



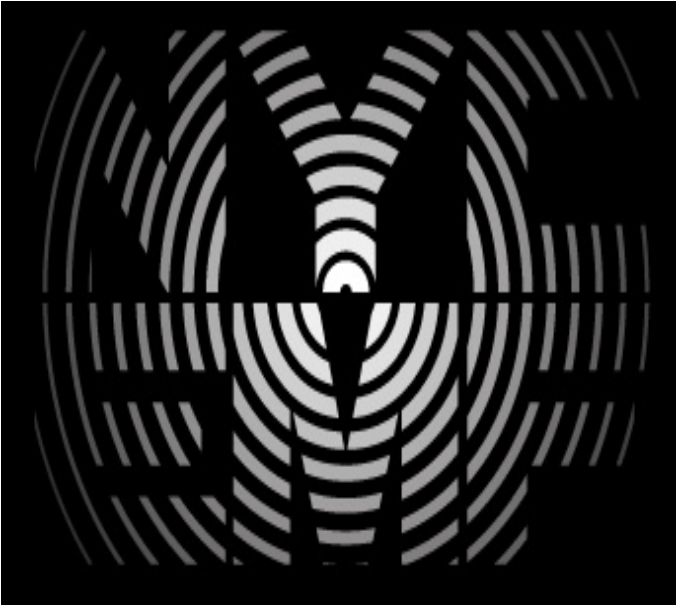
Abrons Arts Center

July 16-22, 2018

**NEW YORK CITY
ELECTROACOUSTIC
MUSIC FESTIVAL**

**JULY 16-22, 2018
ABRONS ARTS
CENTER**

www.nycemf.org



CONTENTS

ACKNOWLEDGEMENTS	4
DIRECTOR'S WELCOME	5
LOCATION	5
FESTIVAL SCHEDULE	6
STEERING COMMITTEE	8
STAFF & REVIEWING	9
PROGRAMS AND NOTES	10
INSTALLATIONS	60
PRESENTATION	61
COMPOSERS	62
PERFORMERS	96

ACKNOWLEDGEMENTS

THE ALICE M. DITSON FUND

GENELEC®

ABRONARTSCENTER
HENRY STREET SETTLEMENT

NEWMUSIC
USA



YAMAHA ARTIST SERVICES
NEW YORK

LLL institut
ramon llull
Catalan Language and Culture



DIRECTOR'S WELCOME

Welcome to NYCEMF 2018.

On behalf of the Steering Committee, it is my great pleasure to welcome you to the 2018 New York City Electroacoustic Music Festival. We have an exciting program of 21 concerts taking place at the Abrons Arts Center in New York City. We hope that you will enjoy all of them.

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

- The Abrons Arts Center
- The Genelec corporation, for providing us with loudspeakers to enable us to play all concerts in full surround sound
- The Alice M. Ditson Fund of Columbia University.
- The Amphion Foundation
- Yamaha, who provided a "Yamaha Disklavier™ DCFX concert grand piano
- New Music USA
- Fractured Atlas/Rocket Hub
- New York University, Queens College and Brooklyn College, C.U.N.Y., and the State University of New York at Stony Brook, for lending us equipment and facilities
- Institut Ramon Llull, Sirga Festival, and Placa[base for their support of our concert of music of Catalonia.
- The Steering Committee, who spent numerous hours in planning all aspects of the events
- All the composers who submitted the music that we will be playing. None of this could have happened without their support.

Hubert Howe

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

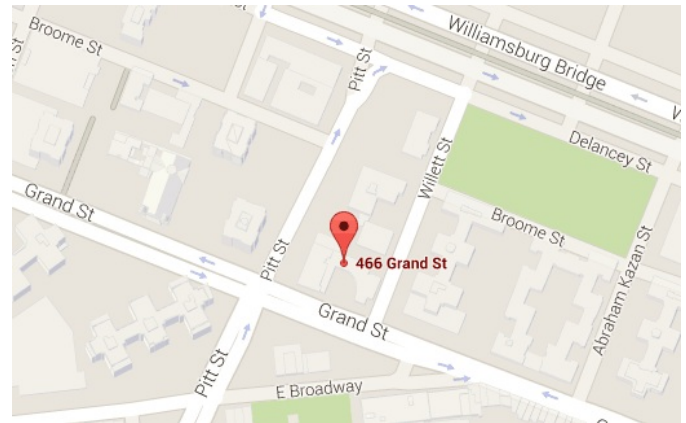
LOCATION

ABRONS ARTS CENTER

466 Grand Street

Between Pitt Street and Willett Street.

Nearest subway stop: Delancey Street.



FESTIVAL SCHEDULE

**MONDAY
JULY 16**

**TUESDAY
JULY 17**

**WEDNESDAY
JULY 18**

**THURSDAY
JULY 19**

**PRESENTATION
12:00 - 12:45 PM
UNDERGROUND
THEATER**

**CONCERT 1
1-3 PM
EXPERIMENTAL
THEATER**

**CONCERT 4
1-3 PM
UNDERGROUND
THEATER**

**CONCERT 7
1-3 PM
EXPERIMENTAL
THEATER**

**CONCERT 10
1-3 PM
PLAYHOUSE**

**CONCERT 2
4-6 PM
PLAYHOUSE**

**CONCERT 5
4-6 PM
PLAYHOUSE**

**CONCERT 8
4-6 PM
PLAYHOUSE**

**CONCERT 11
4-6 PM
UNDERGROUND
THEATER**

**CONCERT 3
8-10:30 PM
PLAYHOUSE**

**CONCERT 6
8-10:30 PM
PLAYHOUSE**

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

**CONCERT 12
8-10:30 PM
PLAYHOUSE**

**FRIDAY
JULY 20**

**SATURDAY
JULY 21**

**SUNDAY
JULY 22**

**SYNALPHEUS
PINKFLOYDI
12:00 - 8:00 PM
UNDERGROUND
THEATER**

**LIVE FEED
12:00 - 8:00 PM
UNDERGROUND
THEATER**

**CONCERT 13
1-3 PM
EXPERIMENTAL
THEATER**

**CONCERT 16
1-3 PM
PLAYHOUSE**

**CONCERT 19
1-3 PM
EXPERIMENTAL
THEATER**

**CONCERT 14
4-6 PM
PLAYHOUSE**

**CONCERT 17
4-6 PM
EXPERIMENTAL
THEATER**

**CONCERT 20
4-6 PM
PLAYHOUSE**

**CONCERT 15
8-10:30 PM
PLAYHOUSE**

**CONCERT 18
8-10:30 PM
PLAYHOUSE**

**CONCERT 21
8-10:00 PM
PLAYHOUSE**

NYCEMF 2018 STEERING COMMITTEE

Angelo Bello, composer, New York City
(<https://angelobello.wixsite.com/angelobello>)

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

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

Daniel Fine, composer, New York City

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

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

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

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

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

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

Judy Klein, composer, New York City

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

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

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

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

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

Izzi Ramkissoon, composer and performer, New York City

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

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

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

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

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

Mark Zaki, composer, Professor of Music at Rutgers University

FESTIVAL STAFF

Hubert Howe, Director and co-founder

Travis Garrison, Chief Audio Engineer and
Technical Director, Playhouse

Ioannis Andriotis, Assistant Technical
Director

Angelo Bello, Assistant Technical Director

Howie Kenty, Assistant Technical Director

Joshua Tomlinson, Assistant Technical
Director

Mengjie Qi, Assistant

NYCEMF logo designed by Matt and Jeremiah
Simpson.

REVIEWING

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

Christopher Bailey
Angelo Bello
Nathan Bowen
Maja Cerar
Patti Cudd
James Dashow
Javier Garavaglia
Travis Garrison
Doug Geers
Michael Gogins
Marianne Gythfeldt
Jocelyn Ho
Elizabeth Hoffman
Hubert Howe
Howie Kenty
Keith Kirchoff
Benjamin O'Brien
Izzi Ramkissoon
Margaret Schedel
Madeleine Shapiro
Joshua Tomlinson
Gianni Trovalusci
Mark Zaki

**PROGRAMS &
NOTES**

Concert 1

Monday, July 16

1:00-3:00 PM

Experimental Theater

Program

Clara Maida <i>Ipsa Lotto</i>	8'05"
Marco Molteni <i>Broken Aelia Minimix 2</i>	6'30"
Massimo Avantaggiato <i>Three Miniatures</i>	5'
Alexander Sigman <i>furo_remix</i>	6'06"
Marie-Hélène Bernard <i>BOA Sr</i>	13'40"
Patricia Martinez <i>Del cuadro a la postergación</i> <i>(Espejos de tiempo I)</i>	5'56"
Dario Casillo <i>Ordinary Trip Report</i>	7'30"
INTERMISSION	
Juan C. Vasquez <i>A Chinese Triptych</i>	6'
Paolo Pastorino <i>Velocita limite</i>	3'30"
Edward Wright <i>Space to Think</i>	11'
Man Jie <i>Another Door III</i>	4'59"
Christopher Coleman <i>"...the liquid mountains of the sky..."</i>	8'42"
Te Hau <i>Huan</i>	1'27"
Erik Nystrom <i>Spheroid</i>	12'

all works on this concert are fixed media

Program Notes

Clara Maida, *Ipsa Lotto*

Ipsa Lotto is part of *Lostery*, a sound and visual installation. Condensing the words "lost" and "Lottery", the title expresses pessimism and the idea of failure. It accounts for the socio-economic crisis and the increasing inequality between people. It questions 2 parameters which have a significant impact on our lives: the cogwheels of the societal machine in which we are immersed and which mostly conditions our destinies; the notion of chance which plays a part in the path that we will or will not be able to follow, divides individuals on the side of lucky or unlucky according to the system of their country - more or less favoured, equalitarian, free, at peace or at war, etc. From the Latin locution "ipso facto", I coined the title of *Ipsa Lotto* ("by the very lot", by what one can get or not). The piece uses sounds recorded in game rooms or casinos/ The jolts, the rolls, the rebounds and ricochets, recur in a circular space which recalls the structure of the roulette in a casino.

Marco Molteni, *Broken Aelia Minimix 2*

Broken Aelia Minimix 2 is the electronic version of the solo cello piece *Broken Aelia* (one of the three pieces inserted in *Three Pills* - 2009). I imagined that the cello part (a very simple melody, based on a few notes) was gradually stifled by electronic intervention ...

Massimo Avantaggiato, *Three Miniatures*

I. Minus one
II. Sonom
III. Ordi ventilo
In these pieces I only used sounds derived from wind, industrial or domestic fans/ventilators and water droplets. In this acousmatic miniatures the intervention of man on nature is represented by computational strong modeling of original sounds, while wild nature is represented by natural sounds. First Performance: Csound conference 2017, Montevideo, Uruguay.

Alexander Sigman, *furo_remix*

furo_remix (2017), scored for voice, guitar, and live electronics (projected via small tactile transducers into the guitar), uses as its source material the score and various recordings of John Dowland's 1600 lute song "Flow, My Tears," as well as computer voice renditions of the song's text, "translated" into Japanese via Google Translate (hence the Japanese title, a Katakana rendering of the word "flow"). In the electronics, the computer voices, as well as zither, koto, waterphone, and fire organ samples, are mapped to the recordings of the Dowland via concatenative synthesis techniques. *furo_remix* derives its sound elements from the electronics of the voice and guitar duo. The remix may be presented as fixed media work, or may serve as the basis of a stereo or multichannel improvisation.

Marie-Hélène Bernard, BOA Sr

This piece is inspired by a news report listened in 2010, consisting of the announcement of an old woman's death. I was immediately attracted by the mysterious voice of this woman, called Boa Sr, living in the Andaman Archipelago (located in the Bay of Bengal), who was the last native speaker of language Bo. At the end of her life, she did not have more people to exchange with and spoke to the birds, in the hope to be heard by her ancestors. An Indian linguist researcher, called Anvita Dehbi, recorded Boa Sr's words and through her scientific work, short extracts are available on internet. Also the piece is a kind of Requiem in honour of this woman speaking to the birds. There are the words in Bo, used into the piece:

I am getting tired due to work and my hands are burning/
aching.

Lies!

Sea birds, earth birds, crabs...

Lightening... in the night...

Dark clouds are pouring down all

Patricia Martinez, Del cuadro a la postergación (Espejos de tiempo I)

Del cuadro a la postergación, Espejos de tiempo / Mirrors of time I is an acousmatic diptych piece. It is based on a work by the visual artist Günther Uecker called "The nail on the paint." The work is a reflection about time. About how an instant maybe can be the whole eternity. About that snapshot impression of something at the very first moment of the encounter, almost an in-apprehensible instant. It was realized with a residence at GMEB (Groupe de Musique Electroacoustique de Borges, France) and in my personal studio. 2nd Prize Diffusion International Competition (University of Limerick, Lyric FM, Ireland)

Dario Casillo, Ordinary Trip Report

It is inspired daily experience of being on an old train "The Cumana", an incredible mass of soundes. The train's noises dominates the voices of users, who believe they speak but they scream and the train, they are one very rich sound mass. I was struck by the speeches of users, how many feel modern slaves, obliged to a job that keeps them away from their true nature, a job that doesn't makes them happy as usually told our cultural model. I have thought the train as a means of Alienation, a concept discussed by many philosophers: Rousseau, Fichte, Feuerbach, Marx, Engels; the term has been used to indicate the relationship between worker and capitalist. For Hegel in the "Phenomenology of Spirit" it is the alienation from one's spirit. I wished that my compositional effort was to estranging the sound material recorded on the train from its own nature and make it mostly unrecognizable, to destroy the semantics of audio-material to build the compositive-process. It is a CSound composition.

Juan C. Vasquez. A Chinese Triptych

A Chinese Triptych was composed with recordings from an extensive sound documentary made by the artist in the Chinese cities of Hangzhou, Suzhou, Shanghai, Wuxi, Harbin, and Beijing during 2017. The piece overlaps sonic events from the rural, the industrial and the digital China in a single flowing musical discourse, attempting to represent the full range of highly contrasting ways of living in China. The piece lasts exactly 6 minutes, a number that has in China the connotation of events "flowing smoothly". The form and proportion of the parts is inspired by the triptych, an art format comprised of three thematically-interrelated parts in which the middle panel is usually the largest. *A Chinese Triptych* features an experimental application in acousmatic music of Schoenberg's motivic-through composition technique.

Paolo Pastorino, Velocita limite

This work is triggered by a consideration of the speed and amount of information which we are exposed to in each moment of our lives and of human actions. The problem clearly focuses on a very narrow temporal dimension (from the 1980s to the present) which includes technological, and consequently socially very important changes. The path taken by Western societies, ranging from pre-industrial to post-industrial age, seems to be characterized not by a linear trend but by a steep curve. Speed is a central parameter in our daily life, but we must take into account the damage that this can cause to our consciousness. Our inner balance is at risk as mankind races towards the future reaching a limit speed, to which we are struggling to adapt; this leaves less time for important processes such as critical attention and thinking.

Edward Wright, Space to Think

A lot of what is in the popular imagination about space its travel is simply imaginative. Rockets rumble when there is little in space to transmit sound, and the glockenspiel twinkle of stars is almost as real as the piano-wire scrape of the Tardis. This provides a palate of subverted fantasy with which to explore a rich sound world. The resulting piece utilises variety of sounds from synthesis to concrete and out to generative algorithms to create an apparently extra-terrestrial environment in which our earthbound minds can roam. Many thanks to all who helped crowdfund my flights from the UK.

Man Jie, Another Door III

When you listen to these pieces, you might be able to hear, or visualise - through the entangled layers between electronic and instrumental textures, through various colors between those musical sounds, ugly sounds, noise (transformed from flute and Chinese dizi), and through several types of musical material from Western and Eastern cultures - emerging imagery like the grasslands of Inner Mongolia, Chinese opera concert, mysterious Ancient nature, tribes, or "another door".

Christopher Coleman, "...the liquid mountains of the sky..."

In March 2016 my brother passed away, far too soon. I have a sense of loss will never heal. This piece is dedicated to his memory. The title is taken from a quote of Helen Keller, "It's wonderful to climb the liquid mountains of the sky. Behind me and before me is God and I have no fears." ...the liquid mountains of the sky... uses selections from a recording of my harp solo The Autumnal Mountain recorded by Kateřina Englichová. The selections are replicated into the thousands and each replication is time-shifted by various amounts. At the beginning, the replications are a background accompaniment to the original solo line, and later, two-, three- and six- replications weave in and out of a much thicker background.

Te Hau, Huan

Sometimes, some sound clips were ringing in my mind, brought back the memories of my childhood. The pieces of these memories stitched together, the music came into being.

Erik Nystrom, Spheroid

Spheroid was composed in 2016-17, and is a live multichannel computer music work which uses improvised performance and algorithmic processes to create spatial texture. The spine of the work is a snowballing irregular loop which synthesises, sequences, deforms and attracts material as it revolves in symbiosis with performance. Developing the piece I was compelled by the idea of a synthetic ecology where unnamed organisms elasticate and reposition categorical conceptions of species, nature, and technology in a posthuman morphogenesis. The work is always performed in a site-specific spatial configuration, and was created as part of a Leverhulme Fellowship at BEAST, University of Birmingham, researching synthesis of spatial texture.

Concert 2
Monday, July 16
4:00-6:00 PM
Playhouse

Program

Damian Anache <i>Velo</i>	11'33"
Robert McClure <i>in excess</i>	7'52"
Arthur Keegan-Bole <i>Nocturne No. 1</i> <i>Thomas Torrissi, Guitar</i>	8'
Fernando Laub <i>Lightning Graveyard</i>	11'16"
Christian Eloy <i>Fold-in</i>	8'10"
Sue Jean Park <i>Dialogue</i> <i>Linda Wetherill, flute</i>	5'17"
INTERMISSION	
Konstantinos Karathanasis <i>Ode to Kitchen</i>	7'47"
Jason Bolte <i>Arid Flow</i>	6'30"
Xenia Zemskaja <i>Butterfly in a Jar</i> <i>Xenia Zemskaja, performer</i>	7'15"
Leo Cicala <i>Atman</i>	6'45"
Chin Ting Chan <i>Whispers of Time</i>	13'55"
Patrick Reed <i>As the Flames Grow Higher</i> <i>Kat Lopes, flute</i>	10'50"

all works without a performer are fixed media

Program Notes

Damian Anache, *Velo*

Velo (Spanish for 'Veil') is a series of live improvisations inspired by the work *Still* (La Ira de Dios, BsAs, 2015), by the visual artist Ayelén Cocoz. I clearly remember that on opening night, we were talking to each other about the imaginary presence of some human bodies behind Ayelén pieces, even humans placed in natural landscapes. Today I think about that night, and I realized that we were trying to link ourselves (as human beings) to a series of pieces that are very far from the common places of figurative art, or at least very far from the languages of the portrait or the landscape. I am still amazed how we, a group of strangers, were spontaneously obstinate in discovering our own trail behind those seeming white veils. Time after that night, I created a virtual instrument that allows me to give life to my own impressions of that experience. The instrument is designed in PureData to interact with white noise and short time vocals samples processed with granular synthesis. This piece is developed with support from Programa de Investigación "Sistemas Temporales y Síntesis Espacial de Sonido en el Arte Sonoro" I+D, Universidad Nacional de Quilmes (UNQ), Argentina.

Robert McClure, *in excess*

in excess explores the vast amounts of waste humans produce on a daily basis. This general observation was magnified during my time living/working in China. Excessive packaging accompanied nearly all products in a vain attempt to elicit a feeling of luxury in the consumer. This plastic packaging served as the primary sound producing material. This work was written in conjunction with the oboe solo, "struggling". The two pieces can be performed simultaneously under the title, "struggling, in excess". Taking cues from the oboe solo, balloons were used to simulate multiphonics; an important sound character for *in excess*.

Arthur Keegan-Bole, *Nocturne No. 1*

This night music is indebted to a radio broadcast – Closedown – heard each morning just before 1am on BBC R4 in the UK. It is a series of rather unusual announcements that are incredibly soporific and has a firm place in the British cultural landscape where it has been referred to as "Britain's secular prayer" (Katy Guest). For a time, dozing through its elements was a nightly ritual I enjoyed a great deal - and that helped me deal with mild insomnia. Mostly for solo guitar, the first section sets up a strange soundworld that hints at a waltz and juxtaposes found sounds of the Shipping Forecast (an abstract, strangely poetic weather forecast) and *Sailing By* (a light orchestral tune written by Ronald Binge) with the guitar. I think of it as a lullaby that drifts between the worlds of consciousness and sleep accompanied by the comfort, peril and/or escapism found in the poetry of the Shipping Forecast. The second section dwells in an eerie sine-ton

Fernando Laub, *Lightning Graveyard*

This is an electroacoustic piece crafted with synthetic materials as the main source of sound. All its elements were carefully arranged and processed in order to get at the same time a static but somehow evolving scenario. The aim was to evoke the images of a fantastical dream. The result was a trilling and surreal soundscape that shows all its different states.

Christian Eloy, *Fold-in*

Fold-in is an acousmatic piece whose sounds come entirely from the erhu, sometimes called the Chinese violin. Only one sound comes from a particular granular synthesis : the fof – it's a kind of tribute and thanks to Ying-Chien 's voice who give me patiently the sounds of her instrument. During the sound recordings, some characters of the instrument immediately asserted themselves: a very active tone, huge energy, a very marked timbre, a very long and intense sustain of the bow, a wide register of dynamics and highly varied play modes. The fold-in refers to techniques used in literature, with permutations, collage and reverse, by William S. Burroughs and Brian Gysin in the years 1950 to 1960 in Paris. I have therefore retained these strong characters of the erhu, keeping the morphologies, the "allure" and other Schaefferian criteria, in order then to construct the discourse in a relatively simplicity of editing and mixing, including processes similar to fold-in.

Sue Jean Park, *Dialogue*

Dialogue was commissioned by flutist, Mirim Lee, a close friend of mine. The piece was inspired by *Prologue*, a poem by Korean poet, Yun Dong-Ju, from his collection, *Sky, Wind, Star and Poem*, written in 1941. I designed the music as a mixture of Asian and Western styles, using some extended techniques for the flute as well as imitating the sound of a Deageum, which is a large traditional bamboo transverse Korean flute. It has a unique timbre as well as a stylized performance tradition.

Prologue by Yun Dong-Ju; translation by Alex Rose

I hope to live with a conscience until my dying day.
And yet like the windblown leaf I have suffered.
I must love all those close to with a heart that sings of
the stars.
And take the path I have been called walk.
Even tonight, the stars are being ruffled by the wind.

Konstantinos Karathanasis, *Ode to Kitchen*

Ode to Kitchen is an homage to Neruda's collection of Odes. The poet wrote 225 Odes on common everyday objects, such as bread, artichokes, his socks, etc., to celebrate life as expressed through myriads of sounds, colors, smells, and emotions. Hundreds of sounds of kitchen objects were classified according to their gestural archetypes and substances, and later processed mainly through the classic tape manipulation techniques. Complex textures were created by reading fast and randomly the contents of folders with similar sounds. The

resulting thousands of sound objects were orchestrated with the intention to create a highly energetic and kaleidoscopic amalgam. *Ode to Kitchen* received the 1st place in SIME 2016 and a honorary mention in Música Viva in the same year.

Jason Bolte, *Arid Flow*

AridFlow was inspired by the spring thaw in the Gallatin Range south of Bozeman, MT. The work was commissioned by the Zaccho Dance Theater (San Francisco) and Artistic Director, Joanna Haigood. The composition was premiered as part of a Spring Thirst, presented by Mountain Time Arts.

Xenia Zemskaja, *Butterfly in a Jar*

When we were kids, we liked putting butterflies in jars so we could keep them forever and ever. But sometimes they always died. It was sad - extra sad because butterflies (in our opinion) are like rainbows and unicorns: unadulterated creations of magic and beauty. *Butterfly in a Jar* is 7-minute performance for voice and live-electronics. One butterfly per jar.

