The surface of the bigger star approaches that of the smaller star, causing the first to distort. It is known that stars can produce sounds, from humming to drumming and whistling to rumbling, through their vibrations. These frequencies must be artificially boosted to bring them into human hearing range. "Evolution of close double stars" is closely related to the sound of HR 3831, a new class of star, which oscillates rapidly, discovered by astronomer Donald Kurtz.

Over the Blue / *Takeyoshi Mori*

Over the Blue is one of a series of compositions, inspired by the well-known John F. Kennedy's "Man on the moon speech," and originally written for two cymbals and live computer system running Max/MSP in 2006. This version for multi-channel tape was first performed at Musica Viva 2007 in Portugal with the Loudspeaker Orchestra system and at ICMC2009 SARC in Belfast. The sounds of various percussion instruments were prerecorded and transformed using several kinds of signal processing techniques, such as harmonizing with comb filters, granular sampling, and cross synthesis. In addition, several synthesized sounds were algorithmically generated using Scanned

synthesis and FOF synthesis instruments. In the middle of piece, pulse sounds that continuously change its sound character and speed emerge frequently, and then interact with other sound materials as if they chased the shadow of the pulse. Those interactions gradually form the unique and integral sonic image of this piece.

Fantasy Triptych / *Robert Honstein*

Comprised entirely of processed acoustic sounds, *Fantasy Triptych* opens with a sweeping introduction, and proceeds to move through three distinct musical worlds. The logic of progression is associative. Certain sounds appear as secondary in one world, only to become central in the next. Some sounds are present throughout (the tolling of bells, a mysterious howling voice), while others come and go never to be heard again. From start to finish, the music follows a trajectory of descent, moving through increasingly bizarre and terrible locales, and ultimately arriving in a place radically different from where it began.

CONCERT 11:
SATURDAY, APRIL 4, 2009
12:15–1:45 PM / SEGAL

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Gloved Water / *Momilani Ramstrum*
  Momilani Ramstrum, *vocals*

A duet (virtually) / *Emmanuelle Waeckerlé*
  Sebastien Lexer, Emannuelle Waeckerlé, *vocals*

s2 / *Mark Zanter*

Carnival Daring-Do / *Jay C. Batzner*

Shatter / *Marc Ainger*

De Ligno Chalybeque / *Konstantinos Karathanasis*

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Gloved Water / *Momilani Ramstrum*

In *Gloved Water*, the composer is also the vocalist, programmer, and instrument designer. As she sings, her voice is recorded and processed in up to 12 tracks. She designed and created a wireless MIDI glove with embedded magnetic sensors to trigger the computer recording in real time. The digital-signal processing is done in the programming environment Pure Data. The music of this work is inspired by time spent in the Anza Borrego Desert—a place so quiet your heart beats as loudly as the wind. There is no water, yet life is everywhere.

A duet (virtually) / *Emmanuelle Waeckerlé*

A duet (virtually) is one of the outcome of *VINST,* an ongoing research project exploring the body as language and the interplay between the real and the virtual. It consists of an improvised dialogue between a voice and its avatar. The whole project is inspired by Antonin Artaud, who said: "Man is sick because he is badly constructed. When you will have made him a body without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom." An idea further developed by Deleuze and Guattari in *How do you make yourself a body without organs:* "…Dismantling the organism has never meant killing yourself, but rather opening the body to connections […]. The body without organs is desire; it is that which one desires and by which one desires."

   VINST is a unique and highly sensitive vocal instrument, part human part virtual—a body without organs—responding to touch but also to mood and sensibility. It consists of E.W. body image displaying points of sonic sensitivity. Applied pressure (gentle or hard, continuous or staccato) via a pressure sensitive pen, triggers appropriate sonic and bodily reactions. The sounds are pre- or non-linguistic, and are based on how the body reacts to touch and how it produces sound; If you touch the body lightly, you get pure tones. If you press a bit more, you are tickling; if you prod even more, you generate pain, but there are pleasure sounds too. The interactive installation *VINST* and the accompanying performance lecture *Birth of Vinst,* and the sonic improvisation *a duet (virtually)* have been show at a number of venues across Europe, including Centro de Historia in Zaragoza, Spain 2008—CCJPF in St Yrieix, France 2008, Theatre museum in London—DRHA conference, Dartington Hall in

September 2006—Lagerhaus Neufelden in Austria in May 2006—lso St Luke's festival in July 2005—expo 966 in Scarborough and inport International Video-Performance Art Festival in Tallin / Estonia in June 2005.

s2 / *Mark Zanter*

s2 is the second in a series of concrete works using electronically manipulated sound which was then "placed" in an imaginary sound environment.

Carnival Daring-Do / *Jay C. Batzner*

In quantum physics, there is no such thing as negative space. Everything is filled. In the animated short, *Carnival Daring-Do*, inevitably propelled characters journey into fields of energized micro and macro space, in a mind-expanding reverie touching on current philosophic preoccupations, cosmic homesickness, and lyrical emotions.

> *You find yourself floating high above a rolling gray, geometric landscape inside someone's dream. Presently you are either soaring or the ground below you is falling away. You are not breathing but then you determine—almost comfortingly—that you have no physical body and no need for air. You are disoriented but strangely exhilarated. What has happened to gravity? Where are you? How did you get here?*

> —Excerpt from an essay in response to *Carnival Daring-Do* by Mark Price, Writer and Artist, 2007.

Shatter / *Marc Ainger*

Shatter hyper-navigates a series of environment, some of which are real, some of which are imagined. There is, of course, an intentional ambiguity between the real and the imagined, the synthesized and the concrete…

De Ligno Chalybeque / *Konstantinos Karathanasis*

Here are the ingredients necessary for the recipe of the piece:

> *Steel Wood Hair*
> *Fire Sulfur Quicksilver*
> *Mercury*
> *Dionysus Mars Sisyphus*
> *Initiation Sacred Dance Sparks*
> *Caltinatio*

Trance Chaos Catharsis
Night Crickets Stars…

All the sounds used in the piece were derived from a cello, processed by custom-made algorithms in Max/MSP, and finally mastered in Pro Tools. The composer wishes to thank ASCAP and SEAMUS for commissioning this work. The piece has been awarded with the Residence Prize of the 30th International Competition of Electroacoustic Music and Sonic Art, Bourges, France and the Special Prize for Young Composer of the Musica Nova International Electroacoustic Music Competition, Prague, Czech Republic.

CONCERT 12: SATURDAY, APRIL 4, 2009 2:30–4:00 PM / ELEBASH

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Escape */ Vera Ivanova*
Juraj Kojs (SofIA Ensemble), *piano*

Contrary Variants */ Arthur Gottschalk*
Jane Rigler, *flute*

Scrap Metal */ Jason Bolte*
Juraj Kojs (SofIA Ensemble), *piano*

Aeromancer */ Peter Van Zandt Lane*
Peter Van Zandt Lane, *bassoon*

Berkeley Arirang */ Jean Ahn*
Marcel Rominger, *piano*

Impossible Animals */ David A. Jaffe*
Spencer Topel (SofIA Ensemble), *violin*

she quietly enters and leaves the fray */ Joshua Clausen*
Marcel Rominger, *piano*

On Reflection */ Mark Zaki*
Mark Zaki, *violin*

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Escape / *Vera Ivanova*

Escape was composed in 2001-2. It is based on a combination and mixture of special techniques, such as playing inside the piano and on the keyboard simultaneously. One of the main effects used throughout the piece is the glissando on the harmonic series, which is literally an "escape" from the music played on the keyboard, to an illusory "world of harmony," symbolized by natural harmonics. The main feature of the piece is its original sonority, created by combination of elements of whole-tone and chromatic scales and low notes, sustained with the pedal. The pedal has an important function in the piece; it divides sections of the form into phrases, and at the same time joins together different harmonies to the whole sonority complex.

Contrary Variants / *Arthur Gottschalk*

Contrary Variants was written for flutist Merrie Siegel, who gave it its premiere in concert at Rice University's Stude Hall. The piece is intended to showcase a remarkable virtuosity, incorporating multiphonics, alternative fingering, and unusual tone colorations. The electroacoustic accompaniment was, for the most part, derived from samples of Siegel's flute playing, which were then heavily processed and digitally altered.

Scrap Metal / *Jason Bolte*

Scrap Metal is an electroacoustic work that explores relationships between sonic material produced on the piano and various metal-produced sounds. *Scrap Metal* was commissioned by the Music Teachers National Association and the Missouri Music Teachers Association. *Scrap Metal* was selected for recognition at the 35th Bourges International Competition of Electroacoustic Music and Sonic Art (2008)—Trivium, Instrument and Electronics.

Aeromancer / *Peter Van Zandt Lane*

Aeromancer, for bassoon and electronics, was written in Spring 2008, and was premiered at the BEAMS/Hartt collaborative concert in Hartford Connecticut.

Berkeley Arirang / *Jean Ahn*

Arirang is the most popular Korean folksong. The text is about love, spite and sadness, and reflects Koreans' sentimental emotions. Improved verses are added *ad infinitum*, and there are various versions from different areas, each presenting their regional life. *Berkeley Arirang* features my personal idea of life in Berkeley. The melody of *Milyang Arirang* is expanded and transformed into a cheerful tune in this piece, yet the original sadness is sure to be heard.

Impossible Animals / *David A. Jaffe*

Impossible Animals is scored for violin and a tape of computer-synthesized voices, created at the Stanford Center for Computer Research in Music and Acoustics. The piece is a fanciful exploration of the boundary between human and animal expression and behavior, and between the realms of Nature and imagination. An antiphonal interplay is set up between the live violin and the synthesized voices, with the violin assuming the role of narrator of an abstract story, while the computer voices serve as actors, taking on improbable voices of unthinkable animals, and emote in an unknown language. The "story" is concerned with the lives of various imaginary animals seen when looking at the clouds, concluding with a description of a more familiar, though no less unlikely, beast ("...has an upright posture, has an opposable thumb...") with its own special vocalization.

One of the more novel aspects of the tape part is a half-human/half-bird *vocalise*, a true hybrid between human and bird singing, as if the brain of a winter wren had been transplanted inside a wildly gifted human singer. It was produced by beginning with a recording of a Winter Wren and analyzing it using the PARSHL program (Julius Smith). Frequency and amplitude trajectories were then extracted, segmented into individual "chirps" and tuned to the underlying harmonic background using specially written software. The range was modified over time and the frequency axis was mapped onto an evolving set of vowels. Finally, the data was re-synthesized, using human vocal synthesis (Xavier Rodet), into a new and greatly transformed rendition of the original wren's song.

The disconcerting combination of human and bird vocalizations is typical of the composer's interest in combining diverse seemingly-irreconcilable elements into a single musical context, manipulating the material in such a way as to bring out and resolve (or not) its inherent contrasts and contradictions. The result is a music that is both radically challenging on the one hand, and strangely reminiscent of past experience on the other. As in a cubist painting, a nose may be sideways, sticking out from the wrong side of the head, but

its identification as a nose gives it an expressive power that an abstract shape would not have, while simultaneously setting up a rich network of associations with everyday life.

she quietly enters and leaves the fray / *Joshua Clausen*

she quietly enters and leaves the fray was written for Yvette Guillaume and premiered at the 2008 International Computer Music Conference (ICMC) in Belfast, Ireland. The piece is a dialogue between riff-like repeating cells and lyrical passages that are more rhythmically independent. The electronics accompany the piano with similar contrasts, alternating between beat-driven textures and sparser sections that are closely knit to the piano line's contours.

On Reflection / *Mark Zaki*

On Reflection is an object that reflects its own history. Revealed through iterations of fragmented musical material, its final form is realized through the accretion of sound over time. From a simple and transparent chorale-like statement, a foundation is derived and subsequently remains below the surface. Above it runs a sequence of diverging moods and textures loosely based on a 12-tone series. Improvisatory fragments are captured, processed and added to a slowly evolving fabric.

There's no attempt to apprehend any musical narrative directly, the piece does so only in retrospect. The ear chooses between current and past events as histories compete with one another—often productively, but also in ways that can be problematic. To a certain extent, *On Reflection* could be viewed as metaphor—a palimpsest of existence, where the past is covered up but continues to visibly influence the present.

CURATED CONCERT 3:
WALK THIS WAY...
SATURDAY, APRIL 4, 2009
4:15—5:15 PM / SEGAL

Curated by the University of Huddersfield, Music Department

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Five Panels no. 1 / *Monty Adkins*

Walk That Way. Tuesday, Turn.
/ *Pierre Alexandre Tremblay*

Tim(br)e II / *Michael Clarke*

la cloche fêlée / *Pierre Alexandre Tremblay*

Five Panels no. 5 / *Monty Adkins*

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Five Panels no. 1 / *Monty Adkins*

Five Panels no. 1 (2008) is the first in a series of abstract electronic pieces based on the paintings of Mark Rothko. The pieces seek to explore a limited palette of sounds focusing on their spatial and musical interplay rather than sound processing techniques. Each work is concerned with drawing the listener into the sonic environment rather than leading them through a gesture filled musical space. Each of the works is dedicated to a member of my family—somewhat like a sonic Polaroid. *Five Panels no.1* is dedicated to my son, Luke. Source materials for the work comprise electric guitar (played by the composer) and bass guitar played by Pierre Alexandre Tremblay.

Walk That Way. Tuesday, Turn. / *Pierre Alexandre Tremblay*

Walk That Way. Tuesday, Turn (2006)—to Helena

> Inhale.
> Exhale.
> Repeat until life ceases.

Tim(br)e II / *Michael Clarke*

On one level *Tim(br)e II* (2008) is a meditation on the timbre of the oboe and its possible transformations. All the sounds in the work are entirely derived from a single thirteen-second oboe phrase (recorded by Jinny Shaw and processed using only fog synthesis), a complete version of which appears (transformed) only at the very end of the work. The title refers to the way this work (as the first *Tim(br)e*) explores the ambiguous boundary between events perceived separately in time and events that fuse into textures or timbres. The fog algorithm (developed by the composer together with Xavier Rodet of IRCAM) is particularly suited to this purpose.

On another level *Tim(br)e II* is a study in stasis and movement. Much of the work is outwardly quite static, focusing on subtle internal changes within timbres or textures. The subtlety of shakuhachi performance was an inspiration in this. Stasis is at times contrasted with a more dramatic outward movement of sounds. 3D spatialization also plays a crucial role in the work (which is for eight loudspeakers in a cuboid formation). Inspired by the strategies

employed by Stockhausen in *Oktophonie,* the spatialization was facilitated by the new 25-loudspeaker SPIRAL studio at Huddersfield—*Tim(br)e II* is the first new work composed in that space. Twelve layers of material (of which up to 8 play simultaneously) each have their own space and these spaces are in counterpoint with each other.

Tim(br)e II was commissioned by Musicon, Durham and written in gratitude to Peter Manning and the Durham studio for the role they have played over many years in my musical and technical development.

la cloche fêlée */ Pierre Alexandre Tremblay*

"I, my soul is flawed…"
—Baudelaire, Spleen and Ideal, Flowers of Evil

A very beautiful sonnet by Baudelaire, with serene and contemplative quatrains. Then, everything topples into grimly depressive tercets. Transposed into music, these images of anyone's life suddenly become so personal. Everything topples.

Five Panels no. 5 */ Monty Adkins*

Five Panels no. 5 (2008) is the last in a series of abstract electronic pieces. This last piece is dedicated to my son Finn who was born whilst I was composing the work. The video is by Pamela Harling. The video takes its inspiration from Rothko's use of blocks of color, his sensitivity to the saturation of color and also the geography of Albuquerque. The material for the video is a series of images taken of rocks, sand and salt plains in New Mexico.