Leo Cicala, *Atman*

This piece closes a triptych devoted to migration. Represents a psychological exploration and the need for migration, that the dawn of the birth of our species and even today, is repeated between Africa and Europe. The piece has a central symmetrical form consists of two parts that face as for Africa and Europe, but at the same time musical events are all organized according to the final.

Chin Ting Chan, *Whispers of Time*

Whispers of Time is a sonic exploration on the elapse of time, the stretch of time, and the reverse of time. Various sound samples have been manipulated and processed in ways that significantly affect the time domain of the samples, using mostly custom patches made with Cycling 74's Max 6 program. Throughout the composition, one hears layers of gestures move through a three-dimensional sonic space, emulating as well as alternating between hyper-real and surreal soundscapes. The multi-layer projection of the sound stage adds much depth to the music, and creates a sound world existed only in one's imagination. The juxtaposition of contrasting events in various lengths eventually becomes an inspiration for the title.

Patrick Reed, *As the Flames Grow Higher*

This piece was inspired by my many childhood memories of spending time camping in the woods, and sitting around a campfire—one of my favorite activities. In *As the Flames Grow Higher*, I try to recreate these scenes, using the flute to create a narrative supported by the electronics. The piece creates a loose timeline of sitting around a fire though the night: it goes from the excitement of roaring flames to the hazy, dreamlike moments of dozing off, to the sensation of waking up from a loud burst from the campfire or nearby wildlife.

Concert 3

Monday, July 16

8:00-10:30 PM

Playhouse

Program

Monte Taylor <i>AGBA</i>	<i>Andrew Borkowski, cello</i>	7'
Ragnar Grippe <i>Ragnarok</i>	<i>fixed media</i>	12'56"
Jacob Thiede <i>And everything in-between</i>	<i>Linda Wetherill, Flute</i>	7'
Joel Gressel <i>Inclusions</i>	<i>fixed media</i>	10'52"
Erik Lawson <i>Handshake 1975</i>	<i>Erik Lawson, laptop</i>	6'33"
Javier Garavaglia <i>Spaces: Suspended - Scattered (Vs. I)</i>	<i>fixed media</i>	11'
Jonathan Graybill <i>Tsigili'i: Black-Capped Chickadee</i>	<i>Jonathan Graybill, piano</i>	4'15"
INTERMISSION		
Chris Arrell <i>Creme 21 (music for)</i>	<i>film by Eve Heller</i> <i>Andrew Borkowski, cello</i>	9'26"
Kyle P. Rotolo <i>No-More, Too-Late, Farewell</i>	<i>Linda Wetherill, Flute</i>	8'
Jeffrey Stadelman <i>Old Sawtooth</i>	<i>Megan Kyle, oboe</i>	10'30"
Joshua Edward <i>Sublimity</i>	<i>Joshua Edward, horn and vocals</i> <i>Thomas Torrisi, guitar</i>	8'30"

Joshua Tomlinson <i>From Sacred Texts</i>	11'14"
<i>fixed media</i>	
Dominic Jasmin <i>Live</i>	12'
<i>Dominic Jasmin, live electronics</i>	

Program Notes

Monte Taylor, *AGBA*

The title *AGBA* is derived from the alternate cello tuning originally intended for this piece. Though the tuning has been changed for practical reasons, the frequencies of the open strings for the tuning *AGBA* are used as the basis for pitch material throughout the piece. All combinations of two strings are used as carrier and modulating frequencies to derive the sidebands that would occur from ring modulation. These sidebands are the basis for pitch material throughout the piece. The pitch material is further manipulated through the introduction of additional modulating frequencies as the piece progresses.

Ragnar Grippe, *Ragnarok*

Ragnarok and the war between the Gods which ultimately led to the world's submersion into water before new life was created has been the inspiration to many composers. *Ragnarok* starts with a subwater kind of acoustic and is then shattered by some sparse piano notes which are in their turn shredded. Choirs with metallic timbre, cacaphony of strings, the good, the evil and the unforeseeable. All the time there are ingredients of a life in a gesture or a sound which then will be shattered

Jacob Thiede, *And everything in-between*

And everything in-between began as an attempt to reflect the "different types of infinities" into a musical form. Originally, this was done by thinking that the beginning and end of the piece represent 0 and 1, respectively. By composing "everything in-between," the music (or "real numbers") between this 0 and 1 became my infinite array of possibilities. As the piece unfolded, I was compelled to write music that reflected a through composed form. Much like a real number continually changes by adding more values after the decimal point (0.1, 0.11, 0.111, 0.1111, 0.11111, etc.), I wanted to change the value of my music by keeping the same reference point (tempo or "decimal") but changing the rhythmic values (half notes to triplet-sixteenth notes or "one tenth" to "one hundred thousandth"). Ultimately, I would be influenced by Designer's "Panda" to create a fast-paced ending to conclude a simple piece of music with an overly thought-out design.

Joel Gressel, *Inclusions*

Inclusions has as an outer layer passages that suggest a

receding thunderstorm and a middle layer of brass-like fanfares. These enclose (include) various more lyrical passages. The rhythms of all the melodic lines in the piece are shaped (by force of habit) by ratios that expand or reduce successive measures as well as the beats within these measures. The normal 12-tone square of 48 row forms has also been distorted by interpreting the numbers not as members of the chromatic scale, but as indices to three ascending diminished-seventh cycles. Transposed rows have segments in common, but no two are the same. It is quite easy to ask the computer to overlap these melodic lines with different instrumental colors at different speeds. *Inclusions* was composed in 2017 on my home computer using an updated version of the Music 4BF program, an ancestor of CSound, that presumably no one else has used since the 1980s. All the sounds were digitally synthesized.

Javier Garavaglia, *Spaces: Suspended - Scattered (Vs. I)*

This is the first version of a longer project, which envisages multiple versions of the piece, suitable for different venues provided with High-Density Loudspeaker Arrays (HDLA) settings, in order to project sound creating of Multiple Spatial Settings within the HDLA system. This first version (Vs. I) is shorter than its equivalent for an HDLA setting and exists therefore only in Octophonic and Stereo versions. The sounds of *Spaces: Suspended - Scattered* are explicitly synthetic and use algorithmic sound design, mainly programmed with the software Supercollider, also incorporating Csound in some cases. Whilst the HDLA version incorporates diverse sound diffusion systems, e.g. Ambisonics and Granular Spatialisation, both the Stereo and Octophonic mixes of this version (Vs. I) were produced using Nuendo 6.5.

Jonathan Graybill, *Tsigili'i: Black-Capped Chickadee*

This is the first piece in my ongoing series *The Ancient Language of Birds*. Each work in the series pairs a single avian species from North America with a solo instrument. In several stories in Cherokee culture, the Chickadee was associated as a messenger of truth and knowledge. It was thought that hearing the bird outside one's home was an indication that a long absent person was returning home, or to warn of danger ahead if heard on the trail. *Tsigili'i* is one possible spelling for the Cherokee word for chickadee. The Cherokee people would most likely have heard poecile carolinensis. The works in the series explore the stories, mythology, and original names of Native American origin surrounding these birds as a basis for each work. The electronic parts are created from the unaltered songs and calls heard at the beginning of each work. This project is also about source and foundation – connecting time, history, and the materials that connect all living beings to each other.

Chris Arrell, *Creme 21 (music for)*

Assembled from hundreds of clips of educational shorts and feature films, Eve Heller's film "Creme 21" raises fundamental questions about psychological time. The

relationships between time, energy, and gravity, man-made and natural time, and of the mechanical versus the natural are also central concepts. My scoring of the film (Titltakes a cue from Heller's assemblage approach by using as source material J.S. Bach's Fifth Cello Suite. Computer processing transforms the Bach in real-time to create a synthetic apparition with no apparent relation to the suite. Indeed, the music at first sounds nothing like a cello, but over time the composition gradually reveals its source material. My aim here is not to "improve" upon Bach (an impossible task!) but rather to create a narrative that moves forward in time toward the musical past.

Kyle P. Rotolo, *No-More, Too-Late, Farewell*

A Superscription

Look in my face; my name is Might-have-been;
I am also called No-more, Too-late, Farewell;
Unto thine ear I hold the dead-sea shell
Cast up thy Life's foam-fretted feet between;
Unto thine eyes the glass where that is seen
Which had Life's form and Love's, but by my spell
Is now a shaken shadow intolerable,
Of ultimate things unuttered the frail screen.

Mark me, how still I am! But should there dart
One moment through thy soul the soft surprise
Of that winged Peace which lulls the breath of sighs,
Then shalt thou see me smile, and turn apart
Thy visage to mine ambush at thy heart
Sleepless with cold commemorative eyes.

Dante Gabriel Rossetti (1828-1882)

No-More, Too-Late, Farewell is, in essence, a song for solo flute accompanied by electronics. The material contain within it is derived from the Rossetti poem reproduced above, with much of the lyrical lines closely following Rossetti's scansion. In order to best represent this process, and to guide the performers interpretation, much of the poem is included in the score on a staff below the music that it helped to generate. "Look in my face;" and "Sleepless with cold commemorative eyes." Rossetti's epigram begins and ends with an allusion to the action of seeing, both literally and figuratively. This is an important aspect of the work, as, later in his life, after the tragic overdose of his wife, Rossetti himself developed an affliction in this own eyes most likely caused by his depressive insomnia. The artist's body is weary and his soul is regretful here. He yearns for the "soft surprise" of physical and spiritual relief so that both can be content, at rest. *No-More, Too-Late, Farewell* attempts to illustrate the "winged Peace" Rossetti longs for by using the live electronics to modulate the flute's lament, timbrally, harmonically, and spatially.

Jeffrey Stadelman, *Old Sawtooth*

Sketched in 2017 and completed in early 2018, *Old Sawtooth* was written with the extraordinary virtuosity of oboist Megan Kyle in mind. During its composition I was

oddly, briefly obsessed with two micros: a Micromoog rediscovered back in my Midwestern childhood basement, and a microKORG obtained in a parking lot impulse purchase. The sounds, capabilities and limitations of these two generators slightly flavors what is otherwise a lyrical duet between the live oboe and enhanced reverberant arabesques in the computer part--the latter worked out mainly with AudioSculpt and a few other spectral editors.

Joshua Edward, *Sublimity*

Sublimity is a combination of an audio track, built from samples of the original performers of this piece, and live improvisations that are guided by a modular score. The performers run all of their sounds through electronic effects in order to create a unified sonic landscape. The impetus for this piece was to create a space that captures the awe-inspiring sublimity of the ocean and use it as a metaphor for how humans understand God.

Erik Lawson, *Handshake 1975*

Handshake Nineteen Seventy-Five investigates the flight and mission characteristics of the Apollo-Soyuz Test Project, the first US-Soviet space flight. The piece celebrates the collaborative process through three movements: orbit, docking, and separation - descent. The four channel composition is written for live electronics and computer processing. The performance is guided by live coding and NASA documents.

Joshua Tomlinson, *From Sacred Texts*

I enjoy listening to people speak, and I enjoy even more listening to them speak in languages foreign to my ears. Though I may not understand the meaning, the gesture and enunciation have their own beauty. Somewhere in this auditory interest it struck me that I had not heard many of humanity's most sacred texts in their native tongues. During my studies I was fortunate to befriend Angelos Mitsios, a graduate student from Konitsa, Greece. Music took both of us to Oklahoma, and afforded us the leisure to explore each other's aesthetic and faith. It was during this time the idea of creating a work based on the original language of the New Testament piqued my interest. Angelos agreed to recite passages from each Gospel, as well as provide a couple chants from the Greek Orthodox tradition he thought complemented the verses best. What began as simple curiosity yielded a spiritual journey. *From Sacred Texts* is my offering.

Dominic Jasmin, *Live*

This work is based on musique concrète techniques like looping, sampling and sound effects used in a freely improvised setting to create complex layers of sound which are articulated in response to one another in real-time, as free improvisers respond to the other musicians they are playing with.

Concert 4

Tuesday, July 17

1:00-3:00 PM

Underground Theater

Program

Fabio Fabbri <i>Sintadfenix</i>	3'59"
Tim Howle (sound), Nick Cope (video) <i>Sarva Mangalam</i>	10'
Clay Allen <i>Light Pillars II</i>	8'
Christopher Lock <i>Moel Y Gaer, Bodfari</i>	4'45"
Juan J. G. Escudero <i>Landschaften der Vergangenheit</i>	9'20"
Antonio Chiaramonte <i>Harry Smith's Early Abstractions No. 7...</i>	5'40"
Julien Beau <i>La perle noire</i>	10'06"
INTERMISSION	
Julian Hoff <i>Verklärter Rohr - the transfigured tube</i> <i>Charlotte Layec, bass clarinet</i>	22'
Hiromi Ishii <i>Mo's Song</i>	6'42"
Siana Altise <i>Hypnagogia: The Space Between</i>	9'
Jakub P. Polaczyk <i>Voyage</i>	4'12"
Wilfried Jentsch <i>Particle World</i>	7'55"

all works on this concert are videos

Program Notes

Fabio Fabbri, *Sintadfenix*

"Electroacoustic piece, made exclusively with additive synthesis, that describes the journey of a phoenix that transmutes in multiple dimensions".

Tim Howle, Nick Cope, *Sarva Mangalam*

This piece of audio-visual art utilizes the two media in an equitable way. The musical principles extending to incorporate parallel ideas found in video art. The connections created by looping sound is matched by a similar approach in the videos. Connections are sought that are typified by the 'audio-visual contract' suggested by Chion (1994). The exploitation of the inherent musicality of the images mirrors the use of sound. The limited indeterminate relationship of the layers of AV material allows for phasing with regard to each other, resulting in harmonious and gestural relationships regardless of juxtaposition. The material ranges from quite complex recordings to the very simple thus providing the prospect of further sophistication through layering. The formal elements are inspired by Eno/Ambience and by Cornelius Cardew's Autumn '60 for orchestra; where limited indeterminate relationships are used in both modalities.

Clay Allen, *Light Pillars II*

A light pillar is an optical phenomenon in which a vertical band of light appears extending from a light source. The effect is most striking in the northern latitudes. This piece draws a parallel between these light pillars and the harmonic spectra of various metal percussion instruments.

Christopher Lock, *Moel Y Gaer, Bodfari*

This piece was created in collaboration with the director of the University of Oxford School of Archaeology's excavation project at Moel Y Gaer, Bodfari in the fall of 2016. Moel Y Gaer, Bodfari is an iron age hill fort located in northern wales. The project to explore, uncover, and document the landmark was started in 2011 by the School Of Archaeology at Oxford and is ongoing. The piece was conceived by converting diagrams and maps of the dig site into Scalable Vector Graphics (SVG) files and constructing them in a graphical music notation software called lannix. Once reconstructed, I was able to allocate different nodes (blue dots) throughout the structure based on points of interest found in excavation. The Piece is focused around the idea that one work of art can be directly influenced, and in some cases dictated, by another.

Juan J. G. Escudero, *Landschaften der Vergangenheit*

The visual part consists in 3 still images. They are obtained from a class of hypersurfaces, which are defined with the help of polynomials associated with configurations of lines in the plane. They inhabit spaces

with dimensions higher than four, and then they are projected into the plane. This piece is based also on prerecorded material performed by the author having an improvisatory character.

Antonio Chiaramonte, *Harry Smith's Early Abstractions No. 7...*

My electroacoustic soundtrack for the *Harry Smith's abstraction No.7: Color Study* (1950-52) is a composition part of my PhD portfolio. The Harry Smith's abstract animation No.7 is a study which displays a common behaviour all over its five movements. The rhetoric of the visual discourse is always the same: many and diverse shapes and colours rapidly interacting among themselves, with the visual energy, rhythm, and editing speed increasing during each section. Then, after a climax, the film usually has a drop in intensity. I focused my compositional efforts on an independent musical structure, where only some film's features, shapes and visual behaviours act as binding elements with the music. Therefore, the level of synchronism is always subordinate to the musical discourse in a given moment and a function of it. Also harmonic and melodic features were taken into account. There is not a proper harmonic structure, but there are few recurring pitches all over the soundtrack that perform the function of anchors for the listener. The sound palette is derived from a unique instrumental source, every single sound in the music is from an alto flute, even the most seemingly far. The composition ends with the music that follows in tight sync the final eight visual gestures, underlying and reinforcing in this way the unequivocal musical structure of the film.

Julien Beau, *La perle noire*

There might be in the universe a tiny star cluster where is hiding a rare moon with dark features. A foreign object moves in its orbit. And as it approaches, it seems that intense strength spreads so that space-time is thereby suddenly distorted as if the Light was manipulated to protect a secret ... www.julienbeau.com.

Julian Hoff, *Verklärter Rohr - the transfigured tube*

Algorithmic-driven electronic instruments produce fantasmagories of the clarinet. Human's playing is described by indirect acquisition and establish a dialog with the machine in real-time, in order to produce multiple transfigurations of the instrument and this for the aural and visual manifestations. ("Verklärt Rohr" can be translated by "Transfigured tube").

Hiroshi Ishii, *Mo's Song*

Two figures transformed from material photos structure various shapes with light, shadow and reflection. The relationship between them changes at any moment; moving individually, contacting, disturbing, then, one object begins to envelope another to be a luminous body of raying various colors of light. The music processed from a voice develops slowly and continuously from the extremely low sound to higher.

Siana Altise, *Hypnagogia: The Space Between*

Siana Altise uses her extrasensory condition known as "Synesthesia" to compose songs according to their vivid colors and tones; and to give life to the emotions that music evokes. Patterns, depth of tones, shapes and their thickness are her "sheet music." Siana has created experiential, interactive spaces for Synesthetes and non-Synesthetes alike in the United States, Africa and across Asia. These experiences have expanded her connection with individuals on a level that encourages mindfulness, acknowledging self and confidently entering into a space of clarity and relaxed alertness.

Jakub P. Polaczyk, *Voyage*

Voyage is an animation by Sebastian Miedzinski written to the music by Jakub Polaczyk and presented on the Sound and Screen Festival in Krakow in October 2017.

Wilfried Jentzsch, *Particle World*

In this audiovisual composition, images and music are closely related at the level of the smallest unit of auditive and visual perception: Particle Synthesis. A lute constitutes the unique sound source. It has been processed by granular transformations, spectral extraction and spectral compression. Two new sounds, harmonics and noise, have been generated from spectral extraction. The amplitudes have been separately calculated in two parts: high and low frequencies, which were converted to keyframes. The resulting factor of the keyframes „z“ has been used to generate the movements of the camera-position near the center of the image. The relationship between both media is primarily interactive. Sound characteristics react directly to the particles. For instance, the amplitude of the music controls the movement of a 3D rotating camera (x,y,z). This interactivity creates complex movements in space and time, varying in density and color (see the orange line moving in the images).

Concert 5

Tuesday, July 17

4:00-6:00 PM

Playhouse

Program

Ben Justis <i>Clay Study: The Death of Cassini</i> <i>Ben Justis, udu drum</i>	7'56"
Robert Fleisher <i>Altro Alfresco</i>	5'45"
Emilio Adasme <i>iKlept</i>	7'04"
Hunter Ewen <i>Venom, Consumption, Saturation</i>	10'30"
Richard Pressley <i>5 Creti (after Burri)</i>	7'08"
Nicola Fumo Frattegiani, <i>Banlieue cuivrée</i>	8'03"
Angelo Bello <i>Maya</i> <i>fixed media and video</i>	13'47"
INTERMISSION	
Mike Frengel <i>Country Roads</i> <i>Mike Frengel, electric guitar</i>	12'
Antonio D'Amato <i>Organica</i>	7'25"
John Jansen <i>Sequenza I for Harmonics Guitar</i> <i>John Jansen, guitar</i>	7"
David Gedosh <i>Guitar Construction #3: Hg-Cr-As</i>	7'10"
Howie Kenty <i>Everybody Loves Me</i> <i>Adam Beard, percussion</i>	11'30"

all works with a performer are fixed media

Program Notes

Ben Justis, *Clay Study: The Death of Cassini*

As the spacecraft Cassini was sent to its death in September 2017, spiraling downward into Saturn's thick atmosphere to keep it from accidentally landing on (and contaminating) a terrestrial planet in the future, I reflected on its 20-year mission and the power that we as societies have to uncover the mysteries of the universe. This tribute piece marries sounds the sensors collected such as bow shocks, radio emissions, and Saturnian lightning storms with udu drum manipulated digitally in real time.

Robert Fleisher, *Altro Alfresco*

After resting comfortably in my archives for four decades, several musique concrète experiments from my teens have received their first public performances in recent years. With a duration just under six minutes, *Altro Alfresco* shares the same (found percussion) sound sources as its diminutive (68-second) "cousin," *Loretto Alfresco* (premiered during NYCEMF 2009). Both works feature my childhood friend Thomas Loretto playing pots, pans, pipes, etc., recorded under a tree on my late sister's small Wisconsin farm. *Altro Alfresco* also features two obbligato wind parts: in the upper register, Sharon Mattlin playing recorder; in the lower register, the more robust (and proximate) sounds of Mother Nature. Premiered during the 2011 SEAMUS conference, *Altro Alfresco* has since been heard in the U.S. (including SCI, Concrete Timbre, Cicada Consort, the online journal ink&codia) and abroad (Audiograft Festival/UK, AIR/EAR: Radio Alimento/Argentina, Forum Wallis Swiss Contemporary Music Festival).

Emilio Adasme, *iKlept*

iKlept is a piece that addresses the concept of appropriation in the contemporary creative environment of internet. The piece is built using different samples of diverse procedure, mostly internet, like Youtube and freesounds libraries, alongside with FM synthesized sounds. Using contemporary processes of composition like hard sampling, the aim is to form an eclectic collage of sound while at the same conserving the original semantic meaning of the samples used to create a discourse that elaborates around stealing, appropriating and repurposing sound elements.

Hunter Ewen, *Venom, Consumption, Saturation*

It's that feeling when the country is about to explode and everyone is shouting at each other all the time on 24-hour news loops. Political discourse that started off as abrasive, threatening, even caustic slowly mutates into a smooth, almost agreeable burble as it slowly eats away at you. *Venom, Consumption, Saturation* is my reaction to the 2017–2018 political and media onslaught: 36,000 musical phrases screaming for attention, generated by twitter likes, directed by big data, and routed through servers in Russia.

Richard Pressley, *5 Creti (after Burri)*

This piece was inspired by Alberto Burri and the Arte Povera artists of Italy who often used ordinary materials and found objects to create their art. Similarly, this work was created using only found stock sounds on Garage Band. It is in 5 short movements:

- I. Rasp
- II. Fireworks
- III. Ipsissima verba
- IV. Siren
- V. Glisten

Nicola Fumo Frattegiani, *Banlieue cuivrée*

Banlieue cuivrée. Suburb brass. Crumbled concrete. The matter fragmentation, its chaos and energy, counterpoised to its implacable, pure and monolithic immobility. The cement shifted through the metal and the leather. The expression "banlieue cuivrée" comes from the will to represent the life of a cement magma with its morphed and dynamics fluctuations, its slackening and but also with its static poses sublimated in the urban architectonic context. Hence concrete. A specific matter. A "fact" surrounding our daily space. A rigid corporeality but that comes in liquid form. Concrete. Suburb. Banlieue. The colour grey. The composition has been built using exclusively concrete samples of metallophones and membranophones instruments. Brass is the dominant metal colour in the musical context, hence the second French term cuivrée. To this light a copper mass, alternating its breath in different ontological sound statuses, is the resulting terminological syntaxes.