CONCERT 13:
SATURDAY, APRIL 4, 2009
6:45–9:00 PM / ELEBASH

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Sweep / *Doug Geers*
Maja Cerar, *violin*
N. Cameron Britt, *percussion*

Petrichor / *Adam Scott Neal*
Kinan Azmeh, *clarinet*

Subtle Winds / *Monique Buzzarté*
Monique Buzzarté, *trombone*

Mareas / *Miguel Chuaqui*
Jane Rigler, *flute*

farb-laut E—VIOLET / *Javier Alejandro Garavaglia*
Javier Alejandro Garavaglia, *viola*

Immaculata Erotica / *Tom Lopez*

scènes, rendez-vous / *Pete Stollery*

The Left Side of Time / *Anne LeBaron*
Monique Buzzarté, *trombone*

Zellen Linien / *Hans Tutschku*
Seda Röder, *piano*

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Sweep / *Doug Geers*

Sweep is a concerto for solo violin with laptop orchestra and percussionist. Commissioned by PLOrk, the Princeton University laptop orchestra, Sweep was premiered in 2008. The goal of Sweep is to engender a sense of communal awareness of physicality among the players. All members of the orchestra perform by waving remote controllers from the Nintendo Wii video game system, informally known as wiimotes. Wiimotes contain sensors to track acceleration and directional orientation, and Sweep takes advantage of this, exploring the physical gestures of music performance. In Sweep the motions made to play traditional instruments, the violin and percussion, combine with other motions, both choreographic and from daily life; and these motions are applied both to the acoustic instruments and the wiimotes. All instruments have written parts, but some sections of the piece consist of constrained improvisation. Moreover, through much of the piece the laptop players must watch the conductor and improvise variations of his movements, as well react musically to the performances of the violinist, percussionist, and the other laptop players.

Petrichor / *Adam Scott Neal*

Petrichor is a term coined by researchers I. J. Bear and R. G. Thomas, that describes the pleasant fragrance of rain. The fragrance is actually a combination of various chemical compounds collected on rocks and soil, so the term combines the Greek words *petros* (stone) and *ichor* (the blood of the gods in Greek mythology). This piece depicts a rainy summer afternoon, beginning with a thunderstorm and followed by a more subdued rain shower.

Subtle Winds / *Monique Buzzarté*

In *Subtle Winds* (2007) a live performer joins eight pre-recorded parts in an interactive electroacoustic improvisation, with Max/MSP selecting which specific parts from twelve possibilities. Max/MSP also selects the selection, sequence and placement of each part's phrases, and the spatial movement of the parts over each of the eight channels in turn. *Subtle Winds* was created at a 2007 Artist Residency at Harvestworks, with Max/MSP programming by Holland Hopson and recording and mastering of the prerecorded files by Paul Geluso.

Mareas / *Miguel Chuaqui*

In *Mareas* (Tides), the dark timbre of the alto flute is immersed in a dark, watery, electronic sea. The bell sounds in the work evoke for me the bells of fishing boats as they toss around in choppy waters, either played by fishermen, or by the motion of the ocean. These are sounds I first heard in the port of Valparaíso, Chile, as a boy, their rhythm being an unbalanced long-short alternation of two pitches, caused by the tilt and the rocking motion of the boats on the water. In the piece, the alto flute imitates and expands the motives that these bells suggest, and the bells are also the goals of the alto flute's phrases. Some of these motives become quite wide-ranging, and the piece asks for very acrobatic gestures that are not conventionally required of the alto flute.

farb-laut E—VIOLET / *Javier Alejandro Garavaglia*

farb-laut E—VIOLET, for viola and real-time electronics in 5.1 Surround spatialization, was commissioned by the Internationales Klangkunstfest farb laut (Berlin, 17.Oktober–15.November 2008) and was premiered during the Festival. The work explores a very close combination between sound and color, where darkness and light play an important role. The idea consists of an integration and interaction of both elements, resulting in the idea of *"klangfarbe."* This idea is not only present through the viola techniques utilized, but also through their transformation in timbre and space through the electronics (Max/MSP). Given that the sound of the Viola is matte, the color Violet seems to be the ideal combination regarding the main idea of the Festival that commissioned the piece.

Immaculata Erotica / *Tom Lopez*

Immaculata Erotica was composed in Oberlin, Ohio (2008). One might regard this piece as a melding of two sensitivities. The performance physicalizes timbre, and simultaneously, the music sonifies texture. The meeting point is an erogenous zone where I hope to reveal their embrace. This addresses a problem similar to the paradox of immaculate conception, reproduction without sex, sex without touching. What does it feel like to have sex without touching? What does an instrument sound like without playing it?

scènes, rendez-vous / *Pete Stollery*

scènes, rendez-vous (for my father)—When I was young, I remember my father telling me about a film which consisted of a sports car driving at incredibly

INSTALLATIONS

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THURSDAY, APRIL 2, 2009

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Wall Ball [wɔːl bɔːl]
/ *Elaine Thomazi Freitas, Luke Hastilow, Alexander Wendt*

10:30 AM–6:15 PM / Elebash Lobby

Wall Ball [wɔːl bɔːl] is an AV-playground and architexture conceived as an interactive wall installation. In one of the three options of gaming, visitors are invited to explore a media database in a playful manner—e.g. out of 231 billion different faces to find/reconstruct eight real Londoners. This impressive interactive ballgame was created and nurtured by a collective of lecturers and students from London Metropolitan University, and it was created at the Kammermachen Festival for Theater, Music and Sonic Arts at Kammer der Technik Festival in Chemnitz, Germany, summer 08. The focal point of the project, this Interactive Wall Installation allows the user to throw a ball into a projected "screen," which then reacts to this remote interaction. The project serves to provide further examples of pushing limits with Max/MSP/Jitter, Human-Computer Interaction, Interactivity, and Electronics design employing AVR Microcontrollers.

Uploaded video & picture document the creation of this project. A missing element on the video footage was the video transmission to a projection on the exterior of the Weltecho/Kammer der Technik. The picture of the building depicts the facade used for this purpose. Changing the facade was done not merely to decorate for the festivities but also to create an attractive invitation to the event for passersby unaware of the show. With this exterior projection each participant (throwing a glowing ball inside the gallery) was rendered to become an integral part of the installation, visible beyond the area of the festival. Conception: Alexander Wendt; Max/MSP/Jitter programming & design: Elaine Thomazi-Freitas; Electronics/Hardware design/code: Luke Hastilow; Artwork Preparation and Support: Anne Berndt, Chloe Yuan Liu, Alexander Wendt, Elaine Thomazi-Freitas.

SoundSpots, an homage to Graham Bell (1865)
/ *Rob van Rijswijk, Jeroen Strijbos*

10:30 AM–4:00 PM / C197

At first glance they resemble rather oversized plexiglas lamps. Only when standing directly below such a "lamp," does it reveal its auditory secrets. As a listener,

one is submerged in a sound-bath of "musical eruptions." *SoundSpots* was developed in 2007 by Dutch composers Rob van Rijswijk and Jeroen Strijbos. As a sound-oriented projection, *SoundSpots* is a technical innovation. The installation consists of eight traditional speakers and eight so-called parabolic speakers, encased in half-moon bowls of plexiglas. *SoundSpots'* characteristics are comparable to those of a beam of light. The sonic radius is limited to one square-meter, while the sonic intensity is similar to the power of a strong beam of light. Sound being demarcated in this way, along with the specific arrangement of the *SoundSpots* in a three-dimensional environment, enables visitors to go from soundscape to soundscape without hindrance from other sound sources. Once below a SoundSpot the listener undergoes an intense experience. As the sounds from the traditional speakers mix with those from the parabolic speakers, this creates a polyphonic-sounding pattern. There is also an interactive dimension. You can influence the sound patterns by plotting your own auditive route below the respective SoundSpots. www.strijbosvanrijswijk.com

FRIDAY, APRIL 3, 2009

Alchemy / *Reid Bingham, Colin Challender*
10:30 AM–7:30 PM / Elebash Lobby

Alchemy is an interactive audio video installation based on re-interpretations of mythology, palmistry and alchemy through electronics. Old palmistry diagrams are redesigned on etched copper plates as an interface to create unique sounds; the ancient symbols and mythology replaced with electrical schematic symbols and circuitry. The interactive video element is set up like a palm reading table, except here your reading is expressed through fields of color and pattern that is unique to each person. All electronics and copper plates were built by the artists. There are no computers involved with this installation.

S-Be2 / *Davíð Brynjar Franzson*
10:30 AM–7:30 PM / C197

S-Be2 questions the concept of a composition, the role of the composer in the

end product of the compositional process, his/her relationship with musical material, detail of surface, and structure. When composing, a composer sets up a situation, composes materials, and sculpts a structure. In *S-Be2* the ordering and structure are left up to an artificial intelligence agent that is primed with my compositional preferences as derived from my instrumental writing in a set of pieces named *S-B*. The details of how the piece moves in time from point a to point b is left up to this learning machine.

   The artificial intelligence is a simple learning algorithm (a bayesian matrix) that manipulates the order of a number of musical objects in order to construct a coherent surface based on these musical preferences. Starting from randomness, it permeates the order of the materials and their interaction until it produces a surface that is a "good" representation of my musical preferences. Slowly, the machine learns to compose more and more like me. During this process, there is a clear movement from a continuous chaos towards isolated islands of sounds. Every 10–12 minutes, the installation restarts and a new version of this process emerges, but the overall experience and sound of the work is intact.

SATURDAY, APRIL 4, 2009

i spy / *Sam Salem*
11:30 AM–7:30 PM / Elebash Lobby

i spy is a window onto an abstract digital landscape populated by autonomous audiovisual entities: birds flock and sing, stars twinkle, trees sway, cityscapes appear and disappear, planes fly overhead. The work is generative and designed to run indefinitely, constantly shifting and changing.

PAPERS

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PAPERS

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Translating the Language of Wind Chimes Through Smalley Lens / *Thomas Dempster*

The coiner of the term "spectromorphology," and subsequent definer of the same, Denis Smalley has provided a consistent, adventurous catalog of acousmatic and electroacoustic music since the early 1980s, and has been on the forefront of philosophical approaches to electroacoustic music. Philosophical approaches to a medium that, in the traditional sense, lacks text and written definition tend to obfuscate an already abstract sensibility: we can write a pitch-rhythm motive and disseminate it amongst musically literate people, and it will be understood; we can conceptualize an electronically based gesture, realize it, and discuss it in broad and fine terms; however, when we introduce and discuss terminology with the intention of its application toward that which needs realization—and real-time performance—we lose ground and problematize a common language among musicians. While philosophically taut and intellectually rigorous, there have been few academic applications of Smalley's language in either of his articles on spectromorphology, especially *Spectro-morphology and Structuring Processes* for some reason or another, whether it is fear of misinterpreting Smalley's simultaneously clear and befuddling language, or whether it is fear of co-opting his research and philosophy.

In this paper, I apply Smalley's spectromorphological concepts to one of his own works, *Wind Chimes,* a piece constantly discussed in composition seminars, and a perennial favorite among electronic composers. I use Smalley's own words to describe his own work in terms of form, structure, shape, timbre, and gesture; in so doing, I attempt to illustrate and demystify Smalley's hifalutin conceptualizations while rigorously analyzing a pivotal piece of electroacoustic music. I furthermore attempt to democratize Smalley's language and make it more accessible to not only EAM composers but the general listening public, and I also, if only indirectly, problematize further the current methods of analysis and discussion of electroacoustic music: without genuine texts, and with only waveshapes and time, the teleological difference between description and sonic, authentic experience is enormous, and no amount of adequate description can wholly do justice to an analysis of a work in a medium that still has no lingua franca for its composition, analysis, or description.

Thomas Dempster—See bio in *Composers.*

The [60]Project:
an analytical and contextual critique / *Monty Adkins*

This paper is concerned with a memetic analysis and contextual critique of the authors' composition, *The [60]Project*. The work, commissioned by the Huddersfield Contemporary Music Festival, is a celebration of the 60th anniversary of *musique concrète* and incorporates sound contributions from over sixty of the worlds leading sound-artists. As such, it makes the work a ripe repository for memetic analysis, as it provides a cross-section of contemporary sonic arts practice. Through such an analysis it will be demonstrated how techniques of sound production, compositional methodologies, and similar modes of treating *concrète* sounds are common to sound artists working across a wide aesthetic spectrum. The aim is not to argue that the boundaries between differing genres of music are being blurred, but, rather, to provide a critique of contemporary digital music culture in which this work and those sound artists contributing to it are situated. The paper will further question the notion of authorship of *The [60]Project*, discuss the nature of collaboration and where the act of composition actually occurs in digital music.

Monty Adkins —See bio in *Composers.*

Slow Sounds and Deep Experience / *Peter V. Swendsen*

Kyle Gann writes in the introduction to John Luther Adams's book, *Winter Music*, "We live in a society in which little attention is given to the sonic aspect of the human environment." How do we as electroacoustic composers confront this scenario and the threat it represents to the foundations of our creative practice? Soundscape composition, in its increasingly numerous forms, provides one approach. However, our world's soundscapes are changing with unprecedented swiftness, and our collective engagement with these soundscapes, according to Gann and others, is diminishing. The conceptual and practical underpinnings of soundscape composition must therefore adapt to a situation that might be outlined thusly:

1) We, as composers, are increasingly able to access sounds from many environments without inhabiting those environments for even the shortest time.

2) We transmit our music to an audience increasingly disconnected from their physical surroundings, and indeed from physicality in general.

3) Therefore, in terms of soundscape composition, chances are quite good

that we are not so much recreating or reminding our listeners of a place as we are introducing them to it.

4) The places themselves—our habitats, be they rural or urban—are quickly changing, and we do ourselves a great disservice to forget that.

Soundscape Composition, at its core, is nothing if not an attempt to compose place, an urge to describe, reinvent, or share our personal habitats on a variety of levels by simultaneously attending to what Soper calls Nature's "metaphysical, realist, and surface" roles in society. How, then, do we go about reconnecting with that kind of lived experience that defines real-world presence, and how do we communicate such presence to our listeners? For me, it was a matter of letting go of the notion that a given place would provide the content for my work, and opening myself to the idea that it would instead provide the experience on which to base the work. In Arne Naess's eco-philosophical terms, this is conveniently referred to as Deep Experience, or the event or events that get a person started along a deep ecological path. In this paper, I discuss these issues as they relate to my recent yearlong residency in Norway, where I focused on developing my own Soundscape Composition practice. In doing so, I touch on related issues in acousmatic music theory, ecological psychology, Deep Ecology, and visual art.

Peter V. Swendsen (www.swendsen.net) is Assistant Professor of Computer Music and Digital Arts at the Oberlin Conservatory of Music. He studied at Oberlin, Mills College, and the University of Virginia, and was in residence at the NoTAM studios in Oslo as a Fulbright Fellow. His creative work, which is based in electroacoustic music, has been presented throughout the United States, much of Europe, and also in South America and Asia in recent years. His research focuses on soundscape composition, interdisciplinary performance practice, and interactive technologies, and has been presented and published by SEAMUS, ICMC, NIME, EMS, and others in the US and Europe.

Cyberactions and Cyberinstruments via Physical Modeling
/ *Juraj Kojs*

This talk will focus on physical modeling synthesis, and argues that this synthesis, rooted in physical action, can serve as a key to connect music-making processes in the physical world to those in virtual worlds. In the physical world, we create music via mechanical action. In some music, mechanical action motivates the creation of all aspects of composition, including its conception, form, instrumentation, instrumental design, performance and score. I call such music "action-based." I will begin with a consideration of

perception and the role of mechanical action in this arena. I will follow this with a consideration of the history and techniques of physical modeling, showing how this type of synthesis can be used in the following dimensions: imitation, augmentation and hybridization of existing sound sources, as well as facilitating novel sound-production mechanisms. I will exemplify how "cyberinstruments" extend musical realities in my own compositions.