Angelo Bello, *Maya* (1997)

for Peter Hoffmann. *Maya* is a recording of a performance of the UPIC system. The performance was captured in 1997 at the Les Ateliers UPIC studios in Alfortville (Paris), the facility founded by Iannis Xenakis. The UPIC system is a computer based composition instrument that translates the geometry of graphical images (so-called arcs), into sound via a bank of digital oscillators. *Maya* is an extended study on the application of stacking recursive feedback FM synthesis techniques through an organization of the graphical arcs on an UPIC page, and then applied in a real-time performance situation. The feedback FM synthesis algorithm sets a complex chaotic dynamical system in motion, resulting in an emergent sound that is affected via parameter interaction during performance.

Mike Frengel, *Country Roads*

Although I have never been particularly interested in country music, I find myself attracted to many aspects of the guitar playing: the control over string bend intonation; the pedal-steel emulations—oblique motion where one string remains stable while another bends; the polyphonic potential of hybrid picking; the open sonorities of the double and triple stops. *Country Roads* explores these techniques, re-contextualized in a contemporary setting and augmented with electronic elements. The first

movement is largely concerned with string bends. The second movement employs Travis picking in the right hand, a classic country finger style developed by Merle Travis. Movement three reveals itself to be a duet of sorts; the left hand plays solo while the right hand renders the other part by bowing the lowest string with a drumstick. The ambient background is generative and changes from one performance to the next. The farm animals sometimes act up.

Antonio D'Amato, *Organica*

This piece comes from the purpose of generating an illusion of a new instrument through analysis, de-structuration, and recombination of real samples of an acoustic instrument, using mostly progressive subtraction or selective saturation processes. All the basic materials in the piece are audio samples recorded from a baroque organ and nothing else. They were chosen for the complex structure of the tone textures. Nevertheless great care is taken in the elaboration of the natural instrument noises and non-harmonic contents, which are already included in the original samples, bringing these elements sometimes in front of the scene or putting them under a particular light. Noises and debris - as starting materials in many passages - are extracted from the whole sound of a real early organ, with all its unwanted and undesirable components: mechanical noises, vibrations, hums, hisses, and the dirty attacks full of inharmonic contents, typical of early organs built by Italian, Spanish and Mexican makers. That peculiar attack, called in Italy spit of the pipe, gives mordant and attitude to an organ stop. In this piece they are widely/wilderly elaborated in order to carry out a re-evaluation of disharmony in the organ sound. An intensive use of computer-based DSP elaboration is employed through the entire piece, especially for the spectral re-distribution and alteration. Some dsp algorithms are driven to their extreme settings as far as glitches, distortions, unstable or ambiguous intervals, and undesirable outcomes become fundamental elements in the economy of the composition. Just before the final coda a very soft passage, like a subtle reverberation of a speaking silence reveals the breath of the instruments, and is built just on the noise of the air running through the bellows. I intended this air noise as a carpet on which even the most majestic organ stop is grounded. The embraced aesthetic assumption should reveal here that artifacts and debris, through manipulation and mixing, can assume a first place role in the creation of a piece, and the beauty of sound paradoxically can lie in its artifacts, when wisely balanced with harmonic pure components, exactly as it appears in the most refined organs built during the early baroque era. The spacial idea, on the other side, is the aim of creating an artificial landscape in which the listener moves around and in that non-material instrument, with moments of slow acceleration and episodes of static enchantment, in a sort of far observation, where sometimes he gets lost in an unpredictable exploration. The title is an homage to Francisco Correa de Arauxo (1584–1654) author of the "Facultad Organica". ©

SACEM France.

John Jansen, *Sequenza I for Harmonics Guitar*

Sequenza I for Harmonics Guitar was written for the first instrument I built, a 6-string harmonics guitar, constructed using a 2x4, zither pins, and a guitar pickup, all based on the designs of Glenn Branca. The piece demonstrates just a few of the many possible sounds the instrument can make.

David Gedosh, *Guitar Construction #3: Hg-Cr-As*

Heavy metals are generally defined as metals with relatively high densities, atomic weights, or atomic numbers. The criteria used varies depending on context. While some are essential nutrients, others are toxic, while still others are liquid at or near room temperature.

Howie Kenty, *Everybody Loves Me*

Let us use his own words to reveal a path that begins with deep insecurity, an insatiable need for validation, and an extreme sense of entitlement. Let us follow it through to the fear, intolerance, and violence that the speaker stokes in many of his followers. If we allow this division to continue, where does this narrative ultimately end? The salient question for me is how to reveal this toxicity to those who don't immediately recognize it; his power lies in inciting these latent tendencies. Burdens of persuasion this tremendous are perhaps impossible for this piece; maybe another desperate scream of absurdity and horror is the only thing realized. Nevertheless, I believe it is a profound moral obligation for each of us to consider these questions and to act on our considerations, deliberately. *Everybody Loves Me* was composed in part while in residence at the Aaron Copland House. Great thanks go to Copland House and the premiere performer, the dauntless Daniel Pate.

Concert 6

Tuesday, July 17

8:00-10:30 PM

Playhouse

Program

Einike Leppik <i>Something is Wrong, Chapter 1</i> <i>Gianni Trovalusci, flute</i> <i>video</i>	9'40"
Aine E. Nakamura <i>six stories</i> <i>Madeleine Shapiro, cello</i> <i>Aine E. Nakamura voice</i>	5'
Tibor Szivoczka <i>Alchemist for violoncello & soundtrack</i> <i>Madeleine Shapiro, cello</i>	8'26"
Alice Berni <i>Con sola azione</i> <i>Gianni Trovalusci, flute</i>	6'07"
Sever Tipei <i>Big Gizmo</i> <i>fixed media</i>	4'45"
Seth Thorn <i>Windowless</i> <i>Seth Thorn, violin</i>	10'
Gustavo Chab <i>Fluxion</i> <i>fixed media</i>	8'
Walter Prati <i>Grani di ricordi nel tempo</i> <i>Gianni Trovalusci, bass flute</i>	9'29"
INTERMISSION	
Dan Schwartz <i>Ambience 1D</i> <i>Dan Schwartz, oboe</i>	7'40"
Scott D. Miller <i>Paganini Liszt Distortion</i> <i>fixed media</i>	5'26"

Showkrash (Ursel Quint and Barry L. Roshto) <i>Bla squared</i>	8'
<i>Ursel Quint, Magaret Koli, Menghao Xie, Barry L. Roshto, actors</i>	
Tao Li <i>Wu Ren Kan Ji</i>	11'35"
<i>Kourtney Newton, cello</i>	
Nathan Bowen <i>Ice Machine Inspection</i>	4'56"
<i>Nathan Bowen, live electronics</i>	
Michael Gogins <i>Parachronic</i>	10'
<i>fixed media</i>	
Simon J. Hutchinson and Paul Turowski <i>Plurality Spring</i>	10'
<i>Simon Hutchinson, melodica Aya Kaminaguchi, marimba</i>	

Monika Leskovar, which at the very beginning gives a contrast to several different contemporary string techniques. The soundtrack appears almost unnoticeable at first, and during the composition gradually takes over the initiative with some electronic sounds derived from the instrument itself with added artificial sounds and effects. With the intense dialogue between the electronics and the acoustic sound of violoncello one of the interesting features is the illusory contrast between "dry" and "spatial" sound effects, creating a link between the real and the surreal world - the ultimate goal of the Alchemist - the material transmutation.

Alice Berni, *Con sola azione*

The work for amplified flute wants to investigate the motor skills of the flute itself and its mechanics focusing on the incoordination/coordination of gestures.

Sever Tipei, *Big Gizmo*

Big Gizmo is a computer-assisted (algorithmic) composition using additive synthesis sounds. It was produced with DISSCO, original software for composition and sound design developed at the Computer Music Project of the University of Illinois at Urbana-Champaign and Argonne National Laboratory. It is also a manifold composition: the total duration of the piece, the durations of sections and events, their start times as well as various characteristics of the sounds (spectrum, frequency, loudness, modulations, spatialization, reverberation, etc.) depend on random selections within set limits. Multiple runs produce multiple variants of the same structure, a family or a class of compositions whose members are equally valid.

Seth Thorn, *Windowless*

Windowless is a live performance system for the alto.glove, a sensor-embedded data glove designed by the performer to track salient features of violin playing. The system is designed to be very responsive to quick movements by the performer (thus the title "windowless.")

Gustavo Chab, *Fluxion*

Fluxion is an interactive process: abrupt and rough sonic design with rapid shifts that throw us into new sonic areas, like an open source, a creative form of working with sonic material. This version is only for 4 channel fixed, a remix from different excerpts. In this version, the audio was created by using a previous recording of Sebastián Sáenz, sounds of the flugelhorn from single tones to extended techniques and improvisations with many manipulations and electronic: routing the sonic signal through virtual modules, effects and synths that modify it during the process. The electronic sounds were initially produced separately in order to elaborate the main audio and then later assembled with others recordings, always emphasizing the need to explore new sonorities as a "poetic expression".

Program Notes

Einike Leppik, *Something is Wrong, Chapter 1*

The title is directly communicating the main message - something is wrong. The aim of this work is not to judge or draw line between good/bad, everything is subjective and relative, but... something is wrong in the world that surrounds us, something might be wrong inside of us. To communicate the message of the work in the most intimate and pure way, the composer is using in the video her own body and in the sound track part her own voice.

Aine E. Nakamura, *six stories*

six stories is a composition to be played by the NYCEAF featured cellist, Madeleine Shapiro, and the composer Aine E. Nakamura, voice and sanshin (Okinawan lute), with fixed media. The work is written through the eyes of Japanese American who was raised in Japan and came back to "America", the eyes of an outsider and insider. The stories of Japan, the island of hills (Manhattan) and places around the world are weaved through the rhythm of Japanese speech and improvisations interacting with the sound. The composition also brings about Ainu (northern Japanese traditional culture). It crosses with Ainu melodic storytelling through the speaking and onomatopoeic words. This art work that features media and improvisations is the construction of the past, the present, different time lines and places, finally leading into the future.

Tibor Szivovicsa, *Alchemist for violoncello & soundtrack*

Alchemist for violoncello and electronics is a composition written for Music Festival in Osor dedicated to cellist

Walter Prati, *Grani di ricordi nel tempo*

Grains of sound memories through the instrument of the performer and electronic treatments will appear at the audience.

Dan Schwartz, *Ambience 1D*

Ambience 1d explores the relationship between oboe and prerecorded sound, moving from a disparate connection, chaos and conflict, to ultimately finding balance and harmony. Setting ambient samples from around the world, the composition also aims to explore non-traditional sound, utilizing world instruments and tonalities, as well as extended techniques of the oboe (harmonics, quarter tones, false fingerings, tremolos, glissandi, and mute tones).

Scott D. Miller, *Paganini Liszt Distortion*

Apart from a brief vocal interjection, this piece is completely derived from well-disguised recordings of *Grande Étude de Paganini No. 2*, by Franz Liszt. Part of the intent was to push the editing program to points where it could not adequately perform instructions, thereby creating overloads that resulted in distortions. I also made liberal use of extended classical electronic music studio techniques that I developed in the 1980s, when I composed a large number of experimental musique concrète works. In that period I sometimes spent months doggedly splicing sections of music. Current editing technology allows me to carry out some similar operations in a fraction of that time. The latter part of this work reminds me of a Victrola dropped into the sea: as the weary machine sinks, the record keeps spinning, slowing as the intervening water begins to corrupt the image, the sound, the memory. At the end, the recording is barely audible, but it's still there.

Snowkrash, *Bla squared*

Four actors, each representing a distinct geographical, political and cultural region, present texts in their mother tongues that are culturally typical and significant: North - Germany, South - Kenya, East - China and West - USA. The piece unfolds as the actors begin reciting their texts following a composed time scheme or score. There are solos, duets, calls and responses, dynamic fluctuations and rhythmic synchronizations with other ensemble members. This ordered cacophony of language, as pure objective sound and/or the contextual meanings one is capable of understanding and following, allows the audience to construct personalized strategies for navigating the many layers. Over time, fixed media audio, derived solely from pre-recorded text passages, are heard over the quadrophonic loudspeakers. This thickens the texture and forces the piece in the direction of absolute musical sound.

Tao Li, *Wu Ren Kan Ji*

Wu Ren Kan Ji is a work for solo cello and fixed media derived from my art song *Gu Yan Er* originally for soprano, clarinet, and cello. While I extract and further develop musical ideas from the original art song, this new piece is another interpretation of the poem. As

reflected by the title *Wu Ren Kan Ji* – translated no one to give to – emphasizes the isolation and desperation of the poet at the loss of her husband and the realization that she will live the rest of her life in loneliness.

Nathan Bowen, *Ice Machine Inspection*

This piece is an exploration of ice machine sounds through live improvisation using the mobile phone as controller. I am mainly interested in developing a mobile phone instrument that requires practice and does not require the performer to look at the screen, similar to traditional instrumental performance practice. This builds off a similar setup from a previous piece premiered at NYCEMF in 2016, *Elevator Inspection*.

Michael Gogins, *Parachronic*

Algorithmically composed. Rendered with Csound.

Simon J. Hutchinson and Paul Turowski, *Plurality Spring*

In *Plurality Spring*, players perform music to control robotic avatars exploring an unknown orb in deep space. Using the microphone to track pitches, the live acoustic player/performers control the movement of the robots as well as the emergent sonic environments. The piece is both a standalone game and a framework for musical improvisation. The live acoustic audio mixes with in-game sound, creating an emergent augmented reality musical performance. Randomized levels, real-time decisions, and reactive audio lead to distinct musical results with each play through.

Concert 7

Wednesday, July 18

1:00-3:00 PM

Experimental Theater

Program

Robert Seaback <i>in surge</i>	7'21"
Mitch Weakley <i>Critical Tension</i>	11'28"
Shuang Qu <i>Collapse</i>	6'50"
Larry M. Gaab <i>Living in the Open Ocean</i>	8'26"
Yi Chen Wu <i>After the Attack</i>	5'
Sameer A. Ramachandran <i>Sand and Sky</i>	7'
Matteo Tomasetti <i>Capriccio of the Deep String</i>	4'05"
INTERMISSION	
Andreas H. H. Suberg <i>Dress of the Bride...</i>	12'09"
Ulf A. S. Holbrook <i>Droplets</i>	5'25"
Jacob Elkin <i>Unrequited</i>	1'14"
Victoria Gibson <i>Coming Out</i>	5'53"
John Nichols III <i>Reveries of Solitude</i>	8'08"
Girilal Baars <i>Mother's War</i>	7'10"
Micael Antunes da Silva <i>CLUSTER! Without cohesion</i>	5'02"

all works on this concert are fixed media

Program Notes

Robert Seaback, *in surge*

in surge blends environmental, vocal, instrumental, and synthetic sounds. Its construction was an exercise in the creation of archetypes of spatial motion (using up to 3rd order ambisonics) and gestural evolution that are continually recycled and layered in counterpoint. The title alludes to the prevalent surging (i.e. swells or wavelike motion) quality of sounds in their dynamic and spatial trajectories.

Mitch Weakley, *Critical Tension*

Critical Tension follows a dramatic musical narrative through three distinct sections. The first is relentlessly intense and rhythmically energetic to the point of exhaustion. Many bowed string sounds and percussion samples help to articulate this fast, pulsating environment. The sustained tension of the first section is released in the second section of the piece, which becomes a meditative experience featuring plucked piano strings and overtone singing. The third and final section attempts to reconcile the starkly contrasting features of the first two sections. The title makes reference to the various instruments sampled that rely on some type of cord that, when stretched to a "critical" tension, becomes ready to do something, whether that be to vibrate or break.

Shuang Qu, *Collapse*

My electronic music title is "Collapse in the struggle," inspired by "Futurism." One of the major beliefs in the philosophy of Futurist artists is to value "noise," and to put in sound art and performance values that were not considered before, even far from musicality. After learning some of Futurism's ideas, I collected some material and finally decided to build it with four scenes My electronic music – construction sites, streets, ships on the sea, toward nature. The main idea of music is to reflect on the destruction of the environment, air, water, etc. in the process of industrialization. People are struggling. Under various resistances, they also want to work hard to rebuild once beautiful things and still choose to return to nature. The ending whistles also expressed a kind of open-minded and selective abandonment. Which will be the sound of some synths as a link, and appear slightly in each scene to help build the integrity of the scene.

Larry M. Gaab, *Living in the Open Ocean*

Various mounting densities move as superimposed layers. The forceful sonic masses drive and stir a harmonic mixture. Relentless sonic figures shape and reshape with immense inner weight. Accumulating surface tensions create micro fractures and fissures to the point of bursting. Continual eruptions grow in intensity toward sudden torrents. The music suggests unbounded expression. An ocean of open, the open ocean.

Yi Chen Wu, *After the Attack*

In the first phase of the "ADSR envelope" the attack is the initial sound, known as music, such as the first tone, the sound may change infinitely possible, so the first voice is an important point to lead the audience. Using the instrument "piano" as the sound material, and change the original sound, expect to achieve more imagination. Piano sound recording contains extending and different techniques to make sounds, including scratching, plucking, attacking, but also the use of sustain pedal and the instrument itself resonant produce a variety sound of spaces, and then processed sound material by using sound intensity, pitch, Filter, and values to create new sounds.

Sameer A. Ramachandran, *Sand and Sky*

Sand and Sky presents two contrasting sound worlds that work to complement each other while occupying the same space. The first is a granular and pulsating world that is represented by short bursts of sound and various rhythmic gestures. These gestures are akin to the small but discrete qualities of sand. The second world is expressed through larger values in the time domain. These sounds are longer and evolve much more slowly. They are representative of the enduring qualities of the sky; of colors and shades that exist endlessly; of constant but subtle variation.

Matteo Tomasetti, *Capriccio of the Deep String*

An electroacoustic piece of multidimensional intersection. An affinity between the electronic sounds, the melodic lines of the double bass and the Persian instrument Oud in a sound's environment of trajectories, rhythm, density and movement. In this case I'm sending you the stereo version of the piece because the other versions (8ch, Ambisonics 3rd order) exceed over 100 Mb.

Andreas H.H. Suberg, *Dress of the Bride...*

Stripped Bare by Her Bachelors, Even forms the horizon, which consists of three glass plates, and which acts as an insulator or cooler, separating the level of the bachelors from the sphere of the bride. Through these three levels, there is a mirror reflection of each single drop of the illuminated spray. Here is where the missing juggler, in search of the center of gravity, should achieve equilibrium and balance the repercussions of a boxing match that would have taken place beneath him.

Ulf A. S. Holbrook, *Droplets*

The simple click, the impulse, is the only sound source in *Droplets*, through networks of delays and filters complex spectra shift and turn. This composition is part of a series of new works which explore the very basic concept of creating complex sonic interactions from very simple sources. The click is generally an unwanted artefact in the digital domain but in its simplicity it can be shaped to a multitude of rich timbres. The work is spatialized using custom algorithms which employ a stochastic methodology.

Jacob Elkin, *Unrequited*

Unrequited is a brief piece built from voicemails left by a stalker. Obsession turns a moment of anxiety into an eternity. The stalker projects this eternity onto his victim.

Victoria Gibson, *Coming Out*

Coming Out is an immersive audio experience designed to take listeners on a journey into uncharted territory. In contemporary society the phrase "coming out" sometimes refers to informing social connections of the result of a sometimes difficult decision to confirm gender identity or sexual preference. This composition is intended to include this interpretation, but express a broader range of challenges that create similar emotional struggle. My personal relationship with society has raised a number of gender identity and empowerment issues. As a female electric guitar player, composer and bandleader; computer and electronics enthusiast who rides motorcycles, I crossed many social boundaries and ventured into male dominated territories. As I matured, I realized that I did not want to be a male, I merely wanted to do things that were previously off limits to females. Now, I do these things and I am definitely a woman, so they are now a part of what women do. Join me in *Coming Out*.

John Nichols III, *Reveries of Solitude*

Reveries of Solitude is an eight channel composition completed in 2018. The composition features seven delicately crafted segments that seamlessly blend into each other. By circumventing conscious thought, the composition suggests a meditative spirit, along with individualized romanticism of the natural environment. Recordings were made in France, Virginia, Arkansas, Florida, and Illinois. Besides a variety of birds, proximity recordings of various Orthoptera (mostly Tettigoniidae) and Hemipterans (Cicadoidea) were taken, such as *Amblycorypha oblongifolia*, *Neoconocephalus ensiger*, *Pterophylla camellifolia*, and others. Many of these insects were captured for purposes of recording and then set free. A number of frogs can also be heard. Finally, the reveries turn from a descriptive reception of nature, to an imaginative, and responsive transformation.

Girilal Baars, *Mother's War*

Mother's War is based on the composer's mother's fragmented memories of WWII in The Netherlands. All the sounds are either strings or voice, with the exception of one field-recording from the house in Haarlem, where the mother spent the war. Voices were recorded using a carbon-mic of the kind used during that war. The piece deals with the subject matter imagining the complete envelopment and seeming endlessness that six years of war would mean to a child.

Micael Antunes da Silva, *CLUSTER! Without cohesion*

Não adianta inventar sem coesão! - Is not useful to invent without cohesion! Is a verse of Pedro Marques' book *Cena Absurdo* that inspire a series of compositions using his poems in 2016. The piece *CLUSTER! Without*

cohesion works with the idea of overlap and conflicting materials originated from various compositions of his book. All the sounds of the piece come from the voice (interpreted by Juliana Amaral) and are treated with filters, delays, echos and modulations created in PureData software. The piece was mixed and mastered at Neac (Audio Engineering and Coding Center - University of São Paulo), where Audience (software for sound immersion and auralization) is being developed.

Concert 8

Wednesday, July 18
4:00-6:00 PM
Playhouse

New Music @ Rensselaer

Program

Rob Hamilton <i>alone+easy</i>	<i>fixed media</i>	
Cem Cakmak <i>nötr</i>	<i>fixed media</i>	
Justin Yang <i>for small body sounds and live electronics</i>		15'
	I. throat	
	II. heart	
	III. gut	
Mary Simoni <i>in memoriam pauline oliveros</i>	<i>fixed media</i>	5'
Matthew Goodheart <i>for piano and metal percussion</i>	<i>Matthew Goodheart, piano</i>	
INTERMISSION		
Ted Moore <i>still motion</i>	<i>Patti Cudd, percussion</i>	14'
Feliciano Chiriaco <i>Vacuus</i>	<i>fixed media</i>	5'33"
Nicolas B. Chuaqui <i>Footprints I</i>	<i>Samuel Wells, trumpet</i>	7'56"
Nicola Giannini <i>Inner Out, for Ice and live electronics</i>	<i>fixed media</i>	12'37"
Daniel F. Fawcett <i>Radiant Cry</i>	<i>Elenora Claps, soprano</i> <i>sound reactive light media</i>	10'

Program Notes

New Music @ Rensselaer

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

Rob Hamilton, *alone+easy*

alone+easy (2015) is a structured improvisation and exploration of feedback textures. Written for SideLObe, the Stanford Laptop Orchestra's premiere performance ensemble, *alone+easy* was premiered in February 2015 at the Cantor Art Museum.

Cem Cakmak, *nötr*

nötr is an electronic music composition originally premiered as a 43-channel acousmonium in Rensselaer's EMPAC Studio 1, with adjustments to suit an octophonic system.

Justin Yang, *for small body sounds and live electronics*

John Cage famously visited the anechoic chamber at Harvard and discovered that even in silence there is sound. In this absolutely quiet room he could still hear the sound of his circulatory and nervous system. David Dunn has been fascinated with hidden worlds of sound and has developed special equipment that allows us to hear the spectacular soundscape of life inside a pond or inside trees. Alvin Lucier in *Music for Solo Performer* looked at EEG signals not as a diagnostic tool but as having unique musical qualities. He discusses insightfully the personal and intimate nature of the EEG test. He calls them "touching situations". Diagnosticians spend hundreds of hours learning the multitude of body sounds and examples of normal and abnormal sounds. And while there are common qualities to these sounds, each person's internal sound world is unique. This work explores this sound world as if through a powerful microscope, putting the listener in the center of these internal sounds.