Juraj Kojs—See bio in *Composers.*

Heterotopias of the Audible Possible:
Lucky Dragon's *Make A Baby* / *Penny Duff*

This paper postulates that an essential role of sound-art is the creation of counter-sites in which the normative uses and conceptions of the public sphere are temporarily disrupted. Emphasizing the collective nature of personal experience, in which the distinctions between subject and object blur, and it becomes possible to glimpse a sliver of potential for other ways of being and conceiving of communal life. Utilizing hacked hardware receptive to electrical impulses transmitted through skin-to-skin contact, the Los Angeles-based artists Lucky Dragons engage in collaborative and intuitive forms of performance, utilizing a multi-media schema with which they instruct the attendees regarding the ways in which they may disembark from their role as spectator, into the primary element in the 'social sculptures' within which they were participating. By touching the skin of others in order to compose music, the distinctions between audience members, artists, and the various technologies that make the development of this social soundscape possible blur. In this way, *Make A Baby* insists on the productive pleasures of play and physical interaction, renegotiating the terms of sociality and exploring the potential of aesthetic practices to interrupt the ordinary flows and relations of daily life in order to conceive of alternative ways of being together. The performance will be interpreted via the work of French philosopher Jacques Rancière, who explores the potential for what he refers to as the "redistribution of the sensible" to create this type of fissure or disruption as a way of opening up space in which one is capable of testing and challenging social boundaries. Due especially to the improvisatory nature of this form of artistic praxis, the aesthetic realm may serve as a site in which it is possible to experiment with new or altered ways of being. For Rancière, this primarily consists in an initial non-identification with the conditions of one's supposed state of being, starting with the most fundamental method for constituting the self-sensory perception. Aesthetics, in this regard, are foremost conceived

of as "a delimitation of spaces and times, of the visible and invisible, of speech and noise, that simultaneously determines the place and the stakes of politics as a form of experience" (Rancière, Jacques. *The Politics of Aesthetics*. New York: Continuum, 2004. 13). Thus, *Make a Baby* proves to be exemplary with regards to Jacques Rancière's conception of a truly political aesthetic, and raises provocative questions about the state of social life in the increasingly hyper-mediated world in which we live. Unlike many technological pessimists, Lucky Dragons conceive of the intrinsically revolutionary potential with this work as a sort of folk art for the digital age.

Penny Duff lives in Brooklyn, New York where she is currently pursuing her Masters degree in Media Studies at The New School. Language games, noise, vernacular media, and the communal dimensions of sound culture form the basis of most of her work, including her forthcoming thesis project "Sonic Heterotopias: Reimagining the Social with Sound."

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COMPOSERS

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COMPOSERS

Monty Adkins is a composer, performer, and lecturer of experimental electronic music and audio art. He has created installations, concert and audio-visual works, and a number of collaborations with contemporary dance. His works have been commissioned by Ina-GRM, IRCAM, BBC Radio 3, Huddersfield Contemporary Music Festival (HCMF), SpACE-Net and Sonic Arts Network (SAN), among others. He has been awarded over 20 international prizes for his oeuvre, including the Stockholm Electronic Arts Award (Sweden), Grand Prize at Musica Nova (Prague, Czech Republic), and five prizes at the Bourges International Electroacoustic Music Competition (France). Having read music at Pembroke College (Cambridge, England, UK) Adkins then studied electronic music with Jonty Harrison at the University of Birmingham where he performed across Europe with the Birmingham ElectroAcoustic Sound Theatre (BEAST), and Simon Waters at the University of East Anglia (Norwich, England, UK). He is currently Reader in Music at the University of Huddersfield.

Jean Ahn recently finished her Ph.D. at UC Berkeley. She was born in Korea and has received her B.A. and M.M. from Seoul National University in Korea. She has been a fellow at major festivals including Aspen Music Festival, June in Buffalo, Music 07, Oregon Bach Festival, Spark Festival, IAWM Beijing Congress, and UCM New Music Festival, among others. Recent awards for her compositions include the first prize from the Rennee Fisher Award, Korean National Music Composers Award, first prize from the Sejong Korean Music Competition, De Lorenzo Prize (Berkeley), and Pan Music Festival Award. She is currently one of the Emerging Composers in Residence with Berkeley Symphony, and a lecturer at the University of California, Berkeley.

Marc Ainger is a sound junky. He is a composer and sound designer, having works performed in venues as diverse as the Royal Theater in Copenhagen and Late Night with David Letterman. He has received awards from Musica Nova (the Czech Republic), Meet the Composer, the Irino International Chamber Music Competition (Tokyo), the Esperia Foundation, the Ohio Arts Council, and the Boulez Composition Fellowship (through the Los Angeles Philharmonic). As a sound designer, Mr. Ainger has worked with the Los Angeles Philharmonic, Waveframe, and Pacific Coast Soundworks.

Steve Antosca is Artistic Advisor of VERGE ensemble, in residence at the Corcoran Gallery of Art. The ensemble has been described as putting "modern classical music in front of the public with more dedication and skill than any other group in Washington." Antosca's awards include a McKim commission from the Library of Congress, a Fromm commission from Harvard and an NEA grant for the ensemble.

One becomes Two, premiered at the Phillips Collection in March 2007, was described by the Washington Post as "the afternoon's most exciting composition" and received its European premiere in Paris at the Festival de musique américaine in 2007.

Christopher Ariza is a composer and programmer of sonic structures and systems. He has composed for digital media, theatre, film, concert-hall, and interactive media, and he performs live electronics in the ensemble KIOKU. His research in generative music systems and computer-aided algorithmic composition is made available through the open-source, cross-platform software athenaCL. His web-based media and systems include the babelcast, telequalia, Post-Ut, algorithmic.net, and envl.net. His music, software, and research are distributed via www.flexatone.net.

Larry Austin (b. 1930, Oklahoma) has composed over eighty-five works incorporating electro-acoustic and computer music media. In recognition of his distinctive work and influential leadership in electro-acoustic music genres through the past four decades and for his work *BluesAx* (1995-96), for saxophonist and computer music, he was awarded the Magisterium prize/title in the 1996 International Electro-acoustic Music Competition, Bourges, France. Most recently he received the SEAMUS Lifetime Achievement Award for 2009. From 1958 to 1972, Austin taught at the University of California, Davis, there founding, publishing and editing the seminal new music journal, SOURCE: Music of the Avant Garde. Subsequently, he served on the faculties of the University of South Florida, 1972-78, and the University of North Texas, 1978-96, directing extensive computer music centers at all three universities.

Alexis Bacon is a composer of electroacoustic and acoustic music residing in Greencastle, Indiana. She received her first electroacoustic training at the University of Michigan, where she earned her Doctorate in music composition in 2007. Her work, *Cradle*, for alto saxophone and tape, was the first place recipient

of the 2007 ASCAP/SEAMUS student composition commission. Dr. Bacon received her Bachelor's Degree in viola performance and music composition from Rice University in 1998, and subsequently received a Fulbright grant to study music composition in Paris with Betsy Jolas. Having formerly taught at West Texas A&M University, Alexis Bacon is currently Instructor of Music Theory at Indiana State University.

Born outside of Philadelphia, PA, **Christopher Bailey** turned to music composition in his late 'teens, and to electro-acoustic composition during his studies at the Eastman School of Music, and later at Columbia University. Recent performances of his music occurred throughout the US, and in Taiwan, Germany, and Seoul, Korea, where he was a 2nd-Prize recipient in the International Composers Competition. Other awards include prizes from BMI and ASCAP, and the Bearns Prize. In summer 2007, he released a CD of piano music with electronics. For more information, mp3's, software, and fun, informative and interactive paraphernalia, see http://music.columbia.edu/~chris.

Christian Banasik studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann Academy of Music in Dusseldorf,and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe, as well as in the Americas, Asia, and Australia. He has received national and international music awards and scholarships. Banasik is the co-founder and artistic director of the Computer Music Studio of the Clara Schumann Music School in Dusseldorf. Besides live electronics and computer music, he has produced works for tape, radio plays and film soundtracks.

Jay C. Batzner is currently an Assistant Professor at the University of Central Florida where he teaches theory, composition, and technology courses as well as coordinates the composition program. He holds degrees in composition and/or theory from the University of Missouri – Kansas City, the University of Louisville, and the University of Kansas. Jay's music is primarily focused upon instrumental chamber works, as well as electro-acoustic composition. His music has been recorded on the Capstone, Vox Novus, and Beauport Classical recording labels, and is published by Unsafe Bull Music. Jay is a sci-fi geek, an amateur banjoist, a home brewer, and a juggler.

Born in 1981 in Aurillac (France), **Géraud Bec** has always been fascinated by certain types of music in which sound has a particular importance. As cinema is also a sound art, he decided to begin a professional training in sound engineering and he won the second prize in a radiophonic contest for his work entitled *First Spring* —a short radiophonic poem (Radio France). He has been following Nicolas Vérin's electro-acoustic class at the Evry Conservatoire for the last two years, and his first compositions are performed in several contemporary music festivals.

Martin Bédard (b. 1971, Québec, Québec) earned his master's degree in electroacoustic composition under the direction of composer Yves Daoust and Andre Fecteau at the Conservatoire de musique de Montreal, graduating with honours. His keen interest in film language and sound culture should provide him ample new creative avenues to explore for future projects. He is currently a lecturer and a PhD student in electroacoustic composition with composer Robert Normandeau at Université de Montréal. He also teaches at the Conservatoire de musique de Montreal in the electroacoustic composition class. His music was presented in several events in Canada and abroad in particular at the: ICMC 2008 (Belfast, Northen Ireland, 2008), Inventionen 2008 (Berlin, Germany, 2008), ACMC 2008 (Sydney, Australia, 2008), Chicago Sound Experience (Chicago, USA, 2008), ElectroMediaWorks '08 (Athens, Greece, 2008), Los Angeles Sonic Odyssey (LASO) (USA, 2008), Erreur de type 27 concerts series (Quebec, Canada 2008), Society for Electroacoustic Music in the United States (SEAMUS), (USA, 2008), among others. He was finalist at the IV Concurso International de miniaturas electroacústicas Confluencias 2006 (Spain, 2006), winner at the Jeux de temps/Times Play Competition (JTTP) de la Communauté électroacoustique canadienne (CÉC) (Canada, 2003, 05), finalist at 3rd Annual International Acousmatic Music Competition Métamorphoses d'Orphée (Brussels, Belgium, 2004), lauréat d'une résidence de composition au Centre de création musicale Iannis Xenakis (CCMIX) (Paris, France, 2003), winner of a composition residency at the Centre de création musicale Iannis Xenakis (CCMIX) (Paris, France, 2003). His work has been supported by the Canada Council for the Arts, Conseil des arts et des lettres du Québec (CALQ), Fonds québécois de la recherche sur la société et la culture (FQRSC), Centre d'arts Orford, Faculté des études supérieures of Université de Montréal.

Alan Bern is a composer, pianist, accordionist and musical director, with a special interest in the foundations of improvisation, aurality, and literacy. He is the director of Brave Old World. His recent CDs include *Notefalls* with Guy Klucevsek, and *Song of the Lodz Ghetto*. His path has traversed classical music, jazz, and many

trends of traditional and popular music. Currently based in Berlin, Germany, he composes and directs music for theater, dance and film projects. He is the director of Yiddish Summer Weimar. He has an M.A. in Philosophy from Tufts University and a D.M.A. in Composition from the Cincinnati Conservatory.

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

Reid Bingham and **Colin Challender** are a pair of New Jersey based electronics artists. Starting their collaborations at Rutgers College with a mutual interest in hacking electronic toys, they learned the fine haphazard art of Circuit Bending, and eventually advanced to more complex installations and projects. Both artists are working towards a modular performance system that will involve hand made instruments and circuit bent video projection. We would like to thank Ray Wilson and the Circuit Bending and DIY communities.

Jason Bolte (b.1976) is currently serving as a Visiting Instructor of Music Technology and Composition at the University of Central Missouri, while completing his D.M.A. in Music Composition at the University of Missouri—Kansas City Conservatory of Music and Dance. Jason's music has received awards and recognition from the 2nd. International Electroacoustic Music Contest—CEMVA, the 9th Electroacoustic Composition Competition Música Viva, Bourges International Competition of Electroacoustic Music and Sonic Art, ASCAP/SEAMUS Student Commission Competition, ETH Zurich Digital Arts Week Soundscape Competition, Music Teachers National Association, Missouri Music Teachers Association, and International Society of Bassists Composition Competition.

Nathan Bowen is a Chancellor's Fellow and Ph.D. student in Music Composition at the CUNY Graduate Center. As a student of Tania Léon and Amnon Wolman, Nathan's compositional interests have veered toward interactive media, improvisation, and audience participation. His work on using cellular phones as controllers in group-manipulated music is currently funded by a position at CUNY's New Media Lab, and has garnered an invitation to work at the Institut de Recherche et Coordination Acoustique / Musique (IRCAM) in Paris, working with the Real-Time Musical Interactions Team. Nathan has written music for a variety of genres, including film, theatre, dance, commercial, and chamber music. He currently teaches computer music, music history and music theory at Hunter College CUNY. Awards include the Graduate Center's Robert Starer Award in composition, the George Perle Award in composition, and the Herbert Sukoff Award in composition. He has received degrees in composition at Queens, College, CUNY (M.A.), studying with Jeff Nichols and Bruce Saylor, and Brigham Young University (B.M.), where he studied with David Sargent, Michael Hicks, Murray Boren, and Stephen Jones.

Benjamin Broening is a composer of acoustic and electro-acoustic music. His commissions include works for the Charlotte Symphony, the Choral Arts Society of Philadelphia, the Band and Orchestral Division of Yamaha Corporation of America, Ensemble U: (Estonia), Duo Runedako, and Trio Nuovo, among many others. A recipient of a Fulbright Fellowship to Estonia, Broening has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation and the Presser Music Foundation. His music has been recorded on the Centaur, everglade, Equilibrium, MIT Press and SEAMUS record labels. A solo disc of his music performed by eighth blackbird is in preparation. Broening is founder and artistic director of Third Practice, an annual festival of electro-acoustic music at the University of Richmond, where he is Associate Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University and Wesleyan University.
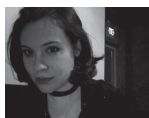
Courtney Brown has long harbored aspirations of becoming an Edward Gorey heroine, but her attempts have thus far been foiled. In lieu of her unlikely but tragic demise, she makes strange dark music and fiddles with electronics.

She has performed her solo cabaret act up and down the east coast. Courtney's compositions have been featured in the Chosen Vale Trumpet Seminar, the Boston CyberArts Festival, SEAMUS, Vox Novus' 60x60 project, and more. She holds an

MA in Electro-Acoustic Music from Dartmouth College. She is the curator of the series "Sidewalk Tzara" at The Outpost, in Boston, and resides in Brooklyn.

Irene Buckley completed a music degree at University College Cork, Ireland and a Masters in Music Technology at Queens University Belfast. She is currently completing a PhD in Composition at University College, Cork. **Mike Hannon** holds a B.A. in Fine Art Video from the Crawford College of Art and Design, Ireland. Together their work has been performed at the International Computer Music Conferences in New Orleans, 2006, and Copenhagen, 2007; Bytom, Poland; the Spark Festival of Electronic Music and Arts, Minneapolis; The Tank, New York; The University of Chicago; Pixilerations at FirstWorks Festival, Providence, USA; and Sounds Electric '07, Dundalk, Ireland.

As a composer **Monique Buzzarté** is primarily interested in exploring expansive musical environments, especially those that attempt to alter inner and outer perceptions of time and space. Recent commissions include *Here Right Now* for the Telematic Circle, three ensembles geographically based in Troy, NY, San Diego, CA and Stanford, CA; *Sub/veillance* for the Zanana live processing duo and video artist Katherine Liberovskaya, for the Electric Eyes: New Music and Media Festival in Minneapolis, MN. More information at www.buzzarte.org.

American composer and electro-instrumentalist **Jeff Carey** focuses on novel sound-generation techniques ranging from feedback systems to non-standard synthesis. He is dedicated to making self-built synthesis software a viable live performance instrument: no editing and no non-realtime operations. His is the music of the visceral, ecstatic, and electric moment.

Colin Challender: See entry for R. A. Bingham.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Illinois Arts Council Fellowship, the first prize of ASCAP/ SEAMUS commission award, the first place at the Birmingham Arts Music Alliance Concert Exchange program, among others. Her music can be found at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, Détonants Voyages (Studio Forum, France). She is currently an Assistant Professor of Music

Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music.

The Chilean-American composer **Miguel Chuaqui** was born in Berkeley, California, and grew up in Chile. He studied with Andrew Imbrie at the University of California at Berkeley (M.A. 1989, Ph.D., 1994), and was an associate composer at CNMAT (Center for New Music and Audio Technologies, 1994-96). He has received commissions from the Fromm Foundation, the Koussevitzky Foundation, the Utah Arts Council (NEA), Meet the Composer, and several other music organizations. His music is recorded on New World Records, Albany Records and Centaur Records. Honors include an Award in Music from the American Academy of Arts and Letters, an Aaron Copland Recording Grant, the Eisner Prize, a Nicola de Lorenzo Award, and induction into the National Association of Composers of Chile. He teaches at the University of Utah in Salt Lake City.