Mary Simoni, *in memoriam pauline oliveros*

This composition was composed for Pauline Oliveros for

a surprise party on the occasion of her 85th birthday, May 30, 2017. Without warning, Pauline passed away in her sleep on November 24, 2016, Thanksgiving Day. My act of composition morphed from a celebration to a retrospective - eulogizing Pauline's humanitarian efforts to help us understand the difference between hearing and listening. The composition features the voice of Pauline Oliveros and her student Kristen Nordeval. Listen deeply.

Matthew Goodheart, *for piano and metal percussion*

The work features transducer-activated metal percussion instruments (a process called "reembodied sound" which create an structured improvisational environment for the pianist. The work was originally commissioned for the 2014 Outsound Festival in San Francisco, and was revised in 2016. The work has been performed across the US and Europe, including the Center for Contemporary Music in San Francisco, On NeueMusik in Köln, and the Maerz Music Festival in Berlin.

Ted Moore, *still motion*

Ted Moore's *still motion* is a work for percussion and live video sampling composed in 2017. Working with live video comes from my recent interest in exploring the physicality of sound and performance. Every sound we hear (and make) happens in a space and because of some introduction of energy into a physical system. I hope this piece highlights the physical motions of the performer and the spatial (and temporal) relationships between these motions.

Feliciano Chiriaco, *Vacuum*

Spinning around and getting lost in the dark vacuity, confused by the total lack of importance and feeling.

Nicolas B. Chuaqui, *Footprints I*

The trumpet is a character entering into a new world. It speaks through the music it "knows"—you will recognize the allusions. Through granulation, though, these transform into a landscape that the trumpet must navigate.

Nicola Giannini, *Inner Out, for Ice and live electronics*

Inner Out is a multi-channel concert for ice and Live Electronics. The piece focuses on the micro-sounds created by melting ice. The idea is to amplify sounds that generally are not audible. *Inner Out* is inspired by macro photography that can provide the ability to closely observe the veins of a leaf. The sound textures and the percussive elements are generated from ice blocks used as musical instruments. Inside each block, there is a hydrophone, a waterproof microphone that can be frozen. During the concert, the blocks are played with drumsticks, plectrum, etc. The blocks are four, and they differ in size and shape, to obtain different acoustic behaviors. The work is an investigation that explores the ice as matter, its shapes plasticity, and the matter states. During the ending section, the blocks are melted, by pouring boiling water on them. *Inner Out* is characterized

by a quadriphonic sound spatialization, to immerse the audience inside the ice sound timbre.

Daniel F. Fawcett, *Radiant Cry*

Radiant Cry, is part of a series of pieces exploring the writings of the Victorian Robert Fuller Murray (1863-1894), as well as exploring the unique relations between the human body, light and sound. The vocal part utilizes the words of Murray's poem *Moon Dark World*. As part of this piece the performer wears and interacts with sound reactive lights, becoming a living sound sculpture embodying the words and emotions in the poetry.

"The trees are forming hands to cloak the sky with pillow whispers,

until the soft equilibrium behind laughing eyes departs down the Moon Dark World."

Concert 9

Wednesday, July 18

8:00-10:30 PM

Playhouse

Program

Alex Appel <i>Great White Movement II</i> <i>Alex Appel, Percussion</i>	6'12"
Sivan Eldar <i>You'll drown, dear</i> <i>Kayleigh Butcher, mezzo soprano</i>	8'
Seth A. Rozanoff <i>New Pages</i> <i>Keith Kirchoff, piano</i>	10'
Danilo Rossetti <i>Poussières cosmique version 2</i> <i>Keith Kirchoff, piano</i>	11'
Gerardo De Pasquale <i>del dolore e altre passioni, lamento I</i> <i>Elenora Claps, soprano</i>	5'39"
INTERMISSION	
Fati Fehmiju <i>Obscura Lacrimae</i> <i>Keith Kirchoff, piano</i>	10'34"
Ahn Sukyoung <i>Extension for Violin solo and electronics</i> <i>Maja Cerar, violin</i>	7'
Philip Blackburn <i>Melody</i> <i>Patti Cudd, percussion</i>	12'38"
David Z. Durant <i>Shadow of the Hawk</i> <i>Patti Cudd, percussion</i>	7'30"
Ho Kwen Austin Yip <i>Miles Upon Miles</i> <i>Patrick Yim, violin</i>	12'30"
Carlos Hidalgo <i>Entfaltung</i> <i>Andrew Borkowski, cello</i>	9'42"

Program Notes

Alex Appel, *Great White Movement II*

Great White is a multi-movement multi-genre work for solo percussion and fixed electronics. My main goal for this piece was to push myself to create sounds that I've never attempted based on some of my favorite electronic acts, including Bassnectar, Porter Robinson, and Eric Prydz. While the first and third movement feature popular EDM styles, the second movement, "Sweetness," which you will hear today, was mainly influenced by the music of Tristan Perich, particularly his piece "Sequential." This movement acts as an interlude between 2 otherwise aggressive movements and features pulsating electronics that creates a trance-like soundscape. The instrumentation is pitched metal pipes and glockenspiel. *Great White* was written for Zac Robason and has nothing to do with sharks.

Sivan Eldar, *You'll drown, dear*

A woman in a room. In a chair. Reaching, pulling, closer, deeper, to silence. Cordelia Lynn's text, inspired by Rilke's symbolist play *The White Princess* explores conflicting states: internal and external worlds, fantasy and reality, movement and stasis. In my setting, I blur the boundaries between the extremes. I resolve the conflict into a process of release – an emptying of the voice. It is an undressing in search for clarity. *You'll drown, dear* was created in collaboration with playwright Cordelia Lynn and stage designer/director Aurélie Lemaigen. It was developed at IRCAM under the guidance of Hector Parra and Jean Lochar, as part of the 2016-17 CURSUS program. It received its world premiere by Juliette Raffin-Gay at IRCAM's Manifeste Festival in June 2017.

Seth A. Rozanoff, *New Pages*

My goal was to design a composition where the piano successfully intermeshes with the electronic sounds. *New Pages* (2013) provides the pianist with a score, which indicates when the assisting laptop player will capture, process, and trigger piano material during performance; that laptop operates a Max patch which I have designed. My aim was to demonstrate a composite instrument in performance – instrument+electronics. My approach combines pianistic musical gestures with real-time capturing and processing of those gestures in the laptop with Max software. The work was initially developed with pianist Adam Tender, who premiered the work with myself.

Danilo Rossetti, *Poussières cosmique version 2*

In this piece, the idea is to work in the microtime sound scale, aiming to produce an interaction and convergence between the pianistic writing and the chosen electroacoustic treatments. These treatments are applied and transform the piano sounds captured live with microphones. The processes of interaction and convergence are related to the idea of sound morphology and are based on the undulatory and granular models of

sound description. During the performance of the piece, there are moments when a granular sonority is predominant (convergence of trills and fast figurations in the piano, and granular synthesis and delays in the electroacoustic part). On the other hand, there are also harmonic/contrapunctual moments in which arpeggios and chords are combined with the ring modulation electroacoustic treatment. An improvisation part is also previewed in the middle of the piece, when the pianist plays "inside" the piano, directly in the strings, wood and metal parts.

Gerardo De Pasquale, *del dolore e altre passioni, lamento I*

Lament I, from the cycle of compositions "about pain and other passions", inspired by a recording belonging to the sound collection of the first Lucan ethnographic expedition, made by Ernesto de Martino in 1952 on the traces of the ancient, Mediterranean and pre-Christian crying. The recording, made in Ferrandina – Matera province, is a funeral lamentation performed by a young peasant woman from the area who accepted to "interpret" it only after exhausting negotiations. The most disconcerting datum that this document gives us, in addition to the inexpressible and boundless love for her brother, is the tremendous beauty transpiring of pure modesty that every time stops the lament before it rises to complete song; thus the piece that constantly builds a phōnē, an intimate and suspended dialogue of osmotic fusion between the electronic and the soprano's timbre. It is a continuous consummation and stretch at the most a genesis of sound when the tension of expectation is unexpectedly beaten and torn of inescapable.

Fati Fehmiju, *Obscura Lacrimae*

Obscura Lacrimae is composed for piano and computer. It is a polystylistic work that consists of three parts using symmetric and asymmetric motifs. The computer part using real-time audio signal processing such as granular sampling, feedback, frequency shift, variable delay and cross-synthesis.

Ahn Sukyoung, *Extension for Violin solo and electronics*

It combines the various acoustic possibilities of violin with electronic music. The work is performed by crossing the recorded sound based on the traditional playing method and the sound of special playing style emphasis on noise. The overall sound was superimposed on Super collider, using a granular synthesis and acoustics based on sound synthesis were used.

Philip Blackburn, *Melody*

Melody is a study in translation; in this case a recording of one of my backyard windharps combined with an instrumental realization of it. The conversion of wind energy to sound, from ongoing duration to finite, from installation to composition, from just intonation to equal temperament, from Aeolian drones to fixed rhythms, from environmentally generated material to practiced human virtuosity; *Melody* occupies a place with one ear

on the concert stage and the other out of doors, coexisting in tension and harmony. While there are plentiful tunes and synchronous moments of clarity and density, the melody of the title refers to *Melody Scherubel*, widow of composer Robert Paredes who would have enjoyed this sort of thing.

David Z. Durant, *Shadow of the Hawk*

David Z. Durant composed *Shadow of the Hawk* for Vibraphone and Fixed Audio in early 2018 for percussionist Patti Cudd. The live vibraphone part is written in counterpoint to two other electronically produced instruments. These are a marimba type instrument, built primarily of a sample of a PVC pipe being struck, and a percussion section built from many drum samples. I have also incorporated sounds that I have built variously from a Moog synthesizer, an NED Synclavier, and the software program CSound. The vibraphone part represents the hawk, which is defined and moves linearly, while the shadow is all the other elements in the piece which are sometimes clear, sometimes diffused, but always moving and changing.

Ho Kwen Austin Yip, *Miles Upon Miles*

Miles Upon Miles is inspired by an exhibition held at the Hong Kong Museum of History of the same title. The exhibition showcases artefacts discovered along the Routes Network of Chang'an-Tianshan Corridor of the Silk Road, including the North-Western side of China, Kyrgyzstan and Kazakhstan. The three movements, entitled "I. Gilt Bronze", "II. Cameleer", and "III. Sancai", refer to the features of artefacts in this exhibition. "Gilt Bronze" refers to the materials used for a silkworm of the Han dyasty; "Cameleer" refers to a painting of a Tang dynasty cameleer, and "Sancai" refers to the colours that were used during the Tang Dynasty. This work is written for amplified violin and electronics. Field recordings of the Xinjiang Uyghur Muqam, taken in Xinjiang 2015, is operated through granular synthesis and serve as an extra dimension to the work. "Miles Upon Miles" is commissioned by violinist Patrick Yim in 2018.

Carlos Hidalgo, *Entfaltung*

Entfaltung (Expansion) consists of four parts, in each of which some partial tones corresponding to each of the strings of the cello are played. Each part begins with noise or a few notes. The sound material increases towards the end of each part. Likewise, the range of pitches of each part gradually extends from a narrow to a wide harmonic frame. The role of the electronics in this piece is to record certain passages and to reproduce them with a few variations of pitch, duration and timbre. The recorded passages are played over new passages performed by the cellist; the sound material of these new passages has a similar texture to the previously recorded ones. This produces a richer texture, ultimately reaching a polyphonic complexity. The final part of the piece will highlight the partial harmonics on the lowest register of the cello. This piece was premiered in 2017 by Isabel Gehweiler at the Zurich University of the Arts in Switzerland.

Concert 10
Thursday, July 19
1:00-3:00 PM
Playhouse

Placa Base Presents
Concrète: Lewin-Richter
 Placa Base Col-lectiu Instrumental
 Àngel Faraldo, live electronics
 Octavi Rumbau, live electronics
 Mateu Malondra, curator
 and live electronics

Program

Andres Lewin-Richter
Fibonacci

fixed media

Placa Base Col-lectiu Instrumental
Guided Improvisations based on Fibonacci

INTERMISSION

Daniel Walzer
Reflections on Harvard Square and Boott Mill 7'39"
fixed media

Julius T. Bucsis
Some Writings of Spring 3'28"
fixed media

David Worrall
Corpo Real 4'55"
video

Alessia Damiani
Ora Che Tempo 8'11"
fixed media

Kyle Vanderburg
Austerity 7'05"
Andrew Allen, soprano sax

Program Notes

Placa Base is a non-profit cultural association dedicated to producing and promoting cultural projects related to technology, with a specific interest in disseminating artistic creation in the field of new experimental music and disseminating science and knowledge from a multidisciplinary perspective. Placa Base has, since its foundation, been planning and managing cultural events with technology as their common thread and content quality and rigour as indispensable requirements, always aligned to the thirst for disseminating complex topics in an appealing manner. Collaborations: Ajuntament de Palma, Es Baluard, CAC ses Voltes, Teatre Xesc Forteza, Centre Cultural Sa Nostra, IEB-ILLENC, Institut Ramon Llull, Festival Mixtur de Barcelona, Sirga de Flix, Correspondencias Sonoras-Do Audible a Galícia, Forum Wallis a Suïssa, IMMERSION Festival a Islàndia and New York City Electroacoustic Music Festival. Future: Mallorca Saxophone Festival, Forum Wallis Suïssa, IDAF-London, CMMAS de Mèxic, Barcelona Modern Ensemble, Turbulences Sonores de Montpellier, ACMChicago and Festival After Cage de Pamplona.

Daniel Walzer, *Reflections on Harvard Square and Boott Mill*

Reflections on Harvard Square (2017) was conceived from field recordings taken in urban sites around Boston. The sound files were manipulated and processed in early 2017. The remaining tracks were improvised in the studio in an attempt to capture the rushed, urgent feeling that comes about observing people who are in a hurry. The tenor saxophone and percussion react to the intensity of the layered keyboards and soundscapes.

Boott Mill (2017) is a soundscape-inspired piece for fixed media that draws heavily on the percussive sonority of loom machines. The composer recorded an assortment of these machines in Lowell, MA and edited them to produce a soundscape reminiscent of the working-class mill towns of the early 20th century. The composition features a range of keyboards, percussion, and a series of looping textures featuring the cello, violin, and viola. Boott Mill celebrates Lowell's rich history while using the recording studio to create new, ethereal textures.

Julius T. Bucsis, *Some Writings of Spring*

Some Writings of Spring was inspired by Igor Stravinsky's *The Rite of Spring*. Several themes by Stravinsky were subjected to Schenkerian analysis and then the resultant material was transformed through various audio processing techniques. Attention was also given to form. The piece incorporates repeating motifs and the juxtapositioning of unrelated musical elements. It is constructed of three distinct sections. It was composed in 2013 and accepted for Lewis University's Fall 2013 musicBYTES: Stravinsky's *The Rite of Spring* concert held in Romeoville, Illinois, WOCMAT 2013 held in Luzhu, Taiwan, the 14th Biennial Symposium for Arts

and Technology 2014 held in New London, Connecticut, the New Horizons Music Festival 2014 held in Kirksville, Missouri, the Electroacoustic Barn Dance 2014 held in Fredericksburg, Virginia, CICTeM 2015 held in Buenos Aires, Argentina, and SEAMUS 2018 held in Eugene, Oregon.

David Worrall, *Corpo Real*

Corpo Real (2014) is a set of three Sound Image (Klang Bild) movements or snapshots made during the early explorations for NetSon, a monitoring tool that uses sound and moving image to display features of an organization's digital networks in real time to assist in monitoring the activity of individual parts of a network. *Corpo Real* exists in the fuzzy boundary between transcendental artistic expression and as tool for prediction, problem solving and action. It is an artistic exploration of samples of ongoing network traffic flow metadata taken in real-time from the main digital network switch at Fraunhofer IIS in Erlangen, Germany. The approach of artistic-exploration-first followed by the creation of a pragmatic monitoring tool was purposeful as it gave us a greater opportunity to test the potential of prototypes of the tools than a purely pragmatic approach would have.

Alessia Damiani, *Ora Che Tempo*

Ora Che Tempo is a research between the lines of a father's poem. Concrete and synthesis materials blending and colliding, making a guiding road for the voice.

Ora che tempo non è più tempo l'azzurro del mare
non ha più lo stesso colore
e quello del cielo confonde
con quello che hai dentro
Dell'orizzonte la linea
a poco a poco scompare. Si fa quasi sera
e gli occhi ormai stanchi il buio a malapena riposa
Ora che tu non sei più di nessuno altro non è
altro non c'è
altro non sei che tu solo,
tu che in cima al tramonto sul molo più non dici parole,
ma come un gabbiano
su pensieri lontani
pigramente, distrattamente voli

Kyle Vanderburg, *Austerity*

Due to the recent increase in fiscal downgrowth, the composer must unfortunately expand cost-saving efforts to include an expansion of our downsizing endeavor. Staff members in positions that are not being phased out may experience alternative conditions of performance, including but not limited to: an increase in notational responsibility; expanded interactions with mechanical or automated co-performers; heavier reliance on benchmarking, and a decrease in overall compensation. It is the composer's aim that this proactive approach to talent management will stimulate our entrepreneurial spirit, thereby resolving our fiscal difficulties without any major adverse effects.

Concert 11

Thursday, July 19
4:00-6:00 PM
Underground Theater

Michael Gogins
Swum

6'

all works on this concert are videos

Program Notes

Program

Kristina Warren <i>Eight Paces</i>	7'53"
Federico Ortica, music Luca Truffarelli, video <i>Here and Through</i>	6'
Giovanni Costantini <i>Shatte-red Dreams</i>	7'55"
John Gibson <i>edgewater</i>	6'30"
Mads Emil Dreyer <i>Bølger</i>	9'30"
Luzilei Aliel <i>Wysoccan: between men and gods</i>	6'
Iddo Aharony, music Kevin B. Lee, video <i>Occupation</i>	8'09"
INTERMISSION	
Olivier Marin, music Julian Hoff, video <i>Undo</i> <i>Olivier Marin, viola</i>	15'
Thommy S. Wahlström <i>invention for EA and video no. 11: Excerpts and fork from an old radio clip and a graphic score</i>	4'36"
Dave O. Mahoney <i>ImproVariation 2</i>	7'12"
Dariusz Mazurowski, music Roman Przyłipiak, video <i>Far Beyond the Heliopause</i>	4'34"
Carlos Delgado <i>Prelude to the Sixth Sun</i> <i>Carlos Delgado, Laptop</i>	9'
Allessandro Belli <i>Noisy Eye</i>	5'56"

Kristina Warren, *Eight Paces*

One metric of good visual art is its ability to inspire viewers to move around in space and interact with the work from different angles. *Eight Paces* (2017) reflexively uses video and audio to capture this experience of moving through space in dialogue with visual art. Fractured, discontinuous moments as well as smooth and synchronous moments convey the temporal character of engaging with art. This piece contains many similar reflections, but no exact repetitions, emulating one's ever-changing perception of visual media. Can art meaningfully convey the experience of interacting with itself? *Eight Paces* uses the notion of embodied motion through space to suggest this self-aware dialogue.

Giovanni Costantini, *Shatte-red Dreams*

The form of the piece is based on processes of aggregation and breakup of sound fragments. Such fragments are randomly chosen from recordings of real musical instruments, in particular bass clarinet and percussions. Then, the fragments are processed and reassembled in order to form sound masses, stream, pulses and rhythmic patterns. Thus, in a continuous thickening and rarefying of sound events, we can often recognize known timbres, as sound already heard, though not always exactly identified. The result is a sound world in constant evolution, fantastic but not completely new: almost a dream in which sound experiences of our life relive but transformed. The choreography from which the video was made was performed at the MACRO (Museum of Contemporary Art in Rome) by the DTM2 Ensemble: Leann Danielle Alduenda, Tanya Bendis, Kristy Li Dai, Boroka Nagy, Steve Rosa, Alexandria Nicole Viernes. Choreography: Lisa Naugle - Video footage: John Crawford - Video editing: Stefano Tucci.

John Gibson, *edgewater*

edgewater is the end result of a trip to the beach at the crack of dawn to record the surf, uninterrupted by the sound of people or airplanes. At the beach, you can see the ocean for miles and, at the same time, notice the tiny creatures burrowing in the sand nearby. You can hear the roar of waves crashing far away and also the delicate rippling of currents running around your feet. Placing a camera a few inches above the incoming tide points up these differences in visible and audible scale. On a lazy beach, the imaginary can take over in your daydreams. In this piece, passages of natural soundscape intermingle with imaginary visions of the sand, water, and sound. The continuum between swirling ocean noise and

razor-sharp pitch serves as an expressive resource in the imaginary passages.

Mads Emil Dreyer, *Bølger*

Most early films were recorded using one camera. A lot of these films consist of just one single frame and one motif. What we see is often not a clear narrative, but instead the inner, quiet poetry of one isolated object. In my piece *Bølger* (in English “Waves”) I sample the movie *Rough Sea at Dover* from 1895 made by the British cinema pioneers R.W. Paul and Birt Acres. I've altered it quite a bit by playing around with double exposure effects, varying playback speeds, and applying different filters. The sound comes from a set of simple sine wave synthesizers playing an upward-moving scale at a very slow speed. The movement in the frequency register mirrors the increasing saturation of the image. The result is a blurred audiovisual movement going from dark to light. Staying true to the aesthetics of these early films, the piece has no intricate dramaturgy. It relies instead on the power of that which never fully reveals itself. Something almost materializes, but only to disappear again. The movement that makes the image come to life is at the same time the movement that makes it evaporate.

Luzilei Aliel, *Wysoccan: between men and gods*

Wysoccan is a multimodal work for a quadraphonic system, including projections. The work uses an algorithm developed to make the piece dynamic, that is, with each execution the algorithm chooses new ways to mix the sounds. This is a random mechanism. *Wysoccan* is inspired by the rite of the Native American people called Algonquins. Basically, the rite consists of taking the children of the tribe, (around the age of ten to twelve), to places and then trapped in cages. With the boys arrested, doses of an herb called Wysoccan are applied. It is believed that Wysoccan has hallucinogenic effects 100 times stronger than LSD. For Algonquians, the Wysoccan is a plant sent to test the strength and courage of the tribesmen. We seek through technology an analogy with the claustrophobic hallucination status of Algonquians young. The analogy follows the premise of the society trapped in technologies in “virtual of hallucinations,” where only the strongest of the tribe can survive the contemporary world.

Iddo Aharony and Kevin B. Lee, *Occupation*

“Occupying the Banks,” an essay by Steven Boone, reflects upon his experiences sleeping at bank ATM lobbies in downtown Chicago during the winter months. Boone has been experiencing homelessness for the last eight years. His essay questions, on several levels, the different roles of these lobbies, as well as the invisibility of those who sometimes need to take shelter within them. *Occupation*, this audiovisual work, emerged from Boone's essay. It is a collaboration between Boone, Kevin B. Lee (video), Matthew Gold (double bass/improvisation) and myself (Iddo Aharony, composition/electronics). Boone and Lee returned to these same bank lobbies—this time to film, using nothing

more than a smart phone camera to examine these spaces' unfamiliar familiarities. Audio recordings from the lobbies became the sole source material for the sonic portion of the work, in dialogue with Gold's recorded double bass.

Federico Ortica and Luca Truffarelli, *Here and Through*

Here and through is a mixed-media installation and short film by Luca Truffarelli and Federico Ortica. The project invites the audience to experience the present as a personal journey representing the endless voyage of a soul through past, present and future. The project has been further developed becoming a synesthetic mixture of perceptions. Video will be projected on a steel monolith, made of three plates, suspended in the air. The plates will be acoustically stimulated via a digital algorithm producing sine waves and creating resonance. The result is a kaleidoscopic sound environment. The audience, moving around the monolith and being dragged into the projected voyage, will physically, almost tactically experience acousmatic sound. The short film has been shot in 8mm.

Olivier Marin, *Undo*

In Japanese *Undo* means movement. After having created a show in which I incorporated *A string around autumn* by Toru Takemitsu and musical haiku by Pierre Dutrieu, I studied more closely the Japanese haiku by Matsuo Bashō's (1644-1695) and I was inspired by :

The autumn arrived
coming to visit my ear
a pillow of wind

The initial harmonic material is quite modal and is inspired by composers of the late Renaissance like Carlo Gesualdo. Contrapuntal Viola's parts contrast with the intangible and clockwise movement of the bells. I wanted to bring together the viola and the machine, earthly and digital time, ancient music and contemporary electronic music, then to confuse the issue by bringing a bit of tonality and conferring a unifying role to the bells. Modernity and tradition are entwined in Julian Hoff's video, since he mixes Japanese calligraphy and digital video effects. We both tried to be thrifty in the material and tried to create a visual and musical space out of time.

Thommy S. Wahlström, *invention for EA and video no. 11 Excerpts and fork from an old radio clip and a graphic score*

From a radio an old man is talking about when he as child for the first time became aware of the stars. The piece is an excerpt and fork from the ideas of a live piece. The different parts in the video is partly from that score. There is no function in it, just a complement to the sound, like a visual stem.

Dave O. Mahoney, *ImproVariation 2*

My research involves a music technologist's view on the psychology of creativity. I wish to understand the flow of creativity, to induce it as required and to stimulate

discourse on artistic creativity extrinsic to the traditional location of psychology and position it within the paradigm of music technology. It examines the rationale that music technology can be a mediating force for the realization of artistic works. It investigates how the individual creates a musical piece and how that process can be enabled, supplemented and advanced with the use of technologies. Processes of perception, measurement, mapping of control data and the aesthetic visualization of these constructs will form the locus of a musical, technological and personal discourse. *Voyeur Clips Suite* focused on improvisational systems, deploying techniques and building a repeatable performance methodology in software and hardware by using compositional procedures/gestures, brainwave mapping and a Eurorack Modular Synthesizer.

Dariusz Mazurowski and Roman Przylipiak, *Far Beyond the Heliopause*

Beyond the Heliopause is the sixth part of *Non Acoustic Symphony*, large-scale electroacoustic composition and may be presented as a separate piece. It is a treatise on the nature and coexistence of various sounds. The sounds have been processed to such a degree that their sources are virtually impossible to recognize. This palette is further enriched with many examples of hybrid sounds, collected from various sources, and processed with analog and digital tools. The music was composed and recorded at the De eM Studio, between late 2011 and August 2013, and then finally mixed in September 2013. The definitive version is a 6-channel audio projection (5.1). Premiere performance of the complete *Symphony*: ERARTA Museum of Contemporary Art (Grand Hall), St. Petersburg, June, 29, 2014. This is a special, short mix created for Screen&Sound festival, with film directed by Roman Przylipiak. The video received prizes at Screen&Sound 2017 and Yach Festival 2017.

Carlos Delgado, *Prelude to the Sixth Sun*

Prelude To The Sixth Sun is a soundscape composition for electronic and found sounds, video, and gestural control. It was originally inspired by the struggle of the Native American Hopi tribe of northeastern Arizona for sovereignty over water resources in their ancestral lands. Today, indigenous peoples in the U.S. and throughout the world continue to peacefully resist the encroachment of corporate and government interests on their lands, including most recently at Standing Rock. In this piece, a familiar environmental sound-world gives rise to a tapestry of unearthly voices and textures, weaving them with chant derived from the Hopi tradition. *Prelude To The Sixth Sun* is intended as a celebration of the sacred relationship between traditional cultures and the earth.

Alessandro Belli, *Noisy Eye*

Noisy Eye starts with the idea of a dialogue between real and synthetic sounds. Initially, the sounds start to show itself briefly and slowly, with sudden intentions, it starts to reveal all the materials. As the time goes by, we can hear 3 different parts, 3 different sound scenes: the first can be described as a "presentation" of the sound

material, then comes the strongest part with "plastic" sounds, then, in the end, we can hear every material, combined either rhythmically like the wood imitating the train or in a sound texture that disappears in the noise. In the 8 channel version, I just wanted to empathize the original intention, encircling the listener with all the textural sounds in all the 8 speakers. The real sounds come in the front, the synthetic one is behind to create a sort of dialog and clear spatialization. The listener is in the middle of a "dialog of noises", in which each sound has its own clear identity by the time goes by.

Michael Gogins, *Swum*

Visual music composed using JavaScript, WebGL, Csound. This is an interactive piece.

Concert 12

Thursday, July 19

8:00-10:30 PM

Playhouse

Program

Chaz Underriner
Program Notes 8'45"

Madeleine Shapiro, cello
Beyza Yazgan, piano
Catherine Hancock, voice

Johanna Kivimägi
Reflection 9'40"

Gianni Trovalusci, flute
video by Valentin Siltsenko

Adam Hill
I Will Stay Here 8'23"

Esther Lamneck, taragato

Francesco Bossi
Patterns from the Chaos 6'

Patti Cudd, vibraphone

Mara Helmuth
Butterfly Mirrors 8'30"

Esther Lamneck, clarinet
Madeleine Shapiro, cello

James Dashow
Soundings in Pure Duration No. 8 14'30"

Edmund Milly, baritone

INTERMISSION

Yu Chung Tseng
Autumn Expression 8'32"

Gianni Trovalusci, flute

Lidia Zielinska
53 Breaths 12'59"

Gianni Trovalusci, flute

Mikel Kuehn
Colored Shadows 13'30"

Nick Revel, viola

Kilian Schwoon
Pendelnde Schatten 12'

Gianni Trovalusci, alto flute

Barry Moon
Ellipse 8'45"

Patti Cudd, vibraphone

Program Notes

Chaz Underriner, *Program Notes*

Program Notes is the result of multiple collaborations. First, I collaborated with poet Joe Milazzo to create a fixed media piece of part of his poem Being Things, Inequalities All. This iteration of the work includes Adraina Valls and Mary Mixter as readers, as well as some field recordings and a metronome.

Next, *Program Notes* was used as a score for a guided-improvisation dance work called Distanced by choreographers Christie Bondade and Melissa Sanderson. In conversation with cellist Madeleine Shapiro, we arrived at the idea of using *Program Notes* as the backbone of a guided improvisation for two or more musicians. The result is this score, which provides the text and timing of the fixed media with spectrograms as well as cues for the live performers.

Johanna Kivimägi, *Reflection*

Reflection is a piece for solo flute, electronics and video. The electronic part is made of prerecorded flute sounds of the same material as the flute part. The electronic sounds are reflecting the flute and in some parts the flute is reflecting the electronic sounds. The video is reflecting both - the flute and the electronic part so the three elements (flute, electronics and video) are in great dependent of each other.

Adam Hill, *I Will Stay Here*

"I will stay here, it's no problem for me. I'm not looking for a five star hotel or a Lamborghini car or this stuff." These words were spoken by one of the 11 million Syrians that have been forced to leave their home amidst the violence and turmoil of civil war. Over 40,000 of these refugees have ended up in Canada, where they must go about the process of trying to "recover the life they once had," as another puts it. Following the Hungarian Revolution of 1956, Canada opened its borders to 37,000 refugees fleeing the violence of the reinstated Soviet-backed regime. *I Will Stay Here* uses recorded samples of Syrian and Hungarian refugees to comment on the immigrant experience in their own words. Juxtaposed against these voices, as well as drums, rockets, language learning tapes, and processed recordings of the tarogato, the performer musically expresses the many moods of this complicated situation. One refugee sums it up quite succinctly, saying "it's very, very, very, very difficult."

Francesco Bossi, *Patterns from the Chaos*

Patterns from the Chaos is based on the ancient idea (right or wrong I don't know) that everything originates from the chaos. The first step was when I isolated some fragments of pitches and durations, randomly, from noise. Then I arranged and instrumented them for a vibraphone so to make sense for humans. Then I wrote down about ten short patterns to be looped each one at least twice. The next step was to record the patterns and

let them be processed by the FFT. The last step was to assemble the recordings with the originals (played by the vibraphone) like a sort of "responsorio". The FFT synthesizer is constituted by 8 FFT modules. Every single module blends and blurs frequencies and amplitudes of the data buffer. Sometimes the amplitude modulation effect is added at the end of the process. Moreover, the FFT modules are connected each one to an output for the eight channels spatialization.

Mara Helmuth, *Butterfly Mirrors*

Butterfly Mirrors is an improvisatory and interactive composition for instrumental ensemble and computer, involving spectral delays of the performers' sound. Parts for a clarinet and cello duo have been created for this performance. The piece evolved from the earlier *Water Birds*, for clarinet and computer. A MaxMSP patch with the *rtcmix~* plugin generates spectral delays. A score of sound-generating ideas consisting of notated fragments and a Zen poem, provide starting points for improvisational interactions. The title comes from the fact that the instrumentalists are instructed to create mirrored gestures in response to each other, as well as move to different positions on the stage, each of which may be linked to unique spectral delay patterns.

James Dashow, *Soundings in Pure Duration No. 8*
ART ET AL.
Stephen Dobyns

Four men shoot craps in an alley, crouched on the concrete. Suddenly they hear a shout and a fifth man comes dashing toward them, leaps across the dice tossers and smacks

into the brick wall head-first. The sound of his dome banging the brick makes a smack like a loaf of bread might make if dropped from a rooftop to a sidewalk. The gamblers

gather the coins strewn by the man's feet and glance to see if he's dead. He sprawls without moving a nostril. The others return to their game. Box cars, says one. Money

is exchanged. The man on the ground moans and stands up. The gamblers roll their eyes in vexation. The man totters down the alley, pressing his palms to his brain. These aren't

young guys and their clothing isn't the best. All need haircuts and shaves, need their shoes resoled. Then they hear another shout and once more the fifth man comes galloping toward them.

The dice are grabbed up just as the man dives across their game and strikes the wall, whack, cranium-first. The noise his head makes is like the noise a boot makes, crunching a walnut.

Someone rolls the dice. Lady luck be with me now,

says a gambler. The man on his back groans, gets to his feet and staggers down the alley. The dice players raise their eyebrows and make

"what-next?" expressions. From this we may guess the craps and behavior of the peculiar kibitzer have gone on all morning. And in the next hour, it happens five more times. They hear the shout,

the slap-slap of shoes getting louder, they see the man's determined expression as he dives across their game, then, splat, the sound of a head striking the brick. Briefly, the others

feel hope. Has he busted his neck? Then, with a moan, the man gets up and does it again. It's hard to say who suffers most. None of these guys lead happy lives and one way

or another each has made an adjustment to despair and surrender, evil thoughts and failure. Some shoot craps, others bust their noggin and the line dividing them is more philosophical than physical.

Then one joker drags a Dumpster over to the wall. This time when the fifth man comes barreling down the alley, his head, on impact, creates a pleasing bong. Of course no work of art achieves

perfection without modification and the Dumpster has to be fine tuned, moved to the left, emptied of half its contents but soon when the man comes running, his forehead striking the metal

makes a pristine chiming noise which resonates through the courtyard and sends a chill of pleasure down the backs of the four men. The clang of his brain banging the hollow Dumpster is like a chord swiped

from a Bartók concerto: agreeable to the ears, uplifting for the soul. Now when the man sprawls on the concrete the others wish him well. They help him to his feet and make little salutes

as he staggers away. Even here, in an alley at the end of the world, art has its celebrants, those who suffer to make it, those who make the suffering their own, because for each man

the unique whack recalls a painful moment, as if it hung before them, sparkling in the air. One man thinks of a mother, long dead. One thinks of a first wife, long unseen. Children, sunsets,

uncompromised youth, promises kept. Later when the cop on the beat wanders in the alley he discovers the dice players dreaming happily. Drugs? he thinks, Too much cheap wine? Suddenly,

the fifth man comes sprinting toward them, the footsteps get louder, there's a brief silence

as the man goes airborne, then, Boing, his skull slams the metal and the sound drifts up to wake

the rats from their slumber, disturb the pigeons at their endless breakfast. The four men make little sighs of pleasure. Any cop will tell you he has seen it all, but for pure sadistic delight

this takes the cake and the cop slaps the guys in irons. In the paddy wagon, their leader keeps shouting about Art, but the cop knows all about Art. He's seen his mug shot on a thousand post office walls:

a dangerous perpetrator of disreputable behavior who stays one jump ahead of the law. But this time the cop is confident. Now that he has caught his gang can Art hide out much longer? The cop thinks not.

Yu Chung Tseng, *Autumn Expression*

Autumn Expression, in duration of 8 minutes and 32 seconds, was composed for musical instrument-the flute(with alto flute),pre-recorded sounds or electroacoustics, and real time interactive music (Max/MSP was employed). The work consists of eight distinct sections with introduction and postlude, each presents different contents of deep inner emotion and feeling of the composer himself touched by the rich changes of Autumn season: The flute, presenting metaphorically composer himself, takes the main role of the work to express the inner emotions and feelings of the composer, while the electronics serves as the creator of the atmosphere and supporter to help the formation of climax of the work. *Autumn Expression* was created and finished at Center for Audio-Visual Experiments(CAVE) at Taiwan National ChiaoTung university on Oct /2016.It was commissioned by 2016 Taipei International New Music Festival,

Lidia Zielinska, *53 Breaths*

53 Breaths are 53 cycles that appear in various forms of canons. The work was created in 2012-13, lasts 13 minutes, and was ordered and co-funded under the program of the Polish Minister of Culture and National Heritage "Collections" - the priority "Composers' Commissions" implemented by the Institute of Music and Dance. The composition is available in variants of 1 or 3 flutes (glissand or not) and 1 or 2 performers of electronic components. Electronic production requires 1-2 computers, 1-2 microphones and 8-10 speakers. The work was premiered by Erik Drescher (glissando flute), Lidia Zielińska and Rafał Zapala (electronics) at the concert on 12.04.2013 in Poznan during the 42nd International Festival of Contemporary Music "Poznan Musical Spring".

Mikel Kuehn, *Colored Shadows*

Colored Shadows was composed in the winter of 2012 and was inspired by hearing several live performances given by violist John Graham (for whom the piece was written). Captivated by his warm and supple sound and

the way that he caressed each phrase with his remarkable bow control, I marveled at the way he was able to explore the nuances of his special instrument, which he has gotten to know over a lifetime. This made me want to find a way to capture and resonate these traits in a work crafted for him. The result, after working closely with Graham, is a piece that explores the idea of "shadowing" the sounds that he makes through his viola using live electroacoustics. (The electroacoustic music is created in real-time from the sounds of the viola). Cast in nine interlinked sections, four of these are controlled improvisations on each of the open strings. The remaining five sections feature the same thematic material, although in contrasting contexts.

Kilian Schwoon, *Pendelnde Schatten*

A single melodic line constitutes the basic electronic layer of this piece. While pitch changes occur rather infrequently, some characteristics of this line are modulated continuously: the brightness varies, for instance, between a nearly sinusoidal sound and a typical flute spectrum. Sometimes a higher amount of noise blurs the line, or microscopic amplitude variations roughen it. Furthermore, it oscillates between the loudspeakers with irregular spatial patterns. To all these modulations one can find analogies in the live flute playing, such as the dynamic outlines or the precise use of air noises and flutter tongue. Behind the physical actions, the line remains always present, but at the same time intangible: the digital shadows follow the flute keeping a rather low profile.

Barry Moon, *Ellipse*

Ellipse consists of an electronic score generatively created in the Unity game engine. The percussionist plays eight small instruments, lined up to the score on screen. Each instrument has its own piezo contact mic attached, and they go to an audio interface. Audio is processed in pdLib inside Unity, and is limited to convolution reverb techniques. The intention of the piece is to take extremely small sounds and make them sound huge. To read the electronic score, the percussionist plays when elliptical rotating dots come to the upper dots. The size of the dot determines the duration of the note to be played, and the percussionist is encouraged to use a wide range of tools and techniques to activate sounds. The attached video's sound is not synchronized with image.

Concert 13

Friday, July 20

1:00-3:00 PM

Experimental Theater

Program

Alessio Gabriele <i>Encara</i>	9'30"
Steven Ashby <i>glass and trolley I</i>	4'19"
Bradley G. Robin <i>Consumption</i>	8'38"
Pierre Alexandre Tremblay <i>Bucolic & Broken</i>	12'30"
INTERMISSION	
Dante Tanzi <i>Virtual Debris</i>	11'50"
Martina Claussen <i>[connected]1</i>	9'40"
Hanae Azuma <i>Where am I in the Universe?</i>	9'13"
Emma Margetson <i>Dreaming Waves</i>	8'17"
Dariusz Mazurowski <i>Dossier of Oblivion</i>	13'42"

all works on this concert are fixed media

Program Notes

Alessio Gabriele, *Encara*

Encara is conceived as a study in the research of the archetypes underlying the relationships between generating and generated entity, identity and echo. It's a construction based on the "resonance" principle: rather than in "resemblance-contrast" it takes place as the transfiguration of memory, both in morphological and spatial dimensions. The sound material originates principally from voices and wind instruments and becomes music through processes that firstly break

down the signal into "elementary components" and then generate relatives sounds that have common characters but are completely autonomous, both in the microstructure and in the evolutionary outcome, as a sap that in time flows in the subsoil of memory, loses its temporary characteristics, stratifies over the interconnections and multiplications of the present, and is found as traces in the roots of tomorrow.

Steven Ashby, *glass and trolley I*

Investigating the history of the Depot building at Virginia Commonwealth University began an exploration towards creating sound works that embody its history as the main depot juncture for commuter traffic for the city from 1901-1938, and more recently as the Richmond Glass Co. The pieces composed through this ongoing venture encompass sound elements captured along the Ashland Trolley Trail, a half mile stretch of land through which the Richmond-Ashland Trolley once ran, and sound elements of glass instruments created and performed by Bohyun Yoon.

Bradley G. Robin, *Consumption*

What initially began as ticking hopefully invokes the image of scurrying claws. As knives and clanks continue, the object continues to take on a life of its own. The introduction of chewing gives it the semblance of life, thus codifying it into an entity capable of options, mobility, and trajectory. In speaking of mobility, I don't limit this to spatialization, though it certainly includes this. *Consumption* provides a whimsical commentary on issues of satisfaction, hunger, and drive.

Pierre Alexandre Tremblay, *Bucolic & Broken*

"Art is not about the shock of something new. It's about arranging the old in such a way that you see it afresh." Sarah Kane, in a letter to Graham Saunders, 13 Feb 1998. This piece is an ode to the fragile beauty of post-industrial rural England, crumbling in this post-Brexit era (for a much longer time, some might say) yet still holding together by some strange magic, or by the force of habit. It is a sonic commentary on my new home, the North, which is in effect in the middle of the Island that forms most of the country in which I settled in with my family almost 12 years ago, a divided kingdom. It is as a sort of anxious love song contemplating its bucolic beauty, where the protected moors, the omnipresent stone walls dividing the minuscule allotments, the fashionably converted factories, the refreshing re-planted forests; all mingle with the memento of a more prosper era: the unkempt gardens, the ash-stained walls, the many broken windows (when not altogether bricked-up), the closed shops in cheap architectural atrocities... On the one hand, the orange colour of the sunlight gives to nature's greeneries a pictorial shade; on the other hand, the frequent cloud ceiling mixes everything in a soup of brown and grey. It is also a hug to its people, with their resilience, composure, and stoicism, where a cup of tea seems to put everything in perspective. Anywhere else such a division would create chaos and unrest. Here, it seems that everyone is taking a deep breath, pausing to

observe the waters, before the plunge.

Dante Tanzi, *Virtual Debris*

The memory put the sounds, over the years,
in certain places of mind.

Sounds dancing, fluttering,
shrinks from the world of chaos.
Old tracks, hymns of hope and fear.

Forgotten, at the bottom there are interrupted calls,
voices that can still astonish us,
under layers of debris.

It happens to tremble for surprise,
hearing a sound that we feared lost, dispersed.

It happens to run away from what resounds
too close to the heart.

Virtual Debris was premiered at the Ars Electronica festival, on September 9th 2017, in the frame of Sonic Saturday / Medium Sonorum - Intermedia Computer Music Concert curated by Andreas Weixler, Se-Lien Chuang and Volkmar Klien. Sonic Lab - Anton Bruckner Private University, Linz. The work serves as a homage to Futurist Luigi Russolo, reflecting the environmental noises which surround the composer herself.

Martina Claussen, *[connected]1*

The almost exclusive sound source of the piece *[connected]1* is the human voice. New acoustic spaces arise through a dialogue between voice and sound objects which allows a wide variety of associations.

Hanae Azuma, *Where am I in the Universe?*

Where Am I in the Universe? is an electroacoustic piece for 16 channels, inspired by the poetry "Two Billion Light Years of Solitude" by the Japanese poet Shuntaro Tanikawa (1931–). Most of the harmonies in this piece are adapted from standard chords of the sho, Japanese free reed musical instrument.

Emma Margetson, *Dreaming Waves*

Dreaming Waves is inspired by the work, *Inventions for Radio: The Dreams* by Delia Derbyshire and Barry Bermage, in particular the movements *Falling* and *Sea*. This piece explores the cyclic motion and sensations of dreaming with small pockets of memories and abstract sounds surfacing, creating an enveloping sound world of electronically generated material, archival material (from DD110) and source recordings. The structure of this work is also inspired by a sketch from Delia's notes, in which the visual score has helped emanate the use of space, frequency content within the work and larger gestural structures. Many thanks go to the Delia Derbyshire Archive at The John Rylands Library, University of Manchester for the DD110 sound material and image for this work. Special thanks also go to Mark Ayres, Dr Janette Martin and Dr David Butler. This work was composed for the concert, BEASTdome: The Delian

Dome on 1 December 2017 in Birmingham, UK.

Dariusz Mazurowski, *Dossier of Oblivion*

Dossier of Oblivion is the second part of *Hidden Dimensions* and may be performed as a separate piece also. It's a very personal artistic expression, dealing with my thoughts of the flow of time and evanescence. The music was composed and recorded at the De eM Studio, between January 2014 and April 2015. The definitive / basic version is a 6-channel audio projection (5.1). Main audio sources for *Hidden Dimensions* include complex analog, digital and hybrid synthesizer patches, various textures created with the use of phase vocoder technology, analysis and resynthesis of various source samples and combinations of all sources : physical modeling; complex analog-digital processing and many more techniques. For the multichannel mix various advanced software processors were used to obtain a faithful spatial diffusion of the sounds. Premiere performance : October 2, 2015, Cross-Art Festival, Erarta Museum of Contemporary Art, Saint Petersburg.

Concert 14
 Friday, July 20
 4:00-6:00 PM
 Playhouse

Program

Intertwined Relationships

presented by APNM

Nina C. Young <i>Mark as Unsent</i>	5'	<i>fixed media</i>
Adam Vidiksis <i>Local Equilibrium Dynamics</i>	10'	<i>SPLICE Ensemble: Samuel Wells, Trumpet Keith Kirchoff, Piano Adam Vidiksis, Percussion</i>
Joel Gressel <i>A Trifle One-Sided</i>	10'15"	<i>fixed media</i>
Alice Shields <i>Electronic Scenes from Mass for the Dead, a ghost opera</i>	9'	<i>fixed media</i>
Samuel Wells <i>Strange Pilgrims: Light is Like Water</i>	6'	<i>Samuel Wells, trumpet interactive electronics</i>
Stephen Dydo <i>High Mountains</i>	11'	<i>Stephen Dydo, guqin Madeleine Shapiro, cello fixed media</i>
INTERMISSION		
Katherine Redlus <i>Kingdom Come</i>	6'28"	<i>Katherine Redlus, harp, laptop</i>
Douglas T. McCausland <i>Glossolalia</i>	8'21"	<i>Kyle Landry, Sax</i>

Nathaniel Haering <i>Medical Test p. 57</i>	8'	<i>Joshua Scheid, voice</i>
Edgar Berdahl <i>Miniatures in Chaos</i>	6'15"	<i>Edgar Berdahl, Laptop</i>
Brian Topp <i>Ljós</i>	8'15"	<i>Justin Massey, soprano sax</i>
Eduardo Nespoli <i>Quark Motion</i>	6'04"	<i>fixed media</i>

Program Notes

Nina C. Young, *Mark as Unsent* (2015)
 A weekend trip to my mother's led to a box of trinkets and memories. Among these was a set of unsent letters.