David Claman holds degrees from Wesleyan University where he studied the music of South India, from the University of Colorado, and from Princeton where he completed his Ph.D. in 2002. He is an adjunct professor at Lehman College in the Bronx. He received a fellowship from The American Institute of Indian Studies in 1998 and has held residencies at the MacDowell Colony and the Rockefeller Foundation's Bellagio Center. He has received commissions from the American Composers Forum, the Cygnus Ensemble, Tufts and Princeton Universities, and The New Millennium Ensemble. Recordings can be found on the Innova, Capstone and Bridge labels.

Michael Clarke studied at Durham University (UK). Since 1987 he has been Director of the Electroacoustic Studios at the University of Huddersfield where he is now Professor and Director of Research for the School. He has spent extended periods of time working at a number of major studios: EMS (Stockholm), IRCAM (Paris), Simon Fraser (Vancouver) and SARC (Belfast). As a composer he writes both acoustic and electroacoustic music, most often combining these media. His works have been performed worldwide and have won international prizes in Britain, France and the Czech Republic. He also develops software in relation to his music. His algorithms have been distributed by MIT, ASK (Karlsruhe) and IRCAM, and on three occasions he has won European Academic Software Awards. He also writes about electroacoustic music and is currently extending the 'interactive aural' approach to music analysis he pioneered in a recent analysis of Jonathan Harvey's Mortuos Plango, Vivos Voco.
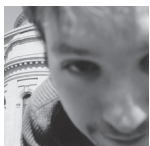
Joshua Clausen is a Minneapolis-based composer, multi-media artist and performer. Compelled in equal measure by the tropes and techniques of minimalism, modernist music, and electronica, he employs varied traditions and styles, often exploring strains of tension and affinity that result from such collisions. In addition to frequent performances and events in and around Minneapolis/St. Paul, his music has been performed in Santa Barbara, New York City, Portland, New Orleans, Kansas City, and Belfast. Clausen holds a B.M. in Theory from Concordia College in Moorhead MN, and an M.A. in Composition from the University of Minnesota, Twin Cities, where his primary instructors have been Douglas Geers, Adam Greene, Alex Lubet and Judith Lang Zaimont.

Paul Coleman (b. 1974) is an active composer, teacher, and performer residing in Rochester, New York. His music has been performed in the United States, Belgium, the Netherlands, and Brazil, and ranges from solo works with computer-generated sounds to works for large orchestra. Paul is pursuing a Ph.D. in Composition at the Eastman School of Music, where he has received a Ralph Jackno scholarship and two Belle Gitelman awards in composition. He has served as Acting Administrative Director of the Eastman Computer Music Center and was on the board of directors of the Ossia New Music Ensemble. Paul received his Masters of Music degree from the University of Northern Colorado, where he taught music theory and co-produced and directed the Colorado Contemporary Music Consort. Since 2007, Paul has been working with Brad Lubman and Steve Reich as sound director and engineer for the new music ensemble Signal. Upcoming Signal-projects include an all-Reich disc for Cantaloupe records (including *Daniel Variations* and *You Are Variations*), the co-commission and premiere of a new work by Reich for his 75th birthday year, the co-commission of a new piece by David Lang, and a tour with Helmut Lachenmann, including the U.S. premiere of his work *Concertini*. (www.paulcolemanmusic.com)
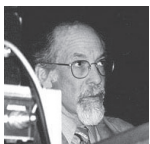
James Dashow has been making music with computers for over 40 years. He pioneered the development of techniques that integrate electronic sounds and musical structure into a functional whole (The Dyad System), and composed the first works of computer music in Italy. His recognitions include the Magistère prize in Bourges, Guggenheim, Koussevitzky and Rockefeller Foundation grants, prizes from Linz Ars Eletronica, Prague Electronic Music Society, and many others. His concert tours and master classes have taken him all over Europe and the United States. His most recent work is *ARCHIMEDES*, an opera designed for planetarium performance utilizing the full-immersion technology of the digital planetarium.

Valerio De Bonis is a percussionist, an author and an electronic music performer. As a percussionist he took part in several famous international competitions. As an author, he has received an Honorable Mention at the International Gaudeamus Music Week (Amsterdam, 2008), and a Special Mention at the fourth edition of the DigiFestival.Net (Firenze, 2008). His works have been selected by famous international festivals such as the 35èmes Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourges (France, 2008), the Moving Image Film Festival (Toronto, 2008), the New York City Electroacoustic Music Festival (New York 2009), and the European Independent Film Festival ECU 2009 (Paris, 2009, in the experimental film category).

Thomas Dempster attended UNC-Greensboro where he studied bassoon and composition. He completed the MM in Composition at the University of Texas at Austin where he is also currently completing the requirements for the DMA in Composition. His work, *camera*, received a 2004 BMI Student Composer Award, and his work Four Movements for Saxophone Quartet received an honor from Sigma Alpha Iota. He has previously served as an instructor at the University of Texas and the composer-in-residence at the North Carolina Governor's School. He currently teaches first-year seminars at the UNC-Greensboro. He has a cat, a fish, and too many books.

Vladimir Djambazov graduated in composition and horn performance from the Folkwang School—Essen, Germany. He composes electroacoustic music, music for cinema and the theatre. His works have been presented in many festivals, aired by broadcasting companies and published by labels in Europe, North America and the Far East. In 2005 Vladimir was artist-in-residence at DAAD, Berlin. His awards include: II Prize IHS contest, Greenville, USA, Special Award for electroacoustic music—Music and Earth, Sofia, and six international awards for best theatre music. Vladimir teaches audio design and stage music at Sofia University.

Matthew Dotson (1981) is currently pursuing a PhD in Composition at the University of Iowa, where he has studied with Lawrence Fritts, John Eaton and David Gompper, in addition to assisting in the operations of the Electronic Music Studios. Recent performances of his music include Muncie, Indiana (Ball State New Music Festival), Romeoville, Illinois (Electronic Music Midwest), Cleveland, Mississippi (Electroacoustic Juke Joint), Gainesville, Florida (Florida Electroacoustic Music Festival), Belgrade, Serbia (Art of Sounds

Festival), and Santiago, Chile (Festival Ai-Maako). More info can be found at www.matthewdotson.com

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

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

David Z. Durant (b. 1957, Birmingham, Alabama, USA) teaches music theory, composition, and technology courses at the University of South Alabama in Mobile, Alabama. He received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Andrew Imbrie, Marvin Johnson, and James Paul Sain.

Cathy van Eck (b. 1979, the Netherlands/Belgium) studied composition and electronic music in The Hague and Berlin. As a composer and a sound artist her work includes works for instruments and live electronics, as well as performances with sound objects, which she often designs herself. She is doing a doctoral degree at the University of Leiden; her dissertation subject is Loudspeakers and Microphones as Musical Instruments. Her supervising professor is Richard Barrett. Since 2007 she is teaching at the department for music and media arts of the University of the Arts, in Bern, Switzerland.

Steve Everett is Professor of Music and teaches composition, computer music, and directs the Music-Audio Research Center at Emory University in Atlanta, Georgia, USA. In addition he has been a visiting professor at Princeton University, Eastman School of Music, Conservatoire National Supérieur de Musique in Paris and Genève, Switzerland, and Tokyo Denki University.

Many of his compositions involve performers with interactive electronics and have been performed throughout Europe, Asia, and North America, including at IRCAM and Radio France-Paris, Orgelpark-Amsterdam, The Esplanade-Singapore, Korea Computer Music Festival, England, Germany, and Lincoln Center, Carnegie Hall, and Merkin Hall in New York.

French composer living in Québec since 2001, **Georges Forget** (b. 1978, Niort, France) began his studies with Christian Eloy at the Conservatoire de Bordeaux in the purest acousmatic tradition. During his Masters, with Robert Normandeau at the faculty of music of the Université de Montréal, he evolved towards a more melodic approach to electroacoustics. A multi-talented composer, his work can be heard in a number of theatre, video and documentary film projects in Europe as well as in North America. Georges Forget is a recipient of the Québec Societal and Cultural Research Fund and some of his compositions have been rewarded in international events (Música Viva 2002, JTTP 2007, Música Viva 2007, Bourges «Residence Laureate» 2008).

Presently working towards his Doctorate under the direction of Isabelle Panneton and Jean Piché, still at the Université de Montréal, Georges Forget continues to explore the use of melodic motives as the foundational element of the unity and formal perceptability of the work. His interdisciplinary project involves developing tools which allow for greater sensitivity in the exchanges between machine and musician.

Lesley Flanigan is an artist and vocalist in New York City. Her main interest is in how people make sense out of nonsense in relationships and communication, as she disassembles existing things to figure out how they work then reassembles them with other things in new functional ways. Lesley received her BFA in sculpture from Ringling College of Art and Design and MPS in new media technology this past year from the Interactive Telecommunications Program (ITP) at New York University. She loves tea and feedback loops.

(cont'd)

Composers

Robert Fleisher is a Professor of Music at Northern Illinois University (DeKalb). A native New Yorker, he attended the High School of Music and Art, earned the baccalaureate degree with honors at the University of Colorado, and the M.M. and D.M.A. in composition from the University of Illinois. His music has been performed in Canada, France, Germany, Spain, and throughout the USA; recordings appear on Centaur and Capstone. His book, Twenty Israeli Composers, is published by the Wayne State University Press. In the new music anthology, Notations 21 (Mark Batty Publisher), he is represented as both composer and essayist.

Neil Flory is an active composer whose music has been performed across the United States as well as in Europe, South America, Asia, Mexico, and Canada. He has composed extensively in both the acoustic and electro-acoustic mediums, and continues to fulfill commissions for various soloists and ensembles. His music is published by Jomar Press, Go Fish Music, Cimarron Music Press, and Tuba-Euphonium Press, and is recorded on the Summit Records label. He is a member of ASCAP and the Society of Composers, Inc., and is currently Assistant Professor of music at Del Mar College in Corpus Christi, Texas.
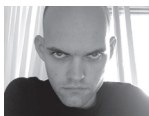
Davíð Brynjar Franzson is an Icelandic composer residing in New York. His works have been performed by ensembles such as Avanti, Ensemble Surplus, Ensemble Aventure, Asamisimasa, Oslo Sinfonietta, Ensemble Adapter, Plus Minus and red fish blue fish, and at festivals such as Maerz Musik, ISCM World Music Days 2006 in Stuttgart and 2008 in Vilnius, ICMC 2008 in Belfast, and at Darmstadt Ferienkurse, where he received the Stipendiumprize this summer. He holds a doctorate from Stanford University, where he worked under the guidance of Brian Ferneyhough and Mark Applebaum, as well as Tristan Murail at Columbia University.

Yvonne Freckmann is a junior piano performance and composition major at Trinity University, San Antonio, Texas. She has studied composition with Timothy Kramer, Jack W. Stamps, David Heuser and Brian Nelson, and she studies piano with Carolyn True. She is also an enthusiastic performer and promoter of music, and her electroacoustic piece, *Remember From Womb You Came* was premiered at the Society of Composers, Inc.'s Student National Conference in October. She also enjoys freelancing as a reporter in San Antonio, and swing dancing.

Elaine Thomazi-Freitas is a Lecturer for AV Technology, Max/MSP/Jitter programmer & design, and technology support. Experience: interactive arts, performing and installations (music/video+dance/poetry). International arts career (North & South America, Central Europe, Scandinavia, UK).

Lawrence Fritts received his PhD in composition from the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is currently Associate Professor of Composition and Theory at the University of Iowa, where he directs the Electronic Music Studios. His music has been presented at conferences and festivals throughout the world, including International Computer Music Conferences in Thessaloniki, Ann Arbor, and Gothenburg, Sweden, Society for Electro-Acoustic Music in the United States (SEAMUS) Conferences at San Jose State University, University of North Texas, Louisiana State University, University of Iowa, and Arizona State University, International Conferences on Musical Informatics in Gorizia and L'Aquila, Italy, Festivals International D'Art Acousmatique in Lyons and Crest, France, Les Rendez-vous de la Musique Concrete at the University of Paris VIII, Colloque 2002 International Conference in d'Angoulême, France, Synthese Festival in Bourges, France, Seoul International Computer Music Festival, Boston Music Marathon at Brandeis University, New Music & Art Festival at Bowling Green State University, Electroacoustic Music Festival at the Brooklyn College Conservatory of Music, the Florida Festival of Elecroacoustic Music at the University of Florida, and the International Double Reed Society Conference at the University of North Carolina, Greensboro.

Javier Alejandro Garavaglia is a professor in composition, composer and performer (viola/electronics) born in Buenos Aires, Argentina—he shares also the Italian and German citizenships. He is currently Course Leader of the BA Music Technology (Sound for Media) at London Metropolitan University (UK). He lectured between 1997- 2003 at the ICEM (Folkwang-Hochschule Essen - Germany) and was from 1999 to 2008 Associate Director of the Florida Electroacoustic Music Festival (University of Florida—USA). His compositions have been performed throughout Europe, the Americas and Asia. They include works for solo instruments, chamber music, ensembles and large orchestra, mostly including electronic media like multi-track tape, live-electronics, etc. Some of his acousmatic works can be found on CD releases on the following labels: Cybele (Germany), Electronic Music Foundation (USA), and Universidad Nacional de Lanús (Argentina). Apart from his teaching, compositional and

performing activities, he also actively participates in conferences and many of his papers and articles have been published over the world (e.g. proceedings books and journals).

Richard Garet is a sound and video artist. He is interested in the phenomena found and produced in aural and visual time-based media, in nature's processes, and human beings' relationship with both artificial and natural environments. Garet explores the IT-referential, communicational, and sensory characteristics of the various media he utilizes. Additionally, he focuses on the investigation of aural and visual spatial-contexts, relational structures, process, materiality, function, and form. Even though Garet's work suits the standard gallery setting, many of his other activities as an artist explore the various practices of experimental sound and video performance. All of these modes are additional ways in which Garet's work exposes the audience to visual and physical acoustic sensory perception. www.richardgaret.com

Douglas Geers is a composer who works extensively with technology in composition, performance, and multimedia collaborations. His current work is a multimedia theater work, *Inanna*, to be premiered in Switzerland in 2009. Recent works include an opera, *Calling* (2008) and a violin concerto, *Laugh Perfumes*, (Slovenia, 2006). Geers studied via scholarships at Xavier University (B.A.), the Cincinnati College-Conservatory of Music (M.M.), and Columbia University (D.M.A., 2002). Geers is an Associate Professor of Music Composition at the School of Music of the University of Minnesota, Twin Cities, and is founder/director of the Spark Festival of Electronic Music and Arts. www.dgeers.com.

Jacob Gotlib is from Louisville, KY, and has written music for instruments, electronics, dance, and multimedia. His music is regularly performed at festivals around North America and Europe. Jacob was a co-founder of The Kansas City Electronic Music Alliance (KcEMA), whose mission was to promote electronic music of all types across the Kansas City area. The group continues to be a vital force in the Kansas City arts community.

Jacob graduated from the Oberlin Conservatory in 2006, and from the University of Missouri-Kansas City in 2008.

Arthur Gottschalk is Chair of the Department of Music Theory and Composition at Rice University's Shepherd School of Music. A recipient of the Charles Ives Prize of the American Academy and National Institute of Arts and Letters, he is the recipient of numerous other awards for his music, which is performed and recorded regularly throughout the world. He has been an active film and television composer, and is in demand as a lecturer and expert witness regarding music business and law. His music is recorded on Crystal, Summit, Capstone, Beauport Classical, ERMMedia, Golden Crest, and AURecordings. His book, *Functional Hearing*, is published by Scarecrow Press.

Ragnar Grippe (www.ragnargrippe.com) was born in Stockholm Sweden. He studied cello at the Conservatory in Stockholm, and composition at GRM in Paris, Luc Ferrari and McGill University Montreal. His compositions include electro-acoustic, symphonic, dance and film music.

His dance pieces where featured at La Scala, Milan, for its bicentennial, and his opera was performed in Stockholm. Ragnar Grippe is currently working on different projects, mainly in his own studio in Stockholm.