Joel Gressel, *A Trifle One-Sided* (2017)
 Initially, against a background of wind sounds, *A Trifle One-Sided* breaks a single 12-tone row into three short melodies. All further sections play multiple versions of one or two of these melodies canonically. The title comes from the screenplay of Casablanca: "You would find the conversation a trifle one-sided." The rhythms of all the melodic lines in the piece are shaped (by force of habit) by ratios that expand or reduce successive measures as well as the beats within these measures. The normal 12-tone square of 48 row forms has also been distorted by interpreting the numbers not as members of the chromatic scale, but as indices to three ascending diminished-seventh cycles. Transposed rows have segments in common, but no two are the same. It is quite easy to ask the computer to overlap these melodic lines with different instrumental colors at different speeds. *A Trifle One-Sided* was composed in 2017 on my home computer using an updated version of the Music 4BF program, an ancestor of CSound, that presumably no one else has used since the 1980s. All the sounds were digitally synthesized.

Alice Shields, *Electronic Scenes from Mass for the Dead, a ghost opera*
 Recorded voices by Steffanie Pearce, soprano; Alice Shields, mezzo-soprano; and Stephan Kirchgraber, bass.

In August, 1987 I had an interaction with an 18th-century ghost at an old farmhouse in Rhode Island owned by electronic music pioneer Vladimir Ussachevsky. The result was my opera *Mass for the Dead*, which centers around this ghost and the desire of people like me to help him. *Mass for the Dead* (1992) is a 65-minute long electronic opera based on the structure and chants of the

Requiem Mass, for live and recorded voices and instruments, with fixed audio running throughout the work. I wrote the libretto using Latin from the Requiem Mass, fragments of ancient Greek from Aeschylus, Archilochus and Sappho, and English from the King James version of the Christian Bible. I created the electronic music at the Columbia University Computer Music Center. The recorded voices are by Steffanie Pearce, soprano, Stephan Kirchgraber, bass, and Alice Shields, mezzo-soprano. In the opera a medium tries to free the ghost by evoking the power of female spirits, from the Greek Artemis, Demeter and Hekate to the Christian Virgin Mary. Eventually, the medium succeeds, and the ghost is led over the border into the world beyond. Mass for the Dead was premiered by the American Chamber Opera Company, led by Douglas Anderson, at the Fourth Universalist Society in Manhattan, Oct. 17 – 24, 1993. Scenes from the opera are recorded on Tellus and Opus One.

Adam Vidiksis, *Local Equilibrium Dynamics*

Local Equilibrium Dynamics is a work for trumpet, piano, and percussion which occurs entirely inside and around the piano. The sounds of the piano are processed in real-time algorithmically by the computer, and by the small chamber ensemble of electronic musicians. The trio perform a number of interactions throughout the piece, including collaboration, disruption, and dispersion of the sound the others produce. The live processing complicates this relationship even further as the sound is transmitted to the audience. As these musicians perform within such an intimate space, they variably help and hinder each other as the work progresses. This creates increased moments of tension in both the musical output and the performance dynamic between the musicians. The title refers to a principle in thermodynamics, whereby the thermal state of a system can be determined if the variations within it happen slowly enough in space and time. This concept serves as a metaphor for the system formed by the interplay between the three performers and the electronic processing generated by the computer.

Samuel Wells, *Strange Pilgrims: Light is Like Water*

Strange Pilgrims is an on-going series of works for trumpet and interactive electronics based on Gabriel García Márquez's short story collection of the same title. In one story, "Light is Like Water," two brothers discover that they can fill their room with light by turning on a faucet, as one can do with water. This liquid light becomes a surreal environment in which they swim and dive. The musical interpretation of this experience begins with volatile, electric sparks of energy that cohere into a glassy and fluid texture that trumpeter explores.

Stephen Dydo, *High Mountain* (world premiere)

The culture of the guqin in China goes far beyond the music, and is associated with meditation, scholarship, wisdom, a deep connection with the earth, and even with heaven. The notion of "high mountains, flowing streams", used in a number of guqin titles, reflects the connections

between the nobility of nature, the harmony of man and nature, and also ability of the superior man to effect that harmony. The electronics in this piece are fixed, but the music of the cello and guqin are not.

Katherine Redlus, *Kingdom Come*

Kingdom Come was inspired by the spiritual text "A Course in Miracles." This work for electroacoustic harp, voice, and electronics was designed as a way of exploring the line between the seen and unseen world. The beginning features simple harmonics that are treated to sound like drops of water, while the lyrics reference how quickly each of us can be lulled into self-destruction. By combining noise and harp textures, the work simulates the feeling of being caught in-between two worlds. The lyrics point to a more loving view of the present moment, and how it remains continually out of reach because of the hypnotic quality of the current reality. There is a quiet moment towards the end where the voice separates into two, representing the voice of the ego and the voice of the higher self (or intuitive knowing), only to be once again engulfed in a sound wall of layered harp and noise.

Douglas T. McCausland, *Glossolalia*

Written in late 2016 to early 2017, *Glossolalia* is a work for solo alto saxophone and electronics that is both introspectively reflective of, and 'extrospectively' influenced by, the socio-political climate of the United States following the 2016 presidential election cycle. Late one night in early January 2017, I found myself recording demo material with a circuit-bent radio I had just completed construction on. After some time spent working on "finding sounds," I flipped from the FM band to AM. In doing so, I came face-to-face with broadcasts of the most hate-fueled and vitriolic kinds of radio. After realizing that I hadn't moved from that spot for hours, I was struck by how in this context, even statements that seemed at first innocuous can take on new sinister meanings due to their proximity to such outlandish and openly hateful rhetoric. I don't intend for this piece to be a prescriptive worldview, but to be a platform in which I can bring blind hatred, under scrutiny.

Nathaniel Haering, *Medical Text p. 57*

Nathaniel Haering's *Medical Text p. 57* is an aggressive, virtuosic, and remarkably vulnerable piece crafted around selections of text found in the educational tome *Cyclopædia of Practical Medicine Vol. 1* published in 1845. The chapter that this piece addresses is on the topic of age and its effects on the body through multiple stages of life, beginning with nascent burgeoning growth and advancing to the eventual unerring onset of decay. This piece manipulates the coherence of text and plays off of humanities want to comprehend speech in voices, often crafting phones and consonants that are similar to speech but contorting them beyond understanding. When juxtaposed with recognizable text and married with a plethora of timbre driven gestures and extended vocal techniques, smooth transitions between nonsense and meaningful text help to drive the piece through

continuums of obfuscation and clarity.

Edgar Berdahl, *Miniatures in Chaos*

This work is comprised of the following two electroacoustic miniatures: "Romp in Chaos" explores how the sound of chaos can be joyous! This miniature is an exercise that explores the edge of chaos, which is realized by two digital waveguides resonating against the Peter de Jong chaotic map. For this work, an embedded acoustic instrument was created with five pressure sensors and five potentiometers. As the performer changes the parameters to and fro, the sound romps back and forth between chaotic regimes and more tonal sounds. Long live chaos!

"A Sound Walk Through Chaos Forest" is a miniature written for two circle map oscillators. As the instrument parameters are adjusted, the performer walks the listener through a forest of chaotic sounds. From time to time during the work, a coupling parameter is increased, causing the two circle map "resonances" to mirror each other's dynamic behavior. This resembles how many objects in a real forest resonate with each other.

Brian Topp, *Ljós*

Ljós was originally based on a set of poems "Light" by Souvankham Thammavongsa. The poems themselves focus on various interpretations of 'light' and while often very short they convey quite vivid and often fragmented imagery. There isn't really a direct connection between the poems and the resultant music, but I often found myself reading them during the composing of this piece, and finding inspiration when doing so. Much of the material for the electronics came from an extended vocal improvisation with vocalist-composer Katerina Gimon. These recordings were cut into various gestures, which the saxophone often imitates and much of the piece is built around them.

Eduardo Nespoli, *Quark Motion*

Quark Motion is a fixed media composition that revisits the notion of particle as sound unit. The piece was composed from a series of microsounds that was meticulously arranged in time to explore vertical and horizontal texture movements and spatialization. By using several types of granular synthesis techniques, the sonic particles were manipulated to produce points, lines and decelerated samples that allow the perception of their particular spectral qualities. The piece is an investigation into sound loop as a repetitive process that proposes the immersion of the listening in the microlevel of sonic occurrences. The name of the piece is a reference to some types of subatomic particles that compose the protons, neutrons and atoms, which can be combined one to another to form substances. Quarks are elementary units of matter. They are ephemeral and unstable, like microsounds. However, this condition gives them the potentiality to establish complexity.

Concert 15

Friday, July 20
8:00-10:30 PM
Playhouse

Program

Sandra Gonzalez <i>Proyecciones sonoras</i> <i>Gianni Trovalusci, bass flute</i>	11'16"
Jeffrey Hass <i>Capsule</i> <i>Video</i>	9'
Christian Banasik <i>scenes from life fragments</i> <i>Jocelyn Ho, piano</i> <i>video</i>	9'53"
Barry Schrader <i>The Chamber of False Things</i> <i>(from the Barnum Museum)</i> <i>fixed media</i>	16'20"
Nicoletta Andreuccetti <i>Notturmo Sole, for solo amplified flute and</i> <i>multi-channel spatialization</i> <i>Gianni Trovalusci, flute</i>	7'15"
INTERMISSION	
Akira Takaoka <i>Piano Sinfonia</i> <i>Jocelyn Ho, piano</i>	6'12"
Mark Zaki <i>Masks</i> <i>Mark Zaki, violin</i>	10'
Sergio Kafajian <i>Construção</i> <i>Esther Lamneck, táragató</i>	7'30"
Briay N. Conditt <i>Sculpture of a Horn Player - I. drink more</i> <i>Sam Bessen, horn</i>	3'33"
Ari Frankel <i>wombTango [synclavier version]</i> <i>Video</i>	4'35"
Felipe Ramirez-Rodriguez <i>Reto</i> <i>Maja Cerar, violin</i>	3'50"

Chapman Welch <i>Hummingbird Medicine</i> <i>Patti Cudd, vibraphone</i>	7'
Douglas Geers <i>Oracle</i> <i>Maja Cerar, violin</i> <i>Esther Lamneck, clarinet</i>	10'

Program Notes

Sandra Gonzalez, *Proyecciones sonoras*

The work was composed in the the research program "Temporal Systems and Spatial Synthesis in Sound Art." To compose the part of the bass flute, the Pitch Class Sets and Combinatorial Matrices were used through the External Object Library PCSlib (Pablo Di Liscia - Pablo Cetta) for Pure Data (Miller Puckette). The investigation of the relationship between the spatiality of sound and the methods of synthesis and transformation of the same, was approached from the analytical approach proposed by Gary Kendall. The electronic sounds work the game with the perceptive grouping. Multichannel reverberation is used as a processing technique to create artistic content. We consider the location of the flutist, to work the "Interplay" between the perceptive grouping as a function of spatiality. They also take into account their study of containment as an auditory scheme. The implicative theory specified by Stéphane Roy, is developed in the work through disturbing movements that cause disruption.

Jeffrey Hass, *Capsule*

Jeffrey Hass' *Capsule* is a ballet-based video with 3D graphics and original computer music. The video, prepared using green screen (chroma key) techniques and the Cinema 4D graphics application, places a ballerina in unexpected contexts and environments, including a floating chrome capsule that reappears throughout, an antique syringe, popsicle fireworks, a movement-mirroring pin sculpture, steel eyeballs and so forth. While I have worked with dance for a long time as a composer, even with video, adding the element of 3D space and structure for me was like the proverbial old dog learning new tricks. I was thrilled to work with my Indiana University faculty colleague and choreographer Michael Vernon, and dance major Ryan McCreary. *Capsule* was commissioned by the Trustees of Indiana University and the Jacobs School of Music in celebration of the 100th anniversary of the founding of the IU Department of Music (2011) and the 100th anniversary of the founding of the IU School of Music (2021).

Christian Banasik, *scenes from life fragments*

The pictorial material is based on "found footage", which often focuses on the reception of media. We work with surveillance camera videos, YouTube material or GoogleEarth shots and (in the first part) get to the bottom

of this material with a steady zoom movement until there remain pixels, the smallest representable unit of an image. In the second part a new space opens up; beginning with a two-dimensional image, it now creates the impression of a 3D room. This form also indicates the music structure realized in a parallel work process. The piano piece is divided in two parts which are organized as a kind of instrumental-electronic installation with minimalistic material development. The music preserves a dramatic distance to the content of the pictures but it supports the rhythmic and formal video construction. It creates an acoustic atmosphere between a „long shot“ and „extreme close-up“ sound-scene which should approximate the particular video aesthetics and working methods.

Barry Schrader, *The Chamber of False Things (from the Barnum Museum)*

Porphyry Figurines from Atlantis
Golden Cups from El Dorado
Water from the Fountain of Youth

The music of *The Barnum Museum* is based not on the actual historical museums, but rather on the short story *The Barnum Museum* by Pulitzer Prize winning author Steven Millhauser. Millhauser's story is a description of a Barnum Museum of the imagination, much more elaborate and fantastic than the museums of historical reality. I have taken several of Millhauser's ideas and used them as the bases for creating musical works. Millhauser presents many ideas, with or without elaboration, and I have let my imagination take off from what he has or has not said about things that never existed. The sound material is all-electronic, created in the computer, and no acoustic sound files are used. In this and other ways, the music follows Millhauser's path leading to the plausible impossible.

Nicoletta Andreuccetti, *Notturmo Sole, for solo amplified flute and multi-channel spatialization*

Sounds of interiority and digital deafening sounds are intertwined in an inextricable tangle of gestural sound of the flute disrupted by electronics, in a process of saturation and deconstruction. *Notturmo sole* is the representation of the inexhaustible digital stream that overwhelms us: the image of our confusion, and powerlessness to absorb and to halt this infinite, inexhaustible flow. The sound files are picked in error, torn, distorted and recombined in a chaotic collage that mixes and mingles digital sources and human consciousness. A sort of imaginary X-ray of on tilt brains with sensorial inputs out of control.

Akira Takaoka, *Piano Sinfonia*

Piano Sinfonia consists of three sections in simple rounded binary form. Lindenmeyer systems are extensively employed for the transformations of pitch-class sets and the generation of figures and melodies in every section. The L-systems are implemented in my own computer program for algorithmic composition written in Java. The Java

program generated the piano part and score files for the sound synthesis and processing software "RTcmix," written by Brad Garton and his associates. Its instruments of channel vocoder, additive synthesis, and various filter instruments produced all the synthesized sounds.

Mark Zaki, *Masks*

"Below the surface I lie dreaming,
haunting images, in all colours and black.
Sunlit sometimes there is no sun there.
I keep the dream below the surface,
the cracked mask absolute."

— Wynand de Beer

Sergio Kafajian, *Construção*

Construção is the result of a collaborative research involving machine interactive systems and structured improvisations. The system has been built by Sergio Kafajian and has been modeled to be suitable to Esther Lamneck's ideas of structured improvisation. One of the main goals underlying this research is to investigate in which extent a composition can lie simultaneously in the system's routines and in the musician's architectural propositions. Here, the machine changes its behavior accordingly to the player behaviors in a very determined way. In parallel, the system has some structural conditions that coordinate recording live material, playing live-recorded material and playing pre-recorded material. Nonetheless, even offering strict relations between acoustic states and electronics responses it is in the material offered by the Esther, as well as the displacement of this material on time that the composition gains its form and content. The authors' research has the support of Fundação de Amparo à Pesquisa do Estado de São Paulo/FAPESP (São Paulo Research Foundation). proc. 2016/15484-1

Briay N. Conditt, *Sculpture of a Horn Player - I. drink more*

In a horn player's career, there are always practice sessions that involve alcohol. I did this on a few occasions with friends and alone on a few more. And it was accomplished once or more with a pack or more of IPA in Hamilton Recital Hall. By the end of this type of practice session, we would call it "Ham." (Syllables dissolve with the intake of alcohol). This hall is one of the best I've ever played in. We would play together and for each other, relishing in "Ham's" great acoustics. The beginning of these practice sessions were usually productive. With only a few sips before the first excerpt, we found ourselves in a perfect balance between the awareness and acceptance of our playing. A combination of enjoying the sounds made and still finding no escape from the vexation caused by any minor discrepancy in the playing.

Ari Frankel, *wombTango [synclavier version]*

This mostly improvised track emerged from a late-night

session in Suzanne Ciani's wonderful 23rd Street Ciani/Musica studio, some time ago. The melody and its progression, hinted tango, slow evolvment haunted me, inspired choreographer Marijeanne Liederbach to use it in a FourWorks St. John the Divine wall-climbing video work, and stuck with me into these VMC (Video Music Composition) experiments I am performing/editing these days. The cores of the work are making their way into solo cello and violin+cello versions. But this remastered New England Digital Synclavier computer system recording is the origin of all wombTangos. Please feel free to ask me in person about the womb and the tango and the soft, core entrails of the work.

Felipe Ramirez-Rodriguez, *Reto*

Reto (Challenge) is an electroacoustic piece for solo Violin and pre recorded electronic sounds. The electronic part includes a multitude of original processed samples and computer generated sounds that work at times as accompaniment to the violin, while at others as a rich counterpoint to the acoustically produced music. At several points, most notably at the beginning, the listener can't clearly differentiate the pre recorded sounds from the actual violin. This sets the mood to create in the minds and ears of the audience the sense of a super instrument that continually changes, one that expands and metamorphosizes into something new as the music goes on. *Reto* ("Challenge" in Spanish), is a symbolic allegory of the composer's experience as a first generation immigrant in North America. A profound life changing, taxing and oftentimes painful challenge, yet a precious opportunity for expansion and self renovation.

Chapman Welch, *Hummingbird Medicine*

Hummingbird Medicine presents a series of musical materials with varying degrees of consonance and dissonance. Each of the materials is developed and then frozen in place and allowed to hover. The computer provides harmonic support and uses pitch and amplitude data from the live vibraphone to control the processing of the live and synthesized input.

Douglas Geers, *Oracle*

Oracle is a trio for tárogató, violin, and computer, in which the three performers improvise within a predetermined general structure. As the piece proceeds, the computer passes through a series of states of behavior, and the performers interact with it and one another in an evolving relationships and goals. The computer's output is created solely from the audio signals of the acoustic instruments.

Concert 16
Saturday, July 21
1:00-3:00 PM
Playhouse

Program

Benjamin R. Fuhrman <i>...a handful of dust</i>	10'
Jason Fick <i>Ceratonova Shasta</i>	5'01"
Matthew Yohn <i>Alvira I</i>	8'42"
Massimiliano Tonelli <i>Abbasso Cadorna</i>	6'26"
Brittany J. Green <i>Feel Like This</i>	6'
Antonio Chiaramonte <i>Into the Volcano</i>	12'
Ray-ing Huang <i>Solitude Effect</i>	5'15"
INTERMISSION	
Andrew Litts <i>Singularity</i> <i>Andrew Litts, trumpet</i>	6'15"
Gilles Gobeil <i>Un cercle hors de l'arbre</i>	10'29"
M. O. Abbott <i>green unpredictable</i>	5'
Maria S. Lindström <i>The Outlander Doop</i>	10'38"
Akiko Hatekeyama <i>ち - chi for candles, live voice, and sounds</i> <i>Akiko Hatekeyama, voice and candles</i>	15'

all works without a performer are fixed media

Program Notes

Benjamin R. Fuhrman, ...a handful of dust

...a handful of dust was inspired by my re-reading of T.S. Eliot's *The Waste Land*. *...a handful of dust* takes the famous line "I will show you fear in a handful of dust" literally and figuratively as a point of departure. Created using extremely short bursts of noise and pitches from an analog synthesizer, these sources are then processed into clouds of sonic material. These dry and dusty swarms of particles swirl and flow around the listener as both literal dust, and an examination of both the passage of time and fear of death, and the impending dissolution of a relationship due to trivial bickering envisaged in the poem. As the piece progresses these different roles come to the forefront, asking the listener to reinterpret the title in light of these different interpretations.

Jason Fick, Ceratonova Shasta

Ceratonova Shasta is a 2-channel fixed media composition featuring the sonification of microbiome data. All sound gestures made in the piece sonify measurements of a parasite spore sampled from 2008-2016. Formal procedures are also influenced by this data on both a macro and micro level, and incorporate contrapuntal features. This parasite (ceratonova shasta) resulted in particularly high mortality rates at an index site located in the mainstem of Klamath River, where it intersects with Beaver Creek in Northern California. Peaceful and distressed sound characters represent the life and death of the fish within this delicate microbiome.

Matthew Yohn, Alvira I

Alvira 1 is built from field recordings done in and around concrete storage bunkers, used to store TNT, in the former town of Alvira, Pennsylvania. In 1942, 8400 acres of land around Alvira were bought or seized to make way for the Pennsylvania Ordnance Works, which manufactured TNT during WWII. Houses, barns and churches were razed. Military use of the area ceased in 1950, and what remains are wooded plots and brushy meadows, three cemeteries dating from the 1790s, numerous building foundations, stairs leading nowhere, stone-lined wells, and broad causeways that lead past hundreds of widely-spaced hillocks with tall steel doors opening into acoustically kaleidoscopic darkness. These are the storage bunkers. The departure for the piece was quite simply the acoustics in the bunkers themselves, but it quickly evolved into an exploration of the broader environment with consideration of its various parts – homestead, farmland, burial ground, industrial waste, and, now, hunting range.

Massimiliano Tonelli, Abbasso Cadorna

Marshal of Italy Luigi Cadorna (4 September 1850 – 21 December 1928) was an Italian General and Marshal of Italy, most famous for being the Chief of Staff of the Italian Army during the first part of World War I. An

inflexible disciplinarian, he callously broke the career of any officer who failed to carry out his absurd orders to the letter. Enlisted men under his command were frequently condemned to firing squads for his own battlefield failures. Nearly six percent of all soldiers in the Italian army were brought up on some charge or another by the aging tyrant and more than 750 men were executed on his watch. In fact, no nation shot more of its own during the First World War than Italy. In memoriam Alessandro Ruffini (29/1/1893 3/11/1917) shot for a cigar.

Brittany J. Green, *Feel Like This*

Feel Like This is a fixed media piece realized in Pro Tools. The source material for this piece comes from a speech given by 9-year old Charlotte native, Zianna Oliphant in response to police brutality. Utilizing filtering, distortion, detuning, and phasing, this piece conveys the struggles and changes experienced when combating injustice through the intermingling and transformation of Oliphant's voice with white noise.

Antonio Chiaramonte, *Into the Volcano*

A Journey, an initiatory path from highest peaks to the absolute depths of the earth. In its innermost viscera, the gurgling magma brings to the surface emotions remote and unrecognisable. Darkest black and brightest light blend into an eerie landscape, alien and inaccessible to the most; this is the heart and secret seed of life on the surface. *Into the Volcano* is entirely based on the golden section, both for the formal structure, regarding sections and subsections durations and for the (in)harmonic ratios between sounds. Throughout the compositional process, it was also taken into account the creative use of the beating and masking effects. *Into the Volcano* is a tripartite acousmatic multichannel piece based on electric bass sounds by Kasper T. Toeplitz. All the used audio material is derived from a recording session held at the Parisian studio of Kasper T. Toeplitz during July 2015.