Moon Young Ha (b.1980, South Korea) composes for classical instruments and electronics. Though his music is inspired by contemporary theories and perceptions, including science and math, he hopes listeners understand his music with their ears more than their intellect. Recently his new large ensemble piece *When It Comes to…* was premiered by Orkest de Ereprijs in Apeldoorn, Netherlands, and his electro-acoustic piece *Amorphisms,* for a video animation by Composer and Visual Artist Dennis Miller, was presented at the 2009 SoundImageSound VI. It will be presented at the Western Oregon University New Music Festival in April 2009.

Composer of Electroacoustic and chamber works, **Jose Halac**, teaches music composition and music for theatre at the Universidad Nacional de Cordoba. Born in Cordoba, Argentina he holds a Masters degree in Composition from Brooklyn College, where he studied with Charles Dodge, and a Licenciate Degree from the Universidad Nacional de Cordoba, where he studied with Cesar Franchisena. In 2000 his piece *The Breaking of the Scream* received the First Prize at the Bourges Competition. In 1995 he received the National Endowment for the Arts grant, and, in 2001, the New York Foundation for the Arts Fellowship. He also received the Unesco-Rostrum for *The Breaking of the Scream* in 1999 and for *Maturity, sincretismo 5* in 1996.

Composers

Mike Hannon: See entry for Buckley, Irene.

Pamela Harling is a lecturer in performance art at Suffolk College, England. Originally from Albequeque, New Mexico, she graduated from Sarah Lawernce College before moving to England as a choreographer. Over the past five years her work has moved into film, video art and multimedia performance.

Luke Hastilow is a Lecturer for Electronics (BSc MusicTechnology Audio Systems), sensor and MIDI technology support. His background includes Electronics Engineering, Software Engineering (incl. Real-time Embedded Hardware/ Software), Control Systems Engineering, as well as an extensive experience with Electronic Sound Synthesis, Composition, and Music Technology.

Myles Hayden began composing electronic music back in his early teens. Now aged 23 he works freelance as sound engineer specialising in gallery installations and in live concerts. He also engineers for London's Resonance FM, which has given him the opportunity to work with such artists as Lol Coxhill, John Sinclair as well as more commercial artists such as Kate Nash and Vic Godard and the Subway Sect. Currently finishing my BA (Hons) Sound and Media at London Metropolitan University.

Mara Helmuth's music often involves the computer, and her recordings are available from Centaur (CDCM), EMF, and Open Space. She is on the faculty of the College-Conservatory of Music, University of Cincinnati, and director of the Center for Computer Music. She holds a D.M.A. from Columbia University, and earlier degrees from the University of Illinois, Urbana-Champaign. Writings appeared in the monographs *Audible Traces* and *Analytical Methods of Electroacoustic Music*. Her software for composition and improvisation has involved granular synthesis, the RTcmix music programming language, user interfaces and Internet2. She is currently the president of the International Computer Music Association.

Robert van Heumen works with sound: electronic, experimental, improvised, structured, composed. Recent works include the compositions *Stranger*, *Fury*, *Silen'* and *12 Bullets* which are performed in multichannel and semi-improvised environments, as well as produced for release on CD. *Fury* was presented at ICMC08, and *Stranger* premiered as a diffused work at Culturelab in Newcastle (UK). As a musician Van Heumen uses STEIM's live sampling software LiSa and real-time audio-synthesis and algorithmic composition software SuperCollider.

He is active as a member of the electronic audio-visual trio SKIF++, Shackle (working with electro-flutist Anne LaBerge on restriction), ABATTOIR (duo with cellist/vocalist Audrey Chen) and is a founding member of the N Collective**.**

Elizabeth Hoffman is Associate Professor at New York University, Arts and Science faculty, where she founded and directs the Washington Square Computer Music Studio. She composes acoustic and electroacoustic music. Hoffman has been a guest composer at the EMS in Basel, and has been commissioned by the ICMA, DIFFUSION i MéDIA, American Composers Forum, and by performers in NYC, and internationally. Her research interests include tuning paradigms and timbral organization; rhythmic complexity; theories of notation and interpretation; aesthetics theory and history; and technology as it is impacting creative thought. Recognition for her composition includes artist grants from the Seattle Arts Commission, a Bourges Residence Prize, and a Prix Ars Electronica mention.

Geof Holbrook (b.1978 in Guelph, Ontario, Canada) has had works performed in Canada, the Unites States, Brazil, and Europe, including performances by the Nouvel Ensemble Moderne, Esprit Orchestra, the Windsor Symphony Orchestra, Quasar, Sixtrum, Talea Ensemble, and the Ensemble Orchestral Contemporain in Lyon. He has received numerous commissions and awards, and most recently was selected as a finalist for the CBC Evolution Competition, held at the Banff Centre in March 2009.

Hailing from New Haven, CT, **Robert Honstein** (b.1980), is pursuing an M.M.A. in composition at the Yale School of Music where he has studied with Christopher Theofanidis and David Lang. Before Yale, Robert studied at UT Austin under Dan Welcher, Russell Pinkston, Donald Grantham, and Kevin Puts. His electronic music has recently been heard at the Florida Electronic Music Festival, Electronic Music of the Midwest, and the Spring in Havana festival. Upcoming projects include a video opera on the tragicomic world of desperate internet-lovers, a marimba trio, and a choral work for the Norfolk New Music festival.

(cont'd)

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998 and 2001 to 2002 he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and has been President since 2002. A recording of his computer music, *Temperamental Music and Created Sounds*, was released in 2006 by Capstone Records.

Marie Incontrera is a composer living in Brooklyn, New York. Currently, she studies music composition as a graduate student at Brooklyn College, where she has studied with Tania Leon and Jason Eckardt. Marie's music has been performed throughout the United States, including New York's venues Symphony Space and Roulette, and internationally. Her works have been performed and/or read by Basso Moderno, New York Youth Symphony, American Composers' Orchestra, Remarkable Theater Brigade, New York Miniaturist Ensemble, and others. This spring and summer, her music will be featured by Remarkable Theater Brigade and at IRCAM.

Vera Ivanova graduated from the Moscow Conservatory, Guildhall School in London (MM), Eastman School (Ph.D.). Her works have been performed worldwide. Her academic positions include: Assistant Professor of Theory/Composition (Syracuse University, NY), Assistant Professor of Music (Chapman University, CA, current). Ms. Ivanova is a recipient of numerous scholarships and awards, among them: Honourable mention, 28th Bourges Electro-Acoustic Competition; 3rd Prize, 8th International Mozart Competition; 1st Prize in Category "A," International Contest of Acousmatic Compositions Métamorphoses 2004 (Belgium); the ASCAP Morton Gould Award; André Chevillion-Yvonne Bonnaud Composition Prize, 8th International Piano Competition at Orleans (France). More information is available at: www.veraivanova.com.

David A. Jaffe's over 90 works for orchestra, chorus, chamber ensembles, and electronics have been issued on ten CDs, including two solo CDs. They have been presented by the Saint Paul Chamber Orchestra, Brooklyn Philharmonic, San Francisco Symphony, and in 25 countries at festivals such as the Berlin Festival, the ISCM Warsaw Autumn Festival, the Venice Biennale, and the American Festival in London. His work *Silicon Valley Breakdown* has been acclaimed as a landmark of computer music by sources as diverse as Le Monde, Newsweek, and Smithsonian Magazine. Jaffe has taught at Princeton, Stanford and Melbourne Universities, and at UC San Diego and has received commissions from the Kronos Quartet, the Russian National Orchestra, Chanticleer and many others.

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

Lithuanian born musician and sound experimentalist **Sandra Kazlauskaite** has been exploring the boundaries of music and noise since her early childhood. After finishing Lithuanian first music school and achieving a Professional Pianist diploma, she moved to London to study Sound Design at the London Metropolitan University with Javier Garavaglia (BA [Hons] Sound and Media). At the moment, Sandra particularly focuses on such musical concepts as Field Recording, BioAcoustics, Acousmatics and Musique Concrète.

Mari Kimura studied violin with Joseph Fuchs, Roman Totenberg, Toshiya Eto, and Armand Weisbord. She also studied composition with Mario Davidovsky at Columbia University, and computer music at Stanford University. Ms. Kimura holds a doctorate in performance from Juilliard, and gives lectures in universities and conservatories throughout the world. Since

September 1998, Ms. Kimura has been teaching a graduate class in Computer Music Performance at The Juilliard School.

As a composer, Ms. Kimura's commissions include Violin Concerto for violin and interactive computer system with orchestra (Teatro Juarez in Guanajuato, Mexico, 1999), *Kivika* for dance (Joyce SOHO in New York, 2000), *Arboleda* for viola and electronics (Merkin Hall in New York, 2001), and *Descarga Interactive* (ICMC Commission Award) which was premiered in Göteborg, Sweden in 2002. Ms. Kimura has been invited as an artist in residence at Banff Center for the Arts, Headland Center for the Arts, Harvestworks, among others. A winner of 2006 Artist Fellowship from the New York Foundation for the Arts (NYFA), her works have been supported by grants including Jerome Foundation, Arts International, Meet The Composer, Japan Foundation, and the New York State Council on the Arts (NYSCA).

Highly acclaimed as an improviser, Ms. Kimura has toured and recorded with such leading improvisers as Henry Kaiser, Robert Dick, Jim O'Rouke, and Elliott Sharp. She has appeared in the foremost improvisation festivals such as International Festival Musique Actuelle (FIMA) in Victoriaville, Quebec; Hurta Cordel Festival at French Institute in Madrid, Spain; Musique Action Festival in France; London Musician's Collective Festival, United Kingdom, and others. Her highly praised improvisation recording with Mexican multi-instrumentalist Roberto Morales Manzanares "Leyendas" has been described by the STRINGS magazine: "simply stunning…. Kimura brings a rare level of excitement and grandeur to improvised music."

Juraj Kojs is a performer, composer, and educator. He is a Postdoctoral Associate in Music Technology and Multimedia Art at Yale's Department of Music. In May 2008, Kojs received his Ph.D. in Composition and Music Technologies at the University of Virginia. Kojs' compositions were recently featured at festivals and conferences in Europe, Asia, and the Americas. Kojs' works received awards at Eastman Electroacoustic Composition and Performance Competition and the Digital Art Award. His articles appeared in Organized Sound, Digital Creativity and Leonardo Music Journal.

Video and audio artist **Bas van Koolwijk** analyses the disturbances produced by video, transforming them into numeric code, in order to produce a visual and acoustic sequence in which sounds and images vigorously interact. His video works can be seen as an aggressive attack on the illusion of the medium itself. Through a rigorous and formalistic approach, Van Koolwijk exposes the face of the machine which lives behind the often-placating veil of the televised image.

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

Composer **Anne LeBaron**'s works have been described in the Washington Post as possessing "uncommon imagination and technical skill." Embracing an extraordinary array of subjects, often related to environmental concerns, her compositions have garnered numerous awards. Seven excerpts from her opera, *Crescent City*, will be performed by the New York City Opera on the upcoming VOX Festival, May 1-2. Her opera for singer and vacuum cleaner, *Sucktion*, will be performed in York, England in June. Current projects include a large-scale piece for indigenous orchestra and chorus in Kazakhstan, *The Silent Steppe Cantata*. She teaches composition and related subjects at CalArts.

Tom Lopez teaches at Oberlin College Conservatory of Music where he is Associate Professor of Computer Music and Digital Arts. He has received awards from the National Endowment for the Arts, the Aaron Copland Fund, the Betty Freeman Foundation, the Mid-America Arts Alliance, the Knight Foundation, Meet the Composer, ASCAP, and a Fulbright Fellowship at the Centre International de Recherche Musicale in Nice, France. He has been a resident artist at the MacDowell Colony, Copland House, Blue Mountain Center, Atlantic Center for the Arts, Villa Montalvo, and Djerassi. His compositions have been performed around the world and throughout the US.

Composers

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

Taking influences from every corner of music, **Anthony Mann** creates dark textures and evolving compositions. He has performed with artists such as Tim Exile, Ove-Naxx and NeuTek, and he manages Sample Oak Records in his spare time. He finished in 2008 his BSc (Hons) in Music Technology (Audio Systems) at the London Metropolitan University, under the supervision of Javier Garavaglia and Allan Seago.

Martin Marier was born in 1975 in Drummondville. He studied at Drummondville CEGEP first in arts and letters and then in music. He is currently studying electroacoustic composition at l'Université de Montréal. He is very interested by the possibilities afforded by real-time sound processing, and his recent works are oriented in this direction.

Ed Martin is an award-winning composer whose music has been performed in Asia, Europe, South America, and throughout the US. He holds degrees from the University of Illinois at Urbana-Champaign (DMA), University of Texas at Austin (MM), and the University of Florida (BM). He has studied composition and electronic music with Scott Wyatt, Stephen Taylor, Guy Garnett, Dan Welcher, Donald Grantham, Russell Pinkston, Steven Montague, James Paul Sain, and Budd Udell. He is Assistant Professor of Music at the University of Wisconsin Oshkosh. For more information please visit www.edmartincomposer.com.

Ilya Mayzus (b. 1974) is a composer currently living and working in New York City. He is originally from Minsk, Belarus. His studies include St. Petersburg Conservatory, Columbia University, Peabody Conservatory, and currently CUNY Graduate Center, where he is pursuing a Ph.D. in composition. For more information and to listen to his music, please visit his website at: http://www.ilyamayzus.com

Jason Mitchell, a native of McAllen, Texas, is a composer currently pursuing a D.M.A. in music composition at the University of Illinois at Urbana-Champaign. He earned an M.M. in both Music Composition and Guitar

Performance from Texas Tech University, Lubbock, Texas. He also holds a B.A. in Guitar Performance from the University of Texas - Pan American. Mr. Mitchell is currently studying composition with Erik Lund and Scott Wyatt. He has also studied with Stephen Taylor, Zack Browning, Heinrich Taube, Bruce Pennycook, Mary Jeanne van Appledorn, Steven Paxton, Carl Seale, and Teresa LeVelle.

Chikashi Miyama received his MA from the Sonology Department, Kunitachi College of Music, Tokyo, Japan, and a Nachdiplom from the Musik-Akademie der Stadt, Basel, Switzerland. He is currently attending the State University of New York at Buffalo for his Ph.D. His compositions have been accepted by the International Computer Music Conference in 2004, 2005, 2006, 2007 and 2008, Prix Scrime 2007, Re:New 2008, Spark 2008, Nime 2008, NWEAMO 2008 and Super-Collider symposium 2009. Several of his works are published, as in the Computer Music Journal Vol.28 DVD by MIT press, and in the ICMC 2005 official CD.

Adrian Moore is a composer of electro-acoustic music. He mainly composes music for fixed formats (CD, DVD), music intended for "sound diffusion" over multiple loudspeaker systems. He directs the University of Sheffield Sound Studios (USSS) where researchers and composers collaborate on new musical projects. Adrian Moore's research interests are focused towards the development of the acousmatic tradition in electro-acoustic music, the performance of electro-acoustic music, signal processing, and human-computer interaction in music. A significant proportion of his music is available on 2 discs, *Traces* and *Rêve de l'aube* on the Empreintes DIGITALes label.

Takeyoshi Mori is a composer, programmer, and educator for electroacoustic music. He studied composition and sound synthesis at the Senzoku Gakuen College of Music in Japan. For further study, he moved to New York in 2000 and received his Master's Degree in Music Technology from New York University, where he studied electroacoustic composition, sound programming, and software development. His recent activities have ranged from composing electroacoustic music to developing software for musical applications. His pieces have been performed at Musica Viva 2007 in Portugal, ICMC 2008 in Belfast, and DengakuIII (sponsored by Japan Society for Contemporary Music) in Tokyo. He is currently teaching electroacoustic composition and sound programming courses at Tokyo University of the Art and at the Senzoku Gakuen College of Music.

Maria Mysiak is originally from Sweden, but currently lives and study in London, where she is in her third and last year at London Metropolitan University (BA [Hons] Sound & Media, lead by Javier Garavaglia). She has a long-standing and deep passion for many areas of art, including sound, sound design, music, film, photography, and drawing, all of which she is relentlessly striving to explore.