Ray-ing Huang, *Solitude Effect*

The piece was originally from the story of the Taiwanese aboriginal people – Paiwan tribe, which was about a lonely man praying to the God. He wishes the God and his parents in heaven would bless him to a better life, give him the full strength and power to protect his tribe people. Moreover, the piece (the story) is actually describing the "process" of the artist creating and thinking "being alone". When the process of creativity begins, the artist himself/herself will open the emotion inside, rising anything—memories, happiness, pain, homesick.....those would be the most natural " partner " to an artist, also the "nutrient" when a beautiful art work to be born.

Andrew Litts, *Singularity*

Digital media allows for the dissemination of ideas and conversation at an ever-increasing rate and ease. The vehicles provided to those who long lacked a voice are an undisputed upside to this propagation of technology. The downside, though, is the potential danger in the loss

of identity as the echo chamber of the Internet turns into a place for hyper-individualism that contributes to an amalgamation of noise. As we listen to each other less, ideas mean less.

Gilles Gobeil, *Un cercle hors de l'arbre*

To Flo Menezes

Inspired freely by the film *La Jetée* by Chris Marker (1921-2012). *Un cercle hors de l'arbre* was realized in the studios of PANaroma in Sao Paulo (Brazil). Thanks to the Canadian Council for the Arts (CCA) for their support. *Un cercle hors de l'arbre* was award the Second Prize at the 8th Destellos Electroacoustic Composition Competition (Mar Del Plata, Argentina, 2015).

M.O. Abbott, *green unpredictable*

green unpredictable is an electronic sonification of 4 days worth of data from an experiment measuring photosynthesis in maize. The data provides 14 measurements for 437 discrete specimen/day combinations, including values for stomatal conductance, temperature, carbon dioxide concentration, and humidity. Each of the 437 data points is treated as a musical event. For each event, values from the data are rescaled and mapped onto musical parameters such as start time, duration, pitch, number and density of overtones/ undertones, modulating frequencies of multiple parameters, amplitude envelopes, stereo field locations, and reverb settings. Four different plant treatments were used in the experiment, so a different synthesizer (type of sound) is used to represent each treatment. The listener will hear the four synthesizers operating in a complex counterpoint, wherein all characteristics of each synth are manipulated according to the musical values derived from the data.

Maria S. Lindström, *The Outlander Doop*

Active sonar, the transmission equipment used on some ships to assist with navigation, is detrimental to the health and livelihood of some marine animals. Research has recently shown that beaked and blue whales are sensitive to mid-frequency active sonar and move rapidly away from the source of the sonar, a response that disrupts their feeding and can cause mass strandings. *The Outlander Doop* is a work which deals with textures of sound, combining those which vary from the source and from the method that they have been processed: with inspiration from marine animals communicating it investigate acoustical pre-recorded sound with processed sound material.

Akiko Hatekeyama, 燭- *chi for candles, live voice, and sounds*

Trembling lights grow and cease. Small shimmering flames create a world – an ephemeral world tied to the past, present, and the future. The orange light, fuzzy yet powerful, coexists with sounds and my voice communicates with the air at the scene. Sounds are like connected with the ground and keep our feet stable. The smell and heat from the candles confirm that I am alive,

evoking senses and memories stored deep in me. *Chi* is a live interactive performance piece. A custom-made instrument called myaku placed on a table senses luminance. The intensity variant of each light source, a candle, is translated to the amplitude of each sound sample. The performer controls the sound and the visual by lighting and moving candles. Candles portray various cultural meanings, and they may evoke unique memories for everyone including myself. The performance is a way of purification through a ritualistic sharing of the space, time, and experience being in the environment, actuating our senses.

Concert 17

Saturday, July 21
4:00-6:00 PM
Experimental Theater

Program

Cesare Gallo <i>Flauviol</i>	12'40"
Maureen Reyes <i>Entering in the city</i>	4'36"
Mike Frengel <i>Sarteano l'estate</i>	11'40"
Bradley S. Green <i>Pale Blare</i>	3'50"
Kerry Hagan and Miller Puckette <i>Who Was That Timbre I Saw You With?</i>	7'
INTERMISSION	
Mark Phillips <i>Fake News</i>	6'43"
Dimitris Savva <i>Moments of Liberty II: Falling Within</i>	14'
Jane A. Saunders <i>An Agitated Earth</i>	7'
Ambrose Seddon <i>Traces of Play</i>	11'10"
Jonathan Wilson <i>Prelude to Paper Dance</i>	9'40"
Paul Koonce <i>Sisyphus in Situ</i>	9'

all works on this concert are fixed media

Program Notes

Cesare Gallo, *Flauviol*

Everything comes from the sound recording of Flute and Violin. The instrumental nature of these sounds is: trillati Harmonics, Harmonics trillati ascending and descending glissandos, Slaps flute, smoothies (flatterzunge) flute. With Sound Designer were then individual samples sizes, while maintaining the instrumental origin. Turbosynth with the software have been handled and processed by Sound Designer samples to create the sounds / object that were then used to the track assembly. The installation was realized with Deck to four tracks. For this song were used a bit 'all the sounds come out of the handling and treatment Turbosynth, and then, some are gestures and others lend themselves to textures and joints. The structure of the piece follows a logic succession of phrases, of combinations between objects to form periods and episodes, and then, in general, of various joints, always from a source of sounds Flute and Violin.

Maureen Reyes, *Entering in the city* (2015)

My goal with this piece was to musically represent Miami's sonic environment, as perceived during my first visit in 2011. To achieve this I recorded the environmental sounds from the city, including water, insects, air, and busy expressways. To contrast these recordings, I included the sounds of musical instruments like the piano, cello, cymbal and bells. I created this quadraphonic version in an attempt to convey the sensation of movement, mimicking the behavior of these subjects in the real world.

Mike Frengel, *Sarteano l'estate*

Sarteano is a small town in the Tuscany region of Italy. Summers are particularly lively in Italy as towns hold a variety of celebrations, concerts and festivals characteristic of their region. In Sarteano, these festivities culminate in the Saracino, a sort of jousting match where representatives of the various neighbourhoods (contrade) compete against one another. Sarteano, l'estate provides a sonic portrait of Sarteano during this festive period.

Bradley S. Green, *Pale Blare*

Every sound used in *Pale Blare* originates as a generic white noise signal. The piece attempts to take this generic, recognizable sound and gradually make it unrecognizable and less aperiodic through various filtering processes and effects, to eventually reach a point where the sounds take on other sonic properties altogether. As the piece progresses, the white noise is altered through increasingly complex filters and processes, eventually destroying almost any likeness to the original signal.

Kerry Hagan and Miller Puckette, *Who Was That Timbre I Saw You With?*

Using cheap game controllers, two titans of computer

music engage in a virtual thumb-wrestling match. As Shakespeare never wrote, "By the twitching of my thumbs, something pitched this way comes."

Mark Phillips, *Fake News*

Fake News is a fixed media composition derived from a single sound source – a live performance recording of my composition for wind ensemble entitled *Breaking News*. That piece, with a duration of over 18 minutes is my idiosyncratic reflection on our modern era of media fragmentation, citizen journalism, and crowd-sourced news; on the jarring, interrupting effect of headlines from all over the world intruding on our lives as we exercise our unalienable right to the pursuit of happiness; and on the prominent rhythms and themes that have emerged from several big news stories of the past few years. Sometimes the connection is obvious, sometimes more oblique, and sometimes downright obscure. With a duration of 6:43, *Fake News* compresses and distorts the original in a number of ways. At times the approach is one of heightened realism; at other times it's more like covering it with graffiti – all the while, maintaining a clear connection to the original.

Dimitris Savva, *Moments of Liberty II: Falling Within*

I am grateful to the dancers Madeline Shann, Tara Baker, Dawn Webster and Machi Dimitriadou Lindahl for their beautiful performances, recorded and used in this composition.

Jane A. Saunders, *An Agitated Earth*

An Agitated Earth is an immersive sound sonification art installation created by composer Jane Saunders with conceptualized art by Kevin Mahoney of Robots Will Kill. This piece utilizes audio to perceptualize earthquake activity data that has resulted from Hydraulic fracturing (Fracking). Auditory simulations of earthquake tremors triggered by shale gas drilling will be the focus of the piece, with the participant experience centered in the Earth's "womb" to contemplate the auditory simulations. The intent of *An Agitated Earth* is to allow the individual a mindful experience; to internalize the potential environmental impacts for triggering earthquakes, contamination of drinking water sources and other health hazards that could arise when the immediate economic and national security concerns for obtaining natural gas come at the immeasurable expense of the sustainability and longevity of Planet Earth.

Ambrose Seddon, *Traces of Play*

This work was inspired by the kinds of games that I have played with my young son during his early years, using everyday objects as well as his toys. I was drawn to the kinds of play that he engages with and the resulting outcomes and processes - repeating the same thing, exploring new possibilities/potentials, or trying something once and then moving on to find the next interesting activity. I wanted to capture the sounds of the kinds of objects that we regularly played with, and to try to adopt my son's spirit of play in my musical explorations; to pursue the development of some ideas whilst leaving others less developed, open to a possible return but not

necessarily bound to it. Many of the source sounds are significantly transformed, yet I hope that traces of the musical play underpinning the work remain tangible.

Jonathan Wilson, *Prelude to Paper Dance*

Prelude to Paper Dance is an introduction to a work in progress for percussion and electronics known as *Paper Dance*, which is a metaphor for the art of creation, the struggle between the artist and the medium that one uses to realize ideas into expression. Only, a muse is involved in this struggle, and the prelude concerns the nature of this muse that cannot be definitively described.

Paul Koonce, *Sisyphus in Situ*

In *Sisyphus in Situ*, my second composition realized using wave field synthesis, we don't see Sisyphus, but rather hear him through wobbling sounds selected to depict the step-by-step ascent of the heavy boulder, as it is pushed up the hill. A central synthesis technique in the piece uses sound analysis data to automate the selection of other sounds, chosen so as to reinforce and build upon the resonances and spectral form of the wobbles with which they synchronize. I imagine this process of orchestration as inscriptional, as it uses each driving sound to grow coincident sound events ranging from highlighted resonances, spread across the space's background field, to foregrounded gestural extrapolations and the antiphonies they inspire. I like to think that this range of sound somehow parallels Sisyphus' experience, as it repeatedly shifts between the intimacy of his studied task and the dramatic erasure of its completion, once the boulder meets its fall. The version heard in this performance is an eight-channel, surround-sound adaptation of the original 24-channel linear wave field array.

Concert 18

Saturday, July 21

8:00-10:30 PM

Playhouse

Program

Bin Li <i>Voices, for Hichiriki and Electronics</i> <i>Thomas Piercy, hichiriki</i>	9'45"
Giorgio Nottoli <i>Trama lucente</i> <i>Gianni Trovalusci, flute</i>	7'28"
Clemens von Reusner <i>AECHOME</i> <i>Beatrix Wagner, alto flute</i> <i>Madeleine Shapiro, cello</i>	11'55"
Wuan-Chin Li <i>Duet in Autumn</i> <i>Wuan-Chin Li, MIDI piano</i>	6'
Sylvia Pengilly <i>Sierpinsky Learns to Paint</i> <i>video</i>	8'20"
Hubert Howe <i>Inharmonic Fantasy No. 6</i> <i>Gianni Trovalusci, flute</i>	9'53"
INTERMISSION	
Joel Hunt <i>Material for Cello and Electronics</i> <i>Madeleine Shapiro, cello</i> <i>Joel Hunt, laptop</i>	5'
Kari Vakeva <i>I kiss the sky</i> <i>fixed media</i>	12'43"
Christopher Luna-Mega <i>La torre de Chitor</i> <i>Gianni Trovalusci, flute</i>	10'
Michael Rhoades <i>Crystal Verse</i> <i>fixed media</i>	14'32"
Orlando Garcia <i>Conversations with Harry</i> <i>Marianne Gythfelt, bass clarinet</i>	12'08"

Simone Cardini
Amber sapwood

Gianni Trovalusci, flute

7'

Program Notes

Bin Li, *Voices, for Hichiriki and Electronics*

Voices (Constantine P. Cavafy)

Imagined voices, and beloved, too,
of those who died, or of those who are
lost unto us like the dead.
Sometimes in our dreams they speak to us;
sometimes in its thought the mind will hear them.
And with their sound for a moment there return
sounds from the first poetry of our life--
like music, in the night, far off, that fades away.

This piece, in the language of my childhood in Fuzhou, is dedicated to Thomas Piercy and to all those who fly on planes.

Giorgio Nottoli, *Trama lucente*

The flute is a suitable instrument that stand out against a background timbre which is in continuous transformation. *Trama lucente* consists of a line entrusted to the flute, which acts as the figure or "weft" in relation to a background or "warp" built with electronic sounds and processed concrete sounds. The terms "weft" and "warp" are borrowed from the art of weaving, which inspired three of my acousmatic works of which the third, *Ordito risonante*, is the electronic part of this composition. *Trama lucente* is the second of these works created by composing an instrumental line that integrates with an existing and autonomous acousmatic piece. In both works, the integration between the instrument and electronic sounds primarily concerns the relation between foreground and background: the instrumental line presents a horizontal trend that tends to stand out from the electronics, which, for its own part, takes the form of weaving that favors the vertical and timbric aspects.

Clemens von Reusner, *AECHOME*

The title of this composition - *AECHOME* - is an acronym of the denomination of the used instruments: AE-rophone (altoflute), CH-ordophone (cello), ME-mbranophone (timpani). The timpani is represented by just one beat on the tone A sharp. This single sound is the resource for all the electroacoustic material used in the tape part composed by the means of the electronic studio. Form and structure of the composition is based upon a 21-tone-row, though this row is not used in a strictly serial way.

Wuan-Chin Li, *Duet in Autumn*

Duet in Autumn for Disklavier (midi piano) and Max

patches—an improvisation project carries the sound from Jean-Claude Risset's work *Duet for One Pianist*. Jean-Claude Risset's *Duet for One Pianist* was one of my researches and concert programs during my graduate studying in the Computer Music Department of The Peabody Conservatory (Johns Hopkins University) with Dr. Geoffrey Wright during 1997 (Paper presented in ICMC 2004 <https://goo.gl/hiiFH4>). *Duet for One Pianist* has been remarkable for the interaction between Max and Disklavier, however as a pianist who performed this work, I hope people will also know, and enjoy the great musical textures these Max patches Risset designed, which can always not only bring to *Duet for One Pianist*, but also to other compositions or performance.

Sylvia Pengilly, *Sierpinsky Learns to Paint*

I have always been fascinated by scientific and mathematical theories and many of my works have drawn on them as a basis for both music and video. While working on these audio/visual pieces I have come to the conclusion that the distinction between "artist" and "scientist" is very artificial and that what we do is very similar, only the materials are different. Waclaw Sierpinski was a mathematician born in the late nineteenth century who contributed to the (apparently) new mathematical theory known as Chaos Theory, which gained prominence in the 1960's. One of the best known features of this theory are fractal images, which are most simply described as shapes made of parts similar to the whole in some way. The Sierpinsky Triangle is a fractal constructed of nested iterations of the triangle shape. Fractal images can be very beautiful and are therefore very attractive to those of us who attempt to integrate "art" and "science" in our work. The Sierpinski component is obviously used extensively in the video aspect of this piece and as I worked with it I discovered that many of the images possessed a wonderfully rough texture that seemed reminiscent of paint strokes. It therefore seemed appropriate to have the title reflect what Sierpinsky might have created if he had been classified as an "artist," rather than a "scientist".

Hubert Howe, *Inharmonic Fantasy No. 6*

Inharmonic Fantasy No. 6 develops sounds similar to what I have employed in my other inharmonic fantasies. In all these works, the sounds are undergirded by simple melodies which are harmonized with inharmonic elements. In this work, the flute plays the underlining melody explicitly, while the computer plays the inharmonic sounds. There are two basic kinds of sounds that are used in the piece: those in which the components fade in and out over the course of the tone and those in which the components are attacked individually. The piece begins with the first instrument and then introduces the second, and at the climax both are playing together.

Joel Hunt, *Material for Cello and Electronics*

Material is a controlled improvisation for cello and electronics. Over the duration of the performance, the cellist introduces a series of musical gestures into a

four-channel probabilistic playback system. The computer musician creates an accompanying montage by adjusting the probability, rate, direction, and speed at which sampled cello sounds are played back in real time.

Kari Vakeva, *I kiss the sky*

The key ingredients of the composition *I kiss the Sky* (2017-2018) vary from physically modeled sounds to rich textures made by granular synthesis. The former stay focused while the latter get unfocused with indistinct features as if vaporizing in the air. For pitched material, a simple system is used to define the frequencies of all pitches, continuously throughout the piece. Furthermore, things appear to be in a state of slow flux. For example, in some voices their frequency bands are spatialized separately yet delicately, and so on. The title comes from Jimi Hendrix's lyrics. The work is written with C++ and a synthesis software built by the author.

Christopher Luna-Mega, *La torre de Chitor*

This piece is named after the short story *A Bao A Qu* by Jorge Luis Borges, included in *The Book of Imaginary Beings* (1968). The music flows from the flute's bottom register progressively to the upper register, from a single band width to multiple band widths, from the unison to the micro-tonal cluster. As these elements gradually build, there is an ascension, an activation of a transcendental glow that emanates in the end of the piece. Performer and electronics slowly build micro-tonal clusters around a single pitch. The idea is to gradually expand from the unison towards the immediate semitone or quarter tone above or below, as the electronics are playing back single flute sounds or groups of flute sounds. The performer's focused listening will allow to gradually fill the micro-pitch spaces played back by the electronics.

Michael Rhoades, *Crystal Verse*

Crystal Verse, completed in the spring of 2017, is an exploration of the relationship between the essence of crystal formation and the subsequent stylistic interplay between the elements. Crystals correlate to the creative process with regard to the reiterative aspect of their formation. Initially in a solution state, elemental constituents form, against the statistical odds, into configurations. They often form around some minute central strand that is eventually obscured by the final outcome and yet remains essential as a basic matrix. This piece is intended to demonstrate the connection between reflection, refraction, and vibrational motivation.

Orlando Garcia, *Conversations with Harry*

Conversations with Harry was written for bass clarinetist Harry Sparnaay in August 2015 at the Visby International Centre for Composers on the island of Gotland off the coast of Sweden. The fixed media part of the work was created using samples of Harry's playing that he recorded for use with his definitive book *The Bass Clarinet* published by Tutto Musik/Periferia Music in Spain. The live bass clarinet part consists of materials from the fixed media part that have been altered and

re-ordered. The fingerings and other instructions are taken from those found in his excellent book. I am grateful to Harry Sparnaay and Nino Diaz of Tutto Musik/Periferia Music for the permission to use samples from *The Bass Clarinet* in this work. The title is a reference to the image of the live bass clarinetist conversing with Harry's playing heard on the fixed media part. The slow evolution of material as well as the counterpoint between register, density, timbre and pacing are important concerns.

Simone Cardini, *Amber sapwood*

Sapwood is, in trees and shrubs, the ductile and imperfect new wood characterized by the vitality of xylematic cells placed between the outer bark and the internal woody body, the heartwood. As the sapwood mutates slowly to become heartwood and acts as protection of the marrow, so the initial gestures follow each other to evolve and intertwine until they assume structural functions. The piece is an attempt to recover the trust of the player by overcoming the variable represented by writing a score through situational dynamics and the circumstances required for the codification of a written text.

Concert 19
Sunday, July 22
1:00-3:00 PM
Experimental Theater

Program

Christopher Coleman <i>śūnyatā (emptiness) from Caves of Dunhuang</i>	8'02"
Maria Mykolenko <i>sounds and voices</i>	13'31"
Peter Hulen <i>Homage and Refuge</i>	4'13"
Gaspar J. Peralta <i>Grafologia del entorno sonoro</i> <i>Soundscape graphology</i>	8'50"
Hsiao Ti Wang <i>Nature</i>	3'46"
Edmar Soria <i>Vortex Flow</i>	9'04"
INTERMISSION	
Ben Robichaux <i>American Real Estate</i>	6'14"
Michael R. Hood <i>Meeeces in the Wires</i>	11'28"
Hannah Hitchen <i>Transchem</i>	5'36"
David Berezan <i>Pivot</i>	13'07"
Ding-Lian Chen <i>Tumble</i>	7'20"
Jason Matthew Malli <i>Tempus Fugit</i>	10'
Christopher Cook <i>Gamaka</i>	7'51"

all works on this concert are fixed media

Program Notes

Christopher Coleman, (*emptiness*)

Caves of Dunhuang is scored for a unique mixture of Chinese and Western instruments, paired in families: two strings—erhu and cello, two winds—xiao and bass clarinet, and two struck or plucked instruments—yang qin and harpsichord, with temple bells and fixed media. The triptych consists of three related but independent pieces inspired by Buddhist beliefs depicted in the thousand-year-old meditation niches carved into the cliffs of Dunhuang, China. śūnyatā (emptiness) is the concept of “not self,” of awareness in which perception and feeling cease, of meditation to the loss of self-awareness. This middle piece transforms a recording of the first piece (for acoustic instruments only) by copying that recording hundreds or thousands of times with phase shifts—slight timing offsets between every copy that vary from microseconds to seconds. This process of massive replication and phase-shifting obliterates the sense of the original in a musical śūnyatā.

Maria Mykolenko, *sounds and voices*

The fixed media piece *sounds and voices* is a soundscape that explores the various sounds of the emigre community in the United States of which I have been a member. My interest was in juxtaposing the sounds of different languages and accents as well as different styles of music that are part of the experience of this community. Additionally, I explore the issues of time and memory and the sounds of displacement: current perceptions in contrast to remembered ones.

Peter Hulen, *Homage and Refuge*

Homage and Refuge (2017) is what the Middle Indo-Aryan Pali language, subtractive synthesis, Theravada Buddhism, pulse waves with resonant filters, The Anglican Chant Psalter, digital vocal encoding and decoding, and 14th-century anchorite and English mystic Julian of Norwich all have in common. It is a solemn bow to the great Unity of Being that any one of us might glimpse in a moment of clarity. “Honor to the blessed, worthy, fully self-enlightened. To awakened being for refuge I go. To sound teaching... To seekers in community... All shall be well...”

Gaspar J. Peralta, *Grafologia del entorno sonoro/ Soundscape graphology*

Work composed with the Artistic Production Support CECUT - Secretary of Culture. Composed exclusively from field recordings and analog processing the piece explores the relationship between the listener and the sound climate that usually surrounds us, the decontextualization of the different events offers the listener other possibilities of interaction with the day to day, this propitiates points of reflection, the reinterpretation of everyday life, and finally an analysis on the way we consume and write our sound environment.

In this work different places and events are presented, a conversation in a public taxi in Tijuana, an orchestra concert in Mexico City, or Kelvingrove park in Glasgow, i take from them some microevent and begin the sound manipulation until the sound loses its link with the timbre memory. Recorded in: Tijuana, Mexico City and Glasgow, December 2016- May 2017.

Hsiao Ti Wang, *Nature*

This piece was inspired by a Vedic Literature called "Samsara," a conceptual piece consisting of the rebirth and the cyclicity of all life. The sound samples processed. I create emphasis on variability of the sound materials.

Edmar Soria, *Vortex Flow*

When the gods had decided to destroy humanity with a flood, the god Enki (Akkadian Ea), who did not agree with the decree, revealed it to Ziusudra, a man well known for his humility and obedience. Ziusudra did as Enki commanded him and built a huge boat, in which he successfully rode out the flood. Afterward, he prostrated himself before the gods An (Anu) and Enlil (Bel), and, as a reward for living a godly life, Ziusudra was given immortality. This is a narrative sonic landscape.