Hungarian born **Ágnes Nagy** has been an amateur music producer for 10 years. Favouring various forms of electronic sound, her main styles are electro, industrial and noise. She had a performance at the Xperipheria Electronic Music Festival in Budapest in 2001, and recently produced a score for a dance performance that has been submitted to the International Animated Film Festival. She is currently studying Music Technology Audio Systems, and she would like to build her career in music production for television and theatre alongside creating her own music.

Eric Nathan (b. 1983) is currently a doctoral student in composition at Cornell University, where he studies with Kevin Ernste, Roberto Sierra, and Steven Stucky. He received an M.M. at Indiana University, a B.A. at Yale College, a diploma from the Pre-College Division of the Juilliard School, and has also studied at the Aspen Music Festival and School and at the Composers Conference at Wellesley College. Recent honors include awards from BMI, ASCAP, SCI/ASCAP, NACUSA, the New York Federation of Music Clubs, New York Art Ensemble, and the Dean's Prize from Indiana University. Past teachers include Claude Baker, Jeffrey Hass, Sven-David Sandstrom, Kathryn Alexander, John Halle, Matthew Suttor and Ira Taxin.

Adam Scott Neal (b. 1981) earned an MA in Sonic Arts from Queen's University, Belfast, where he studied with Pedro Rebelo. He also holds a BM in music technology and an MM in composition from Georgia State University, where he studied with Robert Scott Thompson. Neal's music has been performed in the US, Europe, and Canada by such artists as the New York New Music Ensemble, the neoPhonia New Music Ensemble, and Tadej Kenig. Festival appearances include June in Buffalo, the Florida Electro-acoustic Music Festival, Harvest Moon (Montreal), and Electronic Music Midwest.

An advocate for pioneering art and music, multi-media collaborations and cross-cultural partnerships, electro-acoustic composer **Allison Ogden** began studying composition at age 13 with Andrew Waggoner of Syracuse University. In 1997 she entered the Eastman School of Music, where she studied, as a double major, clarinet and composition. In 2001 she moved to Chicago and entered the University of Chicago's PhD program, where she received a PhD in Music Composition and Computer Music in June, 2007. She is a founding member of Fire Wire, an electroacoustic and computer-improvisation group, and currently lives in Louisville.

Born in 1969 and raised in Brazil, **Marcelo Ohara** is of Japanese culture and Brazilian nationality. After living many years in Switzerland, he also obtained Swiss citizenship. In 1991 he received a Bachelors degree from Alcantara Machado School of Arts in São Paulo, Brazil, in the class of Marilia Pini and Alberto Jaffé. In the same year, he arrived in Basel, Switzerland, where, in 1995, he received a certificate of specialization in Ancient Music at the Schola cantorum basiliensis. From 1998 to 2003, he studied electro-acoustic composition at the CPM de Genève, with Rainer Boesch, Nicolas Sordet and Claude Jordan. In 2004–2005, he participated as a listener in the Master's degree program of ALPES (Art, Landscape, Place, Sound) at the ESBA of Geneva, with Jean Stern. He performed research on the interaction between visual and sound languages, in collaboration with the artist Eli Sena. From 2003, he continued his studies at the Conservatoire de musique de Genève (with Rainer Boesch and Luis Naon) and received a degree of Electro-Acoustic Composition in June of 2007. His last acousmatic work, *Travessia* was commissioned by AMEG (Geneva) and MIA (Annecy). As a musician, he is the artistic director of the Continens Paradisi, ensemble with which he recorded 4 CDs and performed in several concerts in both Europe and South America.

David Olan has composed orchestral, chamber, vocal and electronic music. His works have been performed in the U.S., Europe and Japan and have been commissioned and performed by such organizations as the American Composers Orchestra, Parnassus, the New Jersey Percussion Ensemble and the New Music Consort. Among his awards are Guggenheim, NEA, CAPS and NYFA Fellowships. His work is recorded on the CRI, New World and OWL labels. Born in Worcester Massachusetts in 1948, he holds degrees from Columbia University and the University of Wisconsin and currently serves as Executive Officer of the Music Program at the Graduate Center of the City University of New York.

Ivan Onek (b. 1985, Ouganda, Africa) is currently in his final year at the London metropolitan university, working towards his BA (Hons) Sound and Media, under the supervision of Javier Garavaglia. His carrer goal is to become a Sound Designer for such mainstrem applications as films, advertising, radio dramas, video games, and so on.

Pedro Paiva was Born in Portugal. His first approach to sound was made through producing and recording urban music in a small home studio. From this first experiments to the present, he has produced sound-sculptures, interactive performance, electro-acoustic music and pieces of radio drama, awarded in audiovisual festivals. Recently, he has been involved in many film productions as a Sound Designer, and he is particularly keen in exploring the relationship of visuals and audio. Pedro is currently in my third and last year of the BA (Hons) Sound & Media at London Metropolitan University lead by Javier Garavaglia.

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

Ronald Keith Parks, born in Waynesville, NC, is an active composer of acoustic and electronic music. His diverse output includes orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music. He has written music for numerous professional ensembles and performers including the Red Clay Saxophone Quartet, the Charlotte Civic Orchestra, NeXT Ens, the Winthrop/Carolinas Wind Orchestra, the Bradner-Deguchi piano duo, pianist Tomoko Deguchi, flutist Jill O'Neill, the Winthrop University Wind Symphony, the Winthrop University Percussion Ensemble, the University at Buffalo Percussion Ensemble, the Sallie Fouse Flute Quartet, the University of Georgia Contemporary Ensemble, the North Carolina School

of the Arts Symphony, the NCSA International Music Program Ensemble, the North Carolina School of the Arts String Orchestra, and many others.

Dr. Parks received the BA in composition from the North Carolina School of the Arts, an MM in composition from the University of Florida, and a Ph.D. in composition from the University at Buffalo. He is currently an assistant professor of music technology, theory, and composition and Director of the Winthrop Computer Music Labs at Winthrop University.

Andrew Perry is a music producer, DJ, artist, and filmmaker from England, studying at London Metropolitan University on the BA (Hons) Sound & Media course, currently in his last year. He is currently producing his debut album, which is due for release mid 2009, under the alias Phology, and also writing several film scripts, which he plans to put into production in the near future with his company ConnectedSenses.

Gabriel Peti was born and raised in East London, where he gained an early interest in music and playing the piano since 1999. he became increasingly more open to the technological side of music, and became more of an eclectic music composer for both film and popular music during his time in Newham Sixth Form College. He is currently in the third and last year of his BA (Hons) Sound & Media at London Metropolitan University.

Sean Peuquet is currently pursuing a Ph.D. in composition at the University of Florida. Before coming to Florida, he graduated from the Electro-Acoustic Music Masters program at Dartmouth College. In undergraduate school, at the University of Virginia, he studied music, psychology, and astronomy, the combination of which has led him to approach experimental music as a unifying field of study. His compositions often aim to represent or suggest extra-musical ideas directly through the compositional process. His work has been performed at the Electronic Music Midwest Festival, ICMC, Chosen Vale International Trumpet Seminar, the Boston CyberArts Festival, and the Dartmouth Festival of New Musics, among other spots.

Composer, improviser and guitarist, **Sylvain Pohu** (b. 1976, Montréal, Québec) is a founding member of the contemporary jazz ensemble [iks] and, since 2007, is also its artistic director. Having released seven albums since its formation, the ensemble has participated in a great number of internationally well-known jazz festivals. As an electroacoustic composer and improviser,

Sylvain Pohu has participated in numerous festivals and in 2005 was awarded SOCAN's 3rd place Hugh-Le-Caine award—electroacoustic composition category—as well as the Public's Choice award in 2007 at the international electroacoustic composition competition SCRIME, held that year in Bordeaux. Another dimension of Sylvain's work is the design and production of sound installations and vidéomusique pieces. Also an active member of the Ligue d'improvisation musicale de Montréal (Montreal Musical Improvisation League), he has been a team leader since 2004. Parallel to the aforementioned activities, Sylvain is currently researching the role of improvisation in the compositional process and in real-time processing in conjunction with a master's degree whose aim is to explore the expressive possibilities of improvised electroacoustic music.

Michael Pounds studied composition at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. His awards include the 1998 ASCAP/SEAMUS Student Commission Award, a Residence Prize at the 25th Bourges International Electroacoustic Music Competition, and a Rotary Foundation Ambassadorial Scholarship for studies in England. His music has been performed at numerous concerts, conferences and festivals throughout the US and abroad. He was a co-host of the 2005 SEAMUS national conference. Michael is currently the Assistant Director of the Music Technology program at Ball State University.

Momilani Ramstrum is a hybrid musician—a composer, performer and musicologist. She is also an opera trained singer, PD programmer, and interface designer. Her compositions include an adaptation of Chekhov's comic story, *Romance with a Double Bass*, for bass, narrator and animation. In *Grass, Metal, Water*, she performed with a dance troupe, doing vocal improvisation and controlling DSP with a Radio Baton. *CyberLife*, a one-act, multi-media opera, combines a live ensemble with 3D animation and electronic music. As a musicologist she investigates the impact of technology on music. She authored a DVD-ROM *From Kafka to K….* published by IRCAM, which documents and analyzes Manoury's electronic opera *K….* She wrote a chapter in Simoni's *Analyzing Electroacoustic Music*, published by Routledge. Dr. Ramstrum is Associate Professor of Music at Mesa College where she directs the music theory program.

Flutist, composer and educator **Jane Rigler** (http://www.janerigler.com) performs nationally and internationally as a soloist in contemporary music festivals, as well as with ensembles. She is known for innovations in flute performance, techniques and musical vocabulary as well for her manual, The Vocalization of the Flute. Rigler's compositions range from solo acoustic pieces to interactive electronic ensemble works, and her works have been heard in festivals, conferences and radios around the world. Together with artist-programmer Zachary Seldess, she is designing and developing the Music Cre8tor (patent pending), an interactive, sensor-driven music composition program for young people with disabilities. Jane is a 2009 Japan/United States Friendship Commission Fellowship winner.

The Dutch composers **Rob van Rijswijk** and **Jeroen Strijbos** both studied Music Technology at the Utrecht Art College. They specialized in computer composition and applied electronic composition. They worked at the Hogskole I Telemark Raulandsakademiet in Rauland, Norway, and at NoTAM studio in Oslo, where they have written a number of compositions. Both are specialized in electro-acoustic compositions. Work by Van Rijswijk and Strijbos have been featured both nationally and internationally in United States, Great-Britain, Spain, Portugal, France, Switzerland, Italy, Germany, Beijing, and Shanghai. They have provided the music for a large number of film, dance and theatre projects, whereby the principle of mutual influence between composer, director and choreographer has proved to be a recurring factor. In 2007 they have developed the environmental soundinstallation *SoundSpots*, a unique installation, involving the positioning of sound. Compositions for *SoundSpots* can be written exclusively when associated with specific locations. For more information, visit: www.strijbosvanrijswijk.com

Paul Riker (b. 1980) earned a B.M. from SUNY Potsdam, and an M.A. in composition from Queens College, CUNY. He has studied with Jeff Nichols, Bruce Saylor, Hubert Howe, David Olan, and David Del Tredici. He is currently in his fourth year of study at the Graduate Center, CUNY, where he is pursuing a Ph.D. in composition. Paul has written for instruments, film, electronics, and multimedia, and his works have been featured at The Black Maria Film Festival, Tenri Cultural Institute, the SEAMUS national conference (Salt Lake City), the Florida Electroacoustic Music Festival (Gainesville, FL), the SCI Region II conference (New York, NY and Hamilton, NY), the Syracuse Society for New Music (Syracuse, NY), Uncle Ming's (NYC), todayscomposers.com, The New York City Downtown Film Festival, and at the American Composer's

Alliance Festival (Flea Theatre, NYC), with performances by a variety of performing ensembles including Cygnus and ICE.

Paul is the co-founder of the InterMedia Arts Group (IMAG) in New York City. Their events feature new works involving interactive multimedia and have involved artists such as This Spartan Life, David Grubs, Amnon Wolman, and Morton Subotnick. Paul is also co-founder and co-director of the New York City Electroacoustic Music Festival (nycemf.org). For more information, please visit paulriker.com

Born in England, **Stephen Rolle** is currently employed as a Music Technician at The University of East London in Docklands and Peripatetic ICT Music Tutor for Hackney Music Development Trust in the UK. He graduated from London Metropolitan University, UK, in 2007 (BSc Music Technology BSc Music technology [Audio Systems]), where he studied under the supervision of Javier A. Garavaglia and Allan Seago. His work has taken him to the most deprived areas of London, and he is also teaching in a Pupil Referral Unit, extra-curricular clubs, youth music projects, special needs projects and mainstream teaching of 11 to 16 year olds.

Joseph Butch Rovan is a composer and performer on the faculty of the Department of Music at Brown University, where he co-directs meme@brown (Multimedia & Electronic Music Experiments @ Brown) and the Ph.D. program in Computer Music and Multimedia. Prior to joining Brown he directed CEMI, the Center for Experimental Music and Intermedia, at the University of North Texas, and was a "compositeur en recherche" with the Real-Time Systems Team at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris. Rovan worked at Opcode Systems before leaving for Paris, serving as Product Manager for MAX, OMS and MIDI hardware. Rovan's research into gestural control and interactivity has been featured in IRCAM's journal *Resonance, Electronic Musician,* the *Computer Music Journal,* the Japanese magazine SoundArts and is featured on the CDROM *Trends in Gestural Control of Music,* published by IRCAM (2000).

Thomas Royal explores the dissolution and combination of musical identities using traditional and experimental techniques. He also investigates alternative performance paradigms using custom electronic controllers and novel performance interfaces. His music was performed at SEAMUS 2008, and he won first prize in the 2007 APSU Young Composer's Competition. He is

currently a PhD student at the University of Florida where he studies with James Paul Sain and Paul Koonce. He studied composition at a Master's level with Mark Engebretson and Alejandro Rutty at UNC Greensboro. At the Undergraduate level, he studied composition with Jefferey Wood at Austin Peay State University.

Jake Rundall graduated with a BA in Music and Mathematics in 2002 from Carleton College. where he studied composition with Phillip Rhodes. He is currently a doctoral student in composition at the University of Illinois at Urbana-Champaign. His teachers at UIUC have included Heinrich Taube, Scott Wyatt, Stephen Taylor, Christopher Hopkins, and Erik Lund. He is interested in algorithmic procedures and in the creation of visceral and intellectually engaging music. His music has won various awards, including the 2006 Joseph H. Bearns Prize from Columbia University, and has been performed across the U.S. The subject of his ongoing doctoral project is polytempo.

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

Sam Salem is currently undertaking a PhD in composition at the University of Manchester under the supervision of Dr Ricardo Climent and Dr David Berezan. He is an acousmatic composer and audiovisual artist, and has performed his work at festivals around Europe, including SMC 08 (Berlin) and Digital Media 1.0 (Valencia).

Philip Schuessler holds degrees from Stony Brook University, University of Miami, and Birmingham-Southern College. His teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, and Dan Weymouth. He has had works performed at notable venues such as June in Buffalo Festival, Festival Miami, the Czech-American Summer Music Workshop, CCMIX in Paris, the International Computer Music Conference, MusicX, Spark, Electronic Music Midwest, Juke Joint, and SEAMUS, among

others. His work has also been recognized by mentions in the Bourges International Residence Prize and Random Access Music. More info can be found at www.philipschuessler.com

Zachary Seldess (b. 1976), a Chicago native now living in New York, is currently pursuing a PhD in composition at The Graduate Center CUNY where his primary teachers are Amnon Wolman and Morton Subotnick. His work has been published in Antennae, a biannual print journal of experimental poetry and music, and he has presented artistic and educational software at the 2007 New Interfaces in Musical Expression Conference and the Chamber Music America 2009 National Conference. Zachary currently works as a resident programmer and teacher at Harvestworks Inc. He also works as an adjunct music lecturer at Brooklyn College CUNY and as a researcher at the CUNY Graduate Center's New Media Lab. In 2005, Zachary founded the Intermedia Arts Group, a collective committed to the support and performance of new and interactive media artwork within the CUNY artistic community. He is co-director of the first annual New York Electroacoustic Music Festival and Conference. www.zacharyseldess.com

Judith Shatin (www.judithshatin.com) is a composer whose music "…pulls one in with artistic embrace." (The Pittsburgh Post-Gazette). She is William R. Kenan, Jr. Professor and Director of the Virginia Center for Computer Music, which she founded at the University of Virginia. She is an intrepid sonic explorer whose music spans chamber, choral, dance, electro-acoustic, installation, multimedia and orchestral genres. Her music has been widely commissioned by groups including the Ash Lawn Opera, Barlow Foundation, Core Ensemble, Kronos Quartet, Library of Congress, Music-at-LaGesse Foundation and the National Symphony. Her music can be heard on the Capstone, Centaur, New World, Neuma and Sonora Labels.

Braxton Sherouse is equal parts composer and freelance code junky. His music has been recognized by the New York Art Ensemble, and has been heard at June in Buffalo, the Florida Electroacoustic Music Festival, and the UNCG New Music Festival. He is currently the Operations Manager for the Florida Electronic Music Studio, where he is pursuing a Master's Degree with James Paul Sain and Paul Koonce. He holds a Bachelor's Degree from UNC-Greensboro, where he was mentored by composer Mark Engebretson and musicologist Elizabeth Keathley. Sherouse is the Assistant Director and Web

Developer for the first annual New York City Electroacoustic Music Festival. He hopes you are having a great time!

Alice Shields is known for her electronic music, operas, and chamber music. Current works include her new feminist opera *Criseyde*, presented in concert in 2008 by the New York City Opera VOX Festival, and also by The American Virtuosi Opera Theater. Other new works include *The River of Memory* for trombone and tape, commissioned by trombonist Monique Buzzarté through Meet The Composer. She is now collaborating with sculptor Helene Brandt and computer artist-electrical engineer Spencer Russell on multimedia for the next concert of music from Criseyde. Shields received the DMA in composition from Columbia University. www.aliceshields.com

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

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

(cont'd)

Asha Srinivasan is an Assistant Professor of Music at Lawrence University in Wisconsin. Her music has been presented at various national festivals including SEAMUS, June in Buffalo, Spark, and others. In 2006, she won the BMI Foundation's First Annual Women's Music Commission, which led to a NY premiere of her work *By the River Near Savathi.* Other honors include the Walsum and Prix d'Ete competitions. She earned a Master's Degrees in Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, and she completed her Doctorate in Composition at the University of Maryland, under the guidance of Dr. Robert Gibson.

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

Pete Stollery studied composition with Jonty Harrison at Birmingham University, where he gained a Doctorate in Composition. He now composes almost exclusively in the electroacoustic medium, particularly acousmatic music, where there exists an interplay between the original "meaning" of sounds and sounds existing purely as sound, divorced from their physical origins. In his music, this is achieved by the juxtaposition of real (familiar) and unreal (unfamiliar) sounds to create surreal landscapes. His music is performed at major festivals all over the world and has won many awards. Several works are available on CD. He is Professor of Electroacosutic Music and Composition and Head of Music at the University of Aberdeen, Scotland. He was chair of Sonic Arts Network until 2007 and is a founding member of invisiblEARts, a group of sound artists based in Scotland, who exists to promote acousmatic music in Scotland and abroad.

Jeroen Strijbos: See entry for Rob van Rijswijk

Daniel Swilley (b. 1980) is a German-American composer of acoustic and electroacoustic music. He holds a BM from Valdosta State University, an MM from Georgia State University, and is currently pursuing a DMA in music composition at the University of Illinois Urbana-Champaign where he is the Operations Assistant for the Experimental Music Studios. Swilley's past composition teachers include Tayloe Harding, Robert Scott Thompson, Heinrich Taube, and Stephen Taylor. He is currently studying with Mei-Fang Lin and Scott Wyatt. Swilley is a member of BMI, SEAMUS, and Society of Composers Inc.

Fred Szymanski is a sound and image artist who lives and works in New York City. His works have been performed at many festivals including SonicLIGHT 2003 (Amsterdam) and the 2000 ICMC (Berlin). Group shows that have featured his sound and image work include the Abstraction Now exhibition (Vienna) and BitStreams at the Whitney Museum of American Art. He has composed audio works for CD with releases by Asphodel Recordings, JDK Productions, and Soleilmoon/Staalplaat. His piece FLUME was part of "An Anthology of Noise and Electronic Music from 1952 to 2004" (Sub Rosa (Belgium). FRICTION STICKY ROUGH, an installation for multiple image projection and loudspeakers, was in the show "What Sound Does a Color Make?" at the Eyebeam Center for Art and Technology (New York) in 2005.

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

Dominic Thibault (b. 1984, Howick, Québec) have always been attracted by music. After studying piano during his youth, he learns guitar. This passion for the guitar leads him to the Cégep Saint-Laurent, place where he discovers composition and sound designing with Michel Tétreault. In 2005, Dominic Thibault begins a Bachelor degree in electroacoustic composition at Université de Montréal with, as professors, Robert Normandeau and Jean Piché. Amongst its interests, there is acousmatic music, mixed music and musical programming. He is currently working on many artistic projects: a series of mixed

music pieces, multimedia installations in collaboration with the visual artist Paul-Antoine Gauvreau and acousmatic art. Dominic Thibault actively works in his cultural environment. He is the secretary of the CÉCO (Cercle des étudiants compositeurs de l'université de Montréal) and the technical representative of the International Laboratory for Brain, Music and Sound Research (BRAMS) studio. During 2007, he won the V Concurso Internacional De Miniaturas Electroacústicas contest organized by the Culture Ministry of Andalucia and JTTP 2007 (Jeu de Temps / Time Play) awarded by the Canadian Electroacoustic Community for his piece *Nuit noire, Nuit grise* . He is now start a Master degree at the University of Montreal, focusing on the influence of rock in the compositional processes of is acousmatic music.

Elaine Thomazi-Freitas is a Lecturer for AV Technology, Max/MSP/Jitter programmer & design, and technology support. Her experience includes: interactive arts, performing, and installations (music/video+dance/poetry) around the world (North & South America, Central Europe, Scandinavia, UK).

Pierre Alexandre Tremblay (Montréal, 1975) collaborates on a variety of projects, manipulating sound, and playing bass-guitar. He teaches composition and improvisation at the University of Huddersfield in England. He is a member of *ars circa musicæ*, and de type inconnu. He launched his second acousmatic album, *la rage*, in 2009, the first album of *ars circa musicæ* in 2007, and in 2008 the seventh album of [iks], the contemporary jazz ensemble he directed for eleven years. He also works on pop music projects in studio as producer and bass-guitar, composes videomusic and develops sound-design programs. He spends his spare time pursuing his interests in reading and photography, and with his family. In addition, as founding member of the no-tv collective, he does not own a working television set.

Hans Tutschku (1966) is member of the "Ensemble for intuitive music Weimar" since 1982. He studied composition in Dresden, The Hague, and Paris. Since 1989 he participated in several concert-cycles of Karlheinz Stockhausen to study sound direction.

He taught in Weimar, Berlin, at IRCAM in Paris and has been working as Composition Professor and Director of the Electroacoustic Studios at Harvard University since 2004.

He is the winner of many international competitions, among others: Bourges, CIMESP Sao Paulo, Prix Ars Electronica, Prix Noroit and Prix Musica Nova. In 2005 he received the culture prize of the city of Weimar.
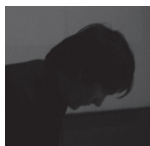
Doug Van Nort is a sonic experimentalist who has recently moved to Troy, NY, from Montreal, QC. He explores sound as a creative medium from several different, yet complementary viewpoints: as a composer of sonic art pieces for fixed as well as living media, an improviser with digital and analog electronics, and a researcher that explores digital signal processing and psychoacoustics. Van Nort's eclectic academic background has informed his experimental practice and sonic aesthetic, including an MA in pure mathematics, an MFA in media arts, and a soon-to-be completed PhD in music technology from McGill University. He has worked extensively for the past seven years in telematic music performance/ research, with pioneer Pauline Oliveros, and is currently exploring artificial intelligence for improvisation in this medium as a researcher at Rensselaer Polytechnic Institute. This work supports his active performing trio Triple Point that includes Oliveros and Jonas Braasch.

Peter Van Zandt Lane is a composer and bassoonist living in New England. His compositions have been performed across the United States, as well as in Europe and South America by acclaimed musicians and ensembles such as The Cleveland Orchestra, Triton Brass, Xanthos Ensemble, East Coast Composers Ensemble, White Rabbit, and NotaRiotous. He is a member of Composers in Red Sneakers, one of the country's longest running composer consortiums. Peter is currently pursuing a PhD in composition and theory at Brandeis University.

Kirsten Volness (b. 1980) grew up in a small town in southern Minnesota – a place that fostered in her a keen interest in the natural world that informs and inspires her creative work. She received composition degrees from the University of Michigan (DMA, MM) and the University of Minnesota (BA). Kirsten was awarded the 2007 BMI Women's Music Commission and a 2007 ASCAP/SEA-MUS commission. Her electronic work has been performed at numerous festivals including Bourges and SEAMUS; her acoustic work has been performed by the Colorado Quartet, Ann Arbor Symphony Orchestra, featured at the Montreal and Edinburgh Fringe Festivals, and presented at various concerts throughout North America, Europe, and Australia.

Emmanuelle Waeckerlé is an artist working across performance, installation and digital media, creating artwork that explores the relationship between body and identity, voice and communication. She is interested in rediscovering some of the textures of the human voice, trying to go beyond the word and exploring the body as language. As Derrida says of what he calls undecidables,

the neither/nor, She, as a constant outsider always being in between—countries, communities, languages, minds, moods and mediums—is an undecidable. She is senior lecturer in visual communication at UCA in Farnham and co-director of the bookroom research cluster. For more information: www.ewaeckerle.com

Steve Wanna is a composer and scholar with a wide range interests. He started his music studies shortly after immigrating to the United States from Lebanon. After completing his doctoral studies in composition, he spent a year at the CCMIX studio in Paris. He has written for a variety of mediums including traditional instruments, electroacoustic music, and music for mixed media and interactive electronics. His recent scores are increasingly graphic and/or verbal in nature, and present performers with new and unusual ways of thinking about and exploring performance possibilities. His music has been performed in the United States and Europe.

Alexander Wendt is a Lecturer for Audio & Video Technology, concept, media & graphic design. His background includes radio, video and event production (BBC/Cut & Splice, Sonic Arts Network, Resonance FM) composing AV arts for film, gallery and performance spaces.

Beth Wiemann was raised in Burlington, VT, and studied composition and clarinet at Oberlin College and Princeton University. Her works have been performed by the New York New Music Ensemble, Continuum, Ensemble 21, Earplay, the Motion Ensemble, Opera Vista, singers Paul Hillier, Susan Narucki, D'Anna Fortunato, and others. Her compositions have won awards from Copland House, the Orvis Foundation, the Colorado New Music Festival, American Women Composers, and Marimolin as well as various arts councils, and have been featured on the Capstone, Americus, Innova and Albany record labels. She teaches composition, music theory and clarinet at the University of Maine.

Tolga Yayalar played electric guitar in rock and jazz bands before taking up composition. Upon his encounter with the music of Webern, his first serious works incorporated serialism with jazz. Since then, texture and timbre have always been at the center of his music. To overcome the harmonic and sonic limitations of the tempered system, his music focuses on different systems of microtonality. While harmonic series constitute the harmonic focal point of his compositions, he also fuses parts of the eastern tuning systems with the Western

tradition. A native of Istanbul, Turkey, Tolga is currently a PhD candidate at Harvard University.

Mark Zaki's work ranges from traditional chamber music to electroacoustic music, music for film and digital intermedia art. His credits include work on more than 50 films, television programs, theater productions and recordings for companies such as PBS, Paramount TV, Disney, Touchstone Pictures, Buena Vista Pictures, Sony/Classical, Chandos and Westwind Media. Recent projects include scores for the dramatic feature film *The Eyes of van Gogh*, and the Peabody award nominated documentary *The Political Dr. Seuss* for PBS. His film work also includes both onscreen and soundtrack performances in Lasse Hallstrom's *Casanova*, the American release of Miyazaki's *Kiki's Delivery Service* and Martin Scorsese's *The Key to Reserva*.

His music has been presented by the Boston Visual Music Marathon, the Los Angeles Sonic Odyssey Concert Series, the Comunidad Electroacoustica de Chile (Santiago), the Not Still Art Festival (NYC), the International Computer Music Conference, Nuit Bleue (France), Electrolune (France), Primavera en La Habana (Cuba), Musica Nova (Prague), the Seoul International Computer Music Festival, the SEAMUS National Conference, the Florida Electronic Music Festival, the NWEAMO Festival (San Diego), the New Music Miami ISCM Festival, and the Cycle de Concerts de Musique par Ordinateur (Paris).

Mark includes among his teachers Paul Lansky, Steven Mackey, Charles Wuorinen and Arnold Steinhardt and has a Ph.D. degree in composition from Princeton University. He currently teaches at Rutgers University where he is director of the Center for Recording and Electroacoustic Technology (CREATE).

Mark Zanter has received commissions from the UIUC Creative Music Orchestra, CU Symphony, the American Composers Forum, the WV Commission on the Arts, WVMTA, and numerous soloists. He has appeared as a composer/performer on WILL, IPR, Second Sunday concerts, and on WVPN In Touch With The Arts. His works are published by Les Productions d'OZ and have been performed nationally and internationally at festivals including MUSIC '98, WIU FNM, June in Buffalo, Soundscapes CMF, and the Atlantic Center for the Arts. Dr. Zanter is currently Associate Professor of Music Theory and Composition at Marshall University, Huntington, WV.

PERFORMERS

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PERFORMERS

Kinan Azmeh* / *Clarinet*

Hailed as a "virtuoso" by the New York Times, "unique sound" by the Daily Star and "engagingly flamboyant" by the L.A. Times, Kinan Azmeh is one of Syria's rising stars. His utterly distinctive sound is now fast gaining international recognition. Born in Damascus, Kinan was the first Arab to win the premier prize at the 1997 Nicolai Rubinstein International Competition, Moscow. A graduate of New York's Juilliard school, and of both the High institute of Music and Damascus University's School of Electrical Engineering, Kinan is currently a doctoral music student of Charles Neidich at the City University of New York. Kinan has appeared worldwide as a soloist and composer. Notable appearances include: Opera Bastille, Paris; Tchaikovsky Grand Hall, Moscow; Carnegie Hall and Alice Tully Hall, New York; the Royal Albert hall, London; Teatro Colon, Buenos Aires; der Philharmonie, Berlin; the Kennedy Center, Washington DC; and the opening concert of the Damascus Opera House.

Compositions include several works for solo, orchestra, and chamber music; film, live illustration, and electronics, his multimedia work *Gilgamesh* with visual Artist Kevork Mourad has been touring the US and the middle east since 2006. His recordings include three albums with his ensemble HEWAR, a duo album with Sri lankan-Canadian pianist Dinuk Wijertatne and several soundtracks for film and dance. He serves on the advisory board of the Nova Scotia Youth Orchestra, and is artistic director of the Damascus Festival Chamber Music Ensemble, with whom he released an album of new music written especially for the ensemble by various Arab composers.

N. Cameron Britt / *Percussion*

Percussionist and composer N. Cameron Britt is a doctoral fellow in composition at Princeton University. His works have been performed by So Percussion, Ensemble Klang, post-Post and PLOrk (the Princeton Laptop Orchestra). He performs with cellist Tom Kraines as the duo Dithyramb, and with Dan Trueman and Van Stiefel in post-Post. He has also performed extensively with the North Carolina Symphony as well as with numerous other orchestras throughout the Southeast. As a Fulbright Scholar he worked with Anders Åstrand in Stockholm, Sweden. He holds degrees in music theory and percussion performance from Northwestern University and a degree in composition from the University of South Carolina.

Thomas Buckner / *Baritone*

Baritone Thomas Buckner has been recognized for his varied accomplishments as a performer, producer and promoter of some of the most creative and challenging music of our time. Since the 1960s, Buckner has been experimenting with creative vocal techniques and improvisational settings that have become his trademark. A classically trained singer, he started his performing career in Berkeley, California, where he resided from 1967-1983. While there, Buckner founded 1750 Arch Concerts and 1750 Arch Records. He was also vocal soloist and co-director of the 23-piece Arch Ensemble, which performed and recorded the work of contemporary composers. Upon arriving in New York City in 1983, Buckner began to work with the internationally renowned composer Robert Ashley. He has performed a leading role in every Ashley opera since that time, in performances throughout the world, and on numerous recordings. Buckner works regularly with composers Larry Austin, Annea Lockwood, Roscoe Mitchell, Alvin Lucier, Bun Ching Lam, Leroy Jenkins, Phill Niblock, and others. He can be heard on the New World, Lovely Music and his own newly formed mutablemusic label performing the music of an impressive array of composers as well as his own improvisations.

Maja Cerar / *Violin*

Violinist Maja Cerar graduated with honors from the Conservatory Winterthur-Zurich and studied further with Dorothy DeLay and Kurt Nikkanen in New York. Her repertoire ranges from the baroque to the present, and her stage experience includes performance with live electronics, dance and theater. She earned her Master of Arts and Master of Philosophy degrees in Historical Musicology at Columbia University, where she is currently completing her Ph.D. with a dissertation on Schubert's late string quartets. Ms. Cerar frequently works with composers, has premiered numerous works written for her, and has been coached by Beat Furrer, Uros Krek, György Kurtàg, Morton Subotnick, Alvin Lucier, and John Zorn. www.majacerar.com.

Evan Crawford / *Soprano*

Evan Crawford recently conducted the premiere of the electroacoustic drama Overpass at the International Electroacoustic Musical Festival. Her recent singing roles include Frantik in The Cunning Little Vixen and Mary in The Ballad of Baby Doe with the Brooklyn College Opera Workshop. Evan has also appeared as a soloist at the Bel Canto Institute in Florence, Italy.

Adam Forman / *Percussion*

Adam Forman is a senior at the Aaron Copland School of Music at Queens College where he studies with Michael Lipsey. Recently he was a part of the American Composers Alliance festival at Symphony Space and this past fall performed in

Austin, Texas, as a member of Talujon Percussion Quartet. In the winter of 2007 he gave the East-coast premiere of Daniel Adams *Concerto for Marimba* and has performed with such ensembles as the Greenwich Village Orchestra, the String Orchestra of Brooklyn, and many theater groups throughout Queens and Long Island. Adam currently lives in Queens where he freelances and teaches.

Ivan Goff / *Uilleann Pipes*

Ivan Goff, an All-Ireland champion from Dublin, based in New York, Ivan plays Uilleann pipes (Irish bellows-blown pipes), whistles and Irish wooden concert flute. A traditional musician with an eclectic background that includes master degrees in both musicology and computer composition, Ivan has performed in several well-known productions including extended engagements with *Riverdance* (US tour and Broadway), Michael Flatley's *Lord of the Dance* and has featured in film scores such as recently-released *Cremaster 3* (Matthew Barney) exhibited in the Guggenheim museum 2003.

In addition to performing as a solo artist, Ivan has collaborated as performer and composer in the theatrical productions *Peacefire* and *The Voice of the Sea* (Mac Uibh Aille) and has performed with numerous bands and artists including NYC-based Whirligig, Eileen Ivers, Cathie Ryan and Irish traditional band Lunasa.

Jonathan Golove / *Electric Cello*

Cellist Jonathan Golove is a dedicated performer of both new and traditional works, as well as of improvised music. A native of Los Angeles, California, he serves as Associate Professor in the University at Buffalo's Department of Music, where he has been a member of the Baird Trio, an ensemble-in-residence. Mr. Golove has been featured as soloist with the Buffalo Philharmonic Orchestra and the Slee Sinfonietta, and appeared at numerous summer festivals. He is also active as an electric cellist, and has performed and recorded with such figures in the field of creative improvised music as Vinny Golia and Michael Vlatkovich.

Sebastien Lexer / *Vocals*

Sebastian Lexer completed his studies in 2001 with an MMus in Performance and Related Studies at Goldsmiths College. During this time he had been studying composition with Roger Redgate and piano with John Tilbury. In 2003 he has commenced his studies with a PhD thesis on Live Electronics in Live Performance. Over the last five years a growing interest in the application of electronic elements in performance settings and free improvisation has inspired a focus on the development of interactive music systems. The developments been frequently applied in live performances in various ensembles and collaborations with John Tilbury, Eddie Prevost, Michael Parsons, Jonathan Impett and many other musicians from the London improvising scene. He is organising the acclaimed

concert series INTERLACE at Goldsmiths College presenting free improvisation, electronics and interactive compositions. Sebastian is currently working as a Visiting Tutor at Trinity College of Music, Thames Valley University and teaches summer and weekend courses of Max/MSP at Goldsmiths College. http://sebastianlexer.eu/ www.incalcando.com/

Mari Kimura* / *Violin*
See entry in *Composers.*

Derek Kwan / *Percussion*
Derek Kwan is currently pursuing his MA in percussion under the instruction of Michael Lipsey at the Aaron Copland School of Music at Queens College CUNY. He attended the University of California, Davis, as an undergraduate majoring in music and mathematics, studying percussion under Christopher Froh. He has also studied under Dr. Matthew Darling, professor of percussion at California State University, Fresno, and Robert Lautz, Davis-based freelance jazz vibraphonist. In July 2007, Kwan participated in the 2007 International Marimba Festival held in Salzburg, Austria. During the two-week course, he had the opportunity to study with Peter Sadlo, Bogdan Bacanu, and Momoko Kamiya and to work with percussionists from around the world. This past July, Kwan participated as a performer in the soundSCAPE festival held in Pavia, Italy where he studied with Kevin Bobo and worked with both professional and student musicians in the premieres of student compositions. He has also taken master classes with marimbists Nancy Zeltsman, Mayumi Hama, and Naoko Takada as well as vibraphonist Stefon Harris. In February, Kwan had the opportunity to perform the solo percussion piece *The Anvil Chorus* by David Lang at the Manhattan School of Music for The Manhattan Percussion Project.

Michael Lipsey* / *Percussion*
Percussionist Michael Lipsey has performed at festivals in Berlin, Mexico City, Taipei, Macao, Tokyo, La Jolla, New York, Moscow, Bogota and Lille, France. Michael is the founding member of Talujon Percussion and has also performed with the Lincoln Center Chamber Music Society, Tan Dun, Steve Reich Ensemble, New York New Music Ensemble and Riverside Symphony. He has recorded for Sony Records, Red Poppy Records, Nonesuch, Albany, Capstone and Mode. As a soloist, Michael Lipsey has performed on the Sonic Boom Festival in New York, Festival of the Arts in California and at the Percussive Arts Society International Convention in Nashville. He has given master classes at Juilliard School of Music, California School of the Arts, Purchase College of Music, University of Maryland at Baltimore and many universities around the country. Michael has

also worked with many musicians from around the world. He has studied other musical languages and worked with a diverse blend of musicians like Subash Chandran, Ganesh Kumar, Glen Velez, Carlos Gomez, Antonio Hart, Roland Vasquez and most recently he formed a duo with percussionist River Guerguerian. He has received funding from the PSCUNY-36 Award for a solo CD which was released in October, 2006. The music on the CD contains recently commissioned works for solo hand drums and includes composers Jason Eckardt, River Guerguerian, Mathew Rosenblum, Arthur Kreiger, Eric Moe, Dominic Donato, David Cossin and David Rakowski. All the pieces from the cd are also published by Calabrese Brothers Publishing, LLC. You can purchase these pieces at this website: http://store.calabresebrothersmusic.com/08-00209.html

Michael is a full-time professor at the Aaron Copland School of Music at CUNY Queens College. He is the Director of the Percussion Program and New Music Ensemble.

Linda Past / *Dance*
Dancer Linda Past performed Joseph Pehrson's *microproj* on the New York Composer's Circle May 20, 2008 concert at the Frederick Lowe Theatre. On her three trips to Russia she has danced to all of Joseph Pehrson's electronic pieces in concerts and music festivals both in Moscow and St. Petersburg. She performed Dr. Pehrson's *Hexy* at Moscow's Dom concert space, at Roulette and for the Pulse Ensemble Theatre in New York. A veteran of Dinu Ghezzo's May Marathons at New York University, she portrayed Cassandra and danced with NYU's dancers. With the Greek Choral Society she choreographed and danced in Gian Carlo Menotti's operas *Amahl and the Night Visitors* and *The Saint of Bleecker Street.* In The Play's the Thing production of *A Christmas Carol* she choreographed and danced the "Feziwig's Ball" and portrayed Mrs. Cratchit.

Lisa Raschiatore / *Clarinet*
Lisa Raschiatore is a freelance musician and private teacher in Ann Arbor, MI. In addition to performing as the principal clarinetist of both the Dearborn and Plymouth Symphony Orchestras, she is a regular performer with the Fort Wayne, Traverse City, and West Shore Symphony Orchestras, as well as having appeared with the Detroit, Grand Rapids, and Windsor Symphony Orchestras. As an active proponent of contemporary music, she has commissioned and premiered numerous works, directed a new-music ensemble called Warped Consort, and appeared on fellowship with the Aspen Contemporary Ensemble at the Aspen Music Festival and School. Additionally, she was the musical assistant to Michael Daugherty in the creation of his clarinet concerto, Brooklyn Bridge, which was commissioned by the International Clarinet Association and premiered at Carneige Hall in New York City in 2005. Under the tutelage of Mary Gale at

Pepperdine University she completed her undergraduate degree, then attended the University of Michigan, whe she earned both her Masters and Doctoral degrees with Fred Ormand, Dan Gilbert, and Monica Kaenzig. She currently Adjunct Professor of Clarinet at Alma College in Alma, Michigan.

Jane Rigler* / *Flute*
See entry in *Composers.*

Seda Röder / *Piano*
Seda Röder is a young pianist from Istanbul who performs in Europe and in the United States. Seda is currently a piano instructor at the Massachusetts Institute of Technology and a Teaching Assistant and Fellow at Harvard University where she conducts research on Piano Music in Vienna in the context of Alban Berg and Arnold Schönberg.

Marcel Rominger* / *Piano*
The BBC hails Marcel Rominger's playing as "equally polished, considered and characterful." Born the son of Swiss and Brazilian immigrants, Mr. Rominger began his musical studies at an early age and was very much influenced by the music of his family heritage. He made his Carnegie Hall debut on January 17th, 2009. Mr. Rominger obtained a Bachelor of Music Degree in Music Education and Piano Performance from the Crane School of Music at the State University of New York in Potsdam. His teachers included Olga Gross and Paul Wyse. He received his Masters of Music from the University of Arkansas studying under acclaimed concert pianist Jura Margulis where he held an assistantship in accompanying. He has also studied with Hugo Goldenzweig at Mannes College of Music in New York. Mr. Rominger won the 2001-2002 Crane Concerto Competition and 2002-2003 North Arkansas Symphony Orchestra Concerto / Aria Competition and is the recipient of the Rose L. Greenblatt Award in Piano. He was also named the 2003 MTNA Arkansas State Winner of the Young Artist Category. In 2005, Mr. Rominger was awarded an Honorable Mention at the William Garrison Competition in Baltimore Maryland. Recently, he was selected as the recipient for the Council on the Arts & Humanities for Staten Island 2007 Excellence in the Performing Arts Award.

Mr. Rominger is currently on the faculty of the Staten Island Conservatory of Music since 2005 and also teaches at Baruch College. Active as a performer, teacher and scholar, Mr. Rominger is the recent recipient of the CUNY Chancellor's Fellowship Award. He is currently pursuing a Doctorate of Musical Arts in Piano Performance at The City University of New York, Graduate Center.

Performers

SofIA* (Sonorities of Interactive Acoustics) is a collaborative ensemble that specializes in live interactive electroacoustic music. The core members are composers, performers, and researchers **Juraj Kojs** and **Spencer Topel**. Juraj Kojs is a Postdoctoral Associate in Music Technology and Multimedia Art at Yale's Department of Music, and Spencer Topel is the Lecturer/Technical Director of the Digital Musics Graduate Program at Dartmouth College. Collaborations include work with V-Jay artist Dark Intersection, architect Saul Appelbaum, among others. http://www.sofiamusic.org

Sukato / *Vocals*
Sukato is a vocalist, multi-instrumentalist, composer and improviser. She studied at the Juilliard School, and later, at Eastman School of Music, became interested in ethnomusicology and the possibilities of the voice. She collaborated with composer/poet Kala Pierson on *Axis of Beauty,* an evening-length performance in memory of Iraqis killed in the current war, featured at the Tribeca Center of the Performing Arts. Last year, she appeared in Moby's video *I love to move in here* (as an extra). Websites: www.sukatomusic.com; www.myspace.com/sukatomusic

The trio **Triple Point** features electronic music pioneer **Pauline Oliveros** on digital accordion, **Jonas Braasch** on saxophone, and **Doug Van Nort** playing electronics that transform these instruments in real-time using a granular feedback system known as greis. Triple Point officially formed in fall of 2008, while the members have collaborated on a large number of telepresent performances over the past seven years. 2009 is a big year for the group, with several large-scale performance events as well recording projects in the works, including collaborations with fellow improvisers Stuart Dempster and Chris Chafe.

Frederick Trumpy / *Percussion*
Frederick Trumpy is an active percussionist and teacher from New York, currently studying under the supervision of Prof. Michael Lipsey at the Aaron Copland School of Music, Queens College. Other teachers include Matt Ward, David Cossin, Joe Gramley, River Guerguerian, and Brian Wishin. Fred has performed with such groups as Talujon Percussion Quartet, Merrick Symphony, Merrick Choral, Astoria Symphony, and various orchestras, chamber groups, and bands. Fred is also a member of New York's Most Dangerous Big Band, the rock band The Marine Electric, and Creative Ministries Performing Arts pit orchestra. Fred has premiered *Improvisation for Solo Snare Drum* by Barry Seroff as well as performed on the award winning score for the movie *Body/Antibody.*

Karisa Werdon* / *Oboe, Vocals*

Oboist Karisa Werdon is a strong advocate for contemporary music, both as a soloist and as a chamber musician. Her passion for new works and her recent performances and lectures on the oboe in an electro-acoustic setting reflect her departure from the traditional path of an oboist. A member of the multi-dimensional ensemble TABOR, Karisa is constantly active in commissioning new pieces, whose performances are enriched by her chamber music experience. She has received awards at the Fischoff National Chamber Music Competition, the Coleman Chamber Ensemble Competition, Chamber Music Yellow Springs, the Chesapeake National Chamber Music Competition, and the Yale Chamber Music Competition and has participated in the final rounds of many other prestigious competitions. She has been featured in collaboration with artists such as Stephen Taylor, Frank Morelli, Arthur Hass, Jens Lindeman and Claude Frank, among others. Karisa will receive her Doctorate of Musical Arts degree from Stony Brook University in May 2009. In addition to her freelance career in New York City, she is an avid teacher, having presented master classes at institutions such as Davidson College, Grand Valley State University and Furman University. She has also taught courses in music appreciation and history at Stony Brook University. She currently is an instructor at CUNY Brooklyn Preparatory School, where she teaches theory and Dalcroze Eurhythmics; additionally, she is the oboe instructor for the Stony Brook School and the InterSchool Orchestra program of New York City. Karisa holds a Master of Music degree from Yale University and a Bachelor of Music degree from Grand Valley State University.

Anatole Wieck / *Viola*

Anatole Wieck teaches violin and viola and conducts the University of Maine Chamber Orchestra. Born in Latvia, Prof. Wieck received his early musical training in Riga and Moscow. In 1973 he came to the United States to study at the Juilliard School of Music in New York City where he earned his Bachelor, Master and Doctor degrees.

His principal teachers in Russia were Yuri Yankelevich and Zinaida Gilels. At Juilliard he studied with Ivan Galamian, Joseph Fuchs, Lillian Fuchs and Paul Doktor, and chamber music with members of the Juilliard String Quartet. After graduating from Juilliard he continued to study with composer-philosopher Iosif Andriasov. An accomplished violinist, violist and conductor, Professor Wieck performed and taught throughout North America, South America and Europe. He is also on the roster of the Maine Touring Artists Program.

*Official NYCEMF Performers