Ben Robichaux, *American Real Estate*

American Real Estate is a work that emphasizes the toxic political ideology of prioritizing money over people, a philosophy that is often a centerpiece of capitalist economics. The work uses quotes from speeches made by both Ronald Reagan and Martin Luther King, Jr. These two men were polar opposites politically, effectively representing a political ideology that prioritizes money in Reagan and a contrasting ideology that prioritizes people in Martin Luther King, Jr. In quoting Reagan, I highlighted his strategy of making inappropriately simplistic (and perhaps offensive) analogies when describing his economic philosophies. As a result of their simplicity, these analogies discredit the needs of the lower class. Martin Luther King, Jr. takes a direct approach to describing the plight of the lower class, particularly among African-Americans. His quotes tell stories about injustices in open housing drawing attention to the injustice of the practice of redlining in the United States.

Michael R. Hood, *Meeeces in the Wires*

As electronic musicians and composers, wires are an integral part of what we do. Sounds are created and sent through patch cables to various devices and modulators which, in turn, pass through even more wires, until that final speaker cable where our creation is turned into the sonic opus that reaches our listener's ears. Of course these days some of those patches have become digital connections, but the basic idea stays the same. *Meeeces in the Wires* takes a "gestalt" view of electronic music, combining techniques and sound sources both traditional and modern, both physical wires and digital patches. In this piece the computer based sound samples and old school analog tones are layered; shifting, warping, and

modulating each other, the combination leading the listener on a journey through the tangle of wires and sound!

Hannah Hitchen, *Transchem*

Transchem reflects the experiences a transgender child might face when going through the journey that is their transition (from being associated with their biological sex to their gender identity). These experiences are portrayed by audio recordings of several transgender youths talking about their transition, particularly how they knew they were born the wrong sex, as well as what reactions they've experienced as a result of their transition. There are also audio recordings of close relatives and friends of these transgender people talking about how they feel about the transition.

David Berezan, *Pivot*

Pivot explores the mechanical and pitched sounds of my daughter's spinning top.

Ding-Lian Chen, *Tumble*

The core concept of this piece is kindled by the sound of metal. Its form is extended through different media (e.g. wood, rock, water...etc.), and further led into different sections by the variation of motive or another layer of the new sound. This piece is compact, well-structured and its elements are all tightly connected. It emphasizes the connection between different material, enriching audience's audio-experience by layering diverse substances and playing space arrangement.

Jason Matthew Malli, *Tempus Fugit*

Tempus fugit is a sonic depiction of its meaning translated from Latin, "time flees" or "time flies." This text can be found in multiple sources, both secular and sacred, as evidence of humankind's journey to reconcile the inevitability of death with the meaning of life. Musically, "Tempus" unveils sound masses as points, lines, and planes that disperse throughout space, much like the moments, pathways, and destinies of human beings.

Christopher Cook, *Gamaka*

Gamaka is the collective term given to the various shakes, graces, ornaments and embellishments used in Indian music. A gamaka can further be defined as a graceful movement and fine pull of the string, which brings "happiness to the listener." Gamaka is built from transformations of brief recordings of a voice, a cello note, and a drum. The structure of the piece is based on exaggerating and then resolving the implied opposition between the sources, two traditionally melodic, the other rhythmic. The samples are periodically woven into a raga-like pattern as the piece forms a set of variations.

Concert 20
Sunday, July 22
4:00-6:00 PM
Playhouse

Program

Amelia Marzec <i>Alouette 1</i> <i>Amelia Marzec, voice, glockenspiel, electronics</i>	12'
Yanting Lu <i>Money</i> <i>fixed media</i>	3'11"
Yu-Ting Cheng <i>Haya</i> <i>Yu-Ting Cheng, clarinet</i>	4'12"
Sang Won Lee <i>Live Coding You Tube</i> <i>Sang Won Lee, laptop</i>	20'
Wu Jou-Hsuan <i>Silent Survivor</i> <i>fixed media</i>	3'31"
Carter Rice <i>Flat Circle</i> <i>Noa Even, alto sax</i> <i>Carter Rice, live electroinics</i>	7'
INTERMISSION	
Mark Vaughn <i>The Curved Line in the Garden</i> <i>fixed media</i>	8'11"
Chang Hsin Chia <i>Aquiver</i> <i>fixed media</i>	7'24"
Christopher A. Poovey <i>only through fractures may light shine</i> <i>Jack McGuire, double bass</i>	8'
Tzu-Hsia Huang <i>Chufun</i> <i>fixed media</i>	3'
Phillip Sink <i>ReCursive</i> <i>Video</i>	5'20"

Yi Chen Wu <i>Constructing</i>	7'42"
Mengjie Qi <i>Songs in the Valley</i> <i>Mengjie Qi, live electronics</i>	6'52"

Program Notes

Amelia Marzec, *Alouette 1*

Alouette 1 is a performance project named for a derelict satellite that originally transmitted information on radio waves in the upper atmosphere. The project uses salvaged technology and instruments, objects, and the human voice to create sustained tone soundscapes and unexpected harmonic relationships. It acknowledges singing as a pre-language communication system with a potential for forming connections. *Alouette 1* explores methods for making music in a dystopian future- what equipment and instruments we will have access to, and in what condition they will be. It uses electronic waste as part of the improvisations, welcoming their precariousness and the sounds they produce because of it. The project also embraces any communication difficulties of the performers. Audience members are invited to become a part of the performance and to sing into the community mic, a series of contact mics that join and share only one input. This creates a human drone.

Yanting Lu, *Money*

Imaging a coin want to play clarinet, and the dream is not supported by its family, an old school story.

Yu-Ting Cheng, *Haya*

Haya means "margin" in Mongolian and indicates a sub-culture and non-mainstream identity. The composer aimed to combine the Mongolian rhythmic patterns with jazz elements. The clarinet extends a jazzy melody in the opening while the background provides a mysterious sound. Then the bass line brings up the Mongolian rhythmic patterns. The clarinet line and bass line intertwine and gradually build up toward the climax. The main theme comes from *Moonflowers, Baby* for solo clarinet by Meyer Kupferman. When the theme returns, it is interrupted by a short, fragmented insertion of Bach's *Prelude in c minor, BWV 847*

Sang Won Lee, *Live Coding You Tube*

Music listening has changed greatly with the emergence of music streaming services, such as Spotify or YouTube. However, did it inspire us to make new experimental music? *Live Coding YouTube* is a response to the anticipation of novel performance practices using streaming media. A live coder uses any available video from YouTube, a video streaming service, as source material to perform an improvised audiovisual piece. The challenge is to manipulate the emerging media that are streamed from a networked service given the limited

functionality of the API provided. The piece finds parallels in early experimental music that manipulates magnetic tape and vinyl records. On the contrary, the audiovisual space that a musician can explore on the fly is practically infinite. The performance system is built entirely on a web browser and publicly available in the following address: <https://livecodingyoutube.github.io/>.

Wu Jou-Hsuan, *Silent Survivor*

Running in and out of time, Surrounding with positive things. Will I gain inner peace? The idea for this piece is telling inside of survivors that how struggling in their heart. Even they were very calm in appearance, you never know what they went through. We maybe think after all of the darkness and sadness, soon comes happiness. But that not for everyone, survivors were under a shadow from the past and fighting with for life. At the beginning of this piece, I used the sound of Bass to symbolize of peace and used some tiny elements to express how hard a struggle inside.

Carter Rice, *Flat Circle*

Flat Circle draws inspiration from the concept of time as a function of space. If one were to remove themselves from spacetime they might see all the matter of the universe as a static object, a flat circle. All events, all decisions, all causes and effects, would be viewable as a continuum that has no beginning and no end. Musically, this concept was actualized via the unit circle and its realization as a sine tone. Nearly all parameters of the piece slowly modulate with wave-like qualities, ranging from steady and circular to spontaneous and stochastic. This piece was written for saxophonist Noa Even, and is happily dedicated to her.

Mark Vaughn, *The Curved Line in the Garden*

The perception of continuity between two articulated points in time and space, monophony in electronic music, creating containers for sounds that become their own composite sounds, the grackles of North Texas, the garden of Eden from the snake's point of view, the serpent as wisdom in Nietzsche's *Thus Spake Zarathustra*, dreams of snakes appearing from the ground, snakes eating birds, birds eating snakes, and the musical representation of spirituality in 1960's psychedelic culture were all things I thought about while writing this piece.

Chang Hsin Chia, *Aquiver*

The reason why the piece was named *Aquiver* is because the events in the work used lots of granular voice to imitate a kind of feeling that when the slight breeze of fresh, country air stirred across the earth and everything in the world are aquiver. At first, I tried to figure out that when the wind blows through, the tree branches drop out, so we can hear the clear sound of wood in the beginning, and use the element to form different sound through the piece. Through the use of such techniques as delays, shuffling, reverse, each of them makes the composition more plenty and brilliant level and appearance, and through the use of such

techniques, we can hear lots of different tiny sound run through the composition like the wind blows through and all of us keep aquiver gently.

Christopher A. Poovey, *only through fractures may light shine*

only through fractures may light shine explores the gritty sounds of the double bass through the use of string multiphonics, overpressure, and bowing behind the bridge and tail piece. The electronics in the piece augment the bass's capabilities further by emphasizing the inharmonic, crunchy, and wispy sounds that are not idiomatic of the bass. Together, both parts of 'only through fractures' create an experience where sounds are put into new contexts in order to find beauty in what may normally be considered noise. *only through fractures* was started at the Atlantic Center of the Arts in New Smyrna Beach Florida and I thank the Atlantic Center for the wonderful residency.

Tzu-Hsia Huang, *Chufun*

Technology evolves rapidly and affects our lives. Through this electronic music piece, we express our anxiety and anticipation of technology. *Chufun* in Chinese means "the kitchen," by using some of the sounds of the appliances around life, showing the gradual penetration of technology around us. As the song progresses, it deforms and creates new sounds that allow these sounds to talk to each other and present the sound dialogues of different ages (future and modern).

Phillip Sink, *ReCursive*

Letter writing has nearly been lost to e-mail, texts, and emojis. Additionally, cursive handwriting is continually being dropped from curricula across this country. I speak for myself on this, but I keep most forms of handwritten letters, notes, and cards simply for the thoughtfulness and time that it takes to write something by hand. *ReCursive* explores this nearly lost form of communication. The video follows an abstract narrative of a person writing a letter to a non-descriptive recipient. The cursive text is transformed into new worlds using 3D animation. Most of the sounds heard in the piece are derived from recordings using a contact microphone taped to a wooden table as I wrote, drew, and scribbled on paper. I chose other sounds that related to the noisiness of writing to use in the composition.

Yi Chen Wu, *Constructing*

The "Constructing" includes many sounds of metals hitting, scratching, drill rolling in construction site. I recorded them and then transformed those samples by filtering, time stretching, granulating, adding reverb, reversing...etc. This piece contains various rhythmic metal noises, and rich sonic gestures. The transition and spatial changes between high-frequency noise and concrete environmental sounds are analogous to metaphysics and real life of those people working in dangerous sites.

Mengjie Qi, *Songs in the Valley*

In the remote area of South China, people live in small villages surrounded by mountains, they always sing in a very free way to communicate with people from far away. They also tend to sing as a way to express their inner feelings. The vocal sounds echoes back and forth in the valley where the mountains are at different heights, *Songs in the Valley* was inspired by the way of people singing, and the composer aimed to create an immersive soundscape of that space.

Concert 21

Sunday, July 22

8:00-10:30 PM

Playhouse

Program

David W. Taddie <i>Wayward Country</i> <i>Michael Ibrahim, alto sax</i>	6'20"
Mickie Willis <i>Canticles Derived from the Fragmentary Remains of Commander Nemo Oz</i> <i>fixed media</i>	7'30"
Pierre-Henri Wicomb <i>Now for Triads</i> <i>Ranjit Bhatnagar, robot toy piano</i>	8'03"
Gerald Eckert <i>Aux mains de l'espace</i> <i>fixed media</i>	14'50"
César Potes <i>Flaxy-tones</i> <i>Oren Fader, guitar</i>	10'
Christopher Keyes <i>A Distance Up-Close</i> <i>Christopher Keyes, piano</i> <i>video</i>	5'56"
INTERMISSION	
AJ Pantaleo <i>HoiAn</i> <i>AJ Pantaleo, drums</i> <i>Mike DiBenedetto, soundscapes</i>	5'48"
Maximilian Yip <i>Uncertainty</i> <i>fixed media</i>	5'30"
Yasuko Yui <i>33 lights</i> <i>fixed media</i>	7'39"
Victoria Gibson <i>Sound Seed: Tribute to Pauline Oliveros</i> <i>Victoria Gibson, voice, guitar, and computer samples</i>	2'31"

Lemon Guo, Mengtai Zhang
Transplantation 7'
Mengtai Zhang, Chinese flute

Metamorph Music
Winds of Durga, Daisy Logic, Glowing Heads 12'
Margot Day, composer, flute, vocals
Kurtis Knight, composer, guitar, keyboards,
electronic beats

Program Notes

David W. Taddie, *Wayward Country*

Wayward Country for alto saxophone and interactive electronics was written on commission from saxophonist Michael Ibrahim who provided the bass saxophone samples and, along with Justin Massey, the alto saxophone samples. The samples were extensively processed by various means, to provide accompanying material to the saxophone part which is simultaneously processed in real-time during the performance. Dr. Ibrahim is a virtuoso saxophonist with a comprehensive mastery of extended techniques, thus their extensive use in this piece.

Mickie Willis, *Canticles Derived from the Fragmentary Remains of Commander Nemo Oz*
Canticles Derived from the Fragmentary Remains of the Journals of Commander Nemo Oz could be described as a 21st century audio drama or science-fiction cantata. The work is based on a fictional character that was to be the protagonist in a novel I began twenty-five years ago. This musical derivation represents the recovery and attempts at restoration of fragmentary, charred remains of the writings of a rebel leader in a fictitious American civil war to have happened at some time in the future; a time at which divergent political and cultural forces have descended into violent national conflict.

Pierre-Henri Wicomb, *Now for Triads*

A work for solo Robot (MIDI) Toy Piano and MIDI soundtrack composed specifically for the redesigned player toy piano built by the American composer/inventor Ranjit Bhatnagar. The title suggests the setting up of a musical environment in which moments, centred around a pitch completing the structure of a triad, establishes the melodic thread audible throughout the work. The triads are dressed as musical motifs of which there are two prominent ones in the work. The individual pitches are often presented as mini sound clouds, which has the auditory result of an indirect, ambiguous pitch, creating a kind of timbre in the very static instrument environment of the toy piano. The soundtrack is created using the notation program Sibelius in a non-idiomatic, unconventional way, challenging its extremes. This approach has been a style of the composer for a while originating out of the interests to elevate the function of the software as more than a mere substitution for real

instruments.

Gerald Eckert, *Aux mains de l'espace*
The Towers of Silence

They break the stones
They want to have a shadow
They want to have a body
They are neither day nor night
They are in the hands of space

Another fall of light
And the stones will be the sun.

Paul Éluard

Although this poem was chosen as a commentary after the composition had been completed, and is to be understood in a merely associative, and in no way programmatic, way, one could consider the content of Paul Éluard's poem on the poetic level as quite conceptional. The futile endeavours - intrinsic in the music - for existence / body and shadow, the method of deconstruction ("ils battent les pierres" - the contraction of various sound complexes to "sound points") and the construction (a new perspective quality through sound and space creation), the endeavours to create a new "perspective" which, at the same time, still has inherent in it rebellion / transience ("ils ne sont ni jour ni nuit" - "et les pierres seront soleil") determine the formal course as does the sound aesthetic of the work. Some aspects of the aesthetic and formal conception which give an insight into the method of composing *Aux mains de l'espace* are described below. The various processes generated in *Aux mains de l'espace* will not be presented in order; they appear in different states at different points in the piece and will be integrated into their respective temporal environment. These processes consist of rhythmically irregular, and in pitch and intensity different, arrangements of sound points, which have been produced by an extreme over-modulation of various filters. In this way, sounds are created whose information content regarding length and discernibility, as opposed to their closing sounds, has been alienated. Generated sound points are given independent, audible sound movements within an acoustic space, and, thus, a spatial-perspective quality. This is achieved through special distribution over the loudspeakers and through a diminishing echo. This has an effect on the spatial / temporal surroundings of the sound points, so that new connections are formed which gain further importance by the use of additional parameters (rhythmics, latent pitch perception, etc.). A further process is characterised by the exclusive existence of echo portions. For this the original signals have been cut out and these echo sounds have been given their own encased curves, which, on their own account, move in various ways through space. Individual states lose their connections to previous states because of the way the compositional / temporal form is dealt with in this work. The macroform and the major formal connections are created by structures of overriding importance, which absorb the

differences, e.g. "qualities" or sound characteristics of the individual elements. The last sequence, which is separated from the other parts of the work by a 10-second tacit is in contrast to the method of construction described above. In this sequence, as a result of the various deep transpositions of singular material, i.e. previously only rudimentarily related by pitch, a method contrary to that explained above is generated, which communicates itself immediately to the listener by the difference of its sound. The piece *Aux mains de l'espace* was composed in 1992/1993 using the Synlab-Analog Synthesizer (Synlab Analogous Synthesiser) in the electronic studio - the I C E M - in the Folkwang-Hochschule in Essen. An integral part of the composition process lay in the analysis of my intended formal and aesthetic conception and the sound results of the Synlab which arose as a result of the way it was built (e.g. thermic instability).

César Potes, *Flaxi-tones*

The title *Flaxi-tones* (2018) follows an inclination I have on playing with words, in this case combining the name of my friend and colleague Glen Flax, to whom the piece is dedicated, with a reference to how the piece searches for a rich gamut of tone colors on the guitar through the use of extended techniques and the support of the electronics. The mutual re-enforcement of the electronic and acoustic domains also maximizes a timbral transformation of the guitar into a variety of sounds that can be compared to other instruments such as drums, different forms of keyboards, and even mechanical noises and sounds of nature.

Christopher Keyes, *A Distance Up-Close*

For players, there is a certain intimacy with their instrument while performing; the distinction between "it" and "them" blurred as they engage in a state of flow. For the audience, we enjoy witnessing this, even from afar, preferring to be there in that moment rather than listening to audio recordings. *A Distance Up-close* explores this idea, using a webcam to bring the image of the keyboard and performer up-close, but using video processing to make that image more abstract, and perhaps more distant. The audio for the piece takes tiny samples of what the pianist is playing and makes them into clouds, which drift closer and then further away. (Sorry that the premiere was not video taped.)

AJ Pantaleo, *HoiAn*

<http://apmdnyc.bandcamp.com>

Maximilian Yip, *Uncertainty*

The piece *uncertainty* is all about transformation in an interconnected world. The composition is created by short piano samples. The resulting sounds were processed using Metasynth 4 and Cubase 5. Additionally, atmosphere was created by frequently changing rooms.

Yasuko Yui, *33 lights*

When the fluorescent light turns on, it makes a very faint

sound. Using this recorded sound, I generated different variations and construct this piece. Since the sound of the fluorescent light switching on is random, I chose to incorporate chance into the process of making the piece structure. I didn't use a computer in this process. I drew the cards and extracted some combinations. When the combination that I liked the most materialized, this piece. Some of the recorded sound from the fluorescent lights is from the light installation venue of art that was flickered in a natural way. I use both sounds as part of my piece. This piece is like a scenery of the imaginary various durations of sounds of lights.

Victoria Gibson, *Sound Seed: Tribute to Pauline Oliveros*

During her lifetime Pauline Oliveros changed the way we listen. Her innovative work exemplified the difference between the deliberate action of deep listening and the passive state of hearing. This work is called *Sound Seed* because Pauline carried her insights and methods around the world to plant seeds of inspiration. Many of these seeds grew in the minds and hearts of deep listeners who carry on her work. Some are musicians or sound artists, and others follow different paths, but all are engaged in the practice of deep listening. *Sound Seed* is a reflection upon the time that I spent with Pauline Oliveros. It is based on an exploration of the sounds we generated in the Cistern located in Fort Worden State Park. Pauline was recording there with the members of the Deep Listening Band, Stuart Dempster and the late David Gamper, in May of 2009. The sampled material is from our brief session when I was invited to play with the ensemble with new samples, improvised guitar and vocals.

Lemon Guo, Mengtai Zhang, *Transplantation*

Transplantation is an innovated traditional instrument that graft clarinet components (Boehm System) into Xiao (Chinese vertical flute), combined with Teensy and sensors (haptics and force). The music engages with the emotional, ethnographical, and political charge of material and place. Specifically, the piece explores music reconstruction and displacement in relation to a historical movement during postwar China (After 1949). Informed by personal experience, this work raises questions of systems of dissemination and cultural appropriation. This composition is inspired by such historical and political issues, combined with acoustic Xiao, digital signal processing and sample triggering in Teensy, and expressing an imagination on the post-war cultural reconstruction. Overall, this work mirrors the wider idea of postcolonial identity but explodes the expectations of a standardized sense of oriental aesthetics.

Metamorph Music, *Winds of Durga, Daisy Logic, Glowing Heads*

Romantic and intense Metamorph is duo Margot Day & Kurtis Knight. Metamorph is "Music for Morphing" an Alchemy of Sound and Visuals that portray how our lives are ever changing and expanding. With spontaneous bursts of dance, poetry, and love, held together by the

music and capable of awakening human potential and positive energy. Composer Margot Day's multi-range opera trained vocals and mastery of the flute entwine, and then merge with Composer Producer Kurtis Knight's guitar, keyboards, soundscapes and electronic beats, creating songs that compel listeners not just to enjoy, but to be part of the Metamorph experience. Metamorph is a cutting-edge hybrid of electroacoustic original music - merging modern musical genres with ethnomusicology. Metamorph duo will be performing 3 songs from their "ETHER" album: "Winds of Durga, Daisy Logic, and Glowing Heads". "ETHER" (the 5th element) is the second Metamorph Album. Some call Ether the void, some say spirit, or Chi. Because of Ether's pure energy quality, it is thought that through immersion one may rid oneself of misery and illness - Metamorph offers transformation thru music. Metamorph tuning is A=432Hz – nature's natural harmony. Metamorph is available everywhere..... visit margotday.com for more info.

Installations

Friday, July 20

12:00 - 8:00 PM

Underground Theater

Hilda Lindström, Maria Lindström,
Synalpheus pinkfloydi

This installation aims to deal with the phenomenon of organic vibration in relation to the legend that the band Pink Floyd once played so loudly at a show that the sheer volume had killed all the fish in a nearby pond. Through sound, graphic art and textile Lindström/ Lindström investigates studies regarding low frequencies ability to affect internal organs and the so-called "Chest punch" at 50 Hz. *Synalpheus pinkfloydi* is named after a new species of shrimp that can kill fish by making a loud noise. This shrimp has been connected with the myth of Pink Floyd's "killing" volume, however it turns out that its name has nothing to do with that legend.

Saturday, July 21

12:00 - 8:00 PM

Underground Theater

Jeff Morris, *Live Feed*

Our painter uses synaesthesia to shape her work as she paints. As she works, her motion drives a piano playing algorithm. The piano music and the painting in progress inspire our percussionist, improvising with found objects as well as traditional instruments in unconventional ways. Also inspired by the painting and music in progress, our computer performer captures samples from the video-driven piano and the percussionist, transforming them into new sounds that can expressively join the performance. The music from the piano, percussion, and live sampling are what our painter responds to as she paints. We call it a delightfully tangled web of intermedia feedback. What emerges is something beyond what would emerge from each of us working in isolation and so, the situation itself is part of the composition.

Tuesday, July 17-Saturday, July 21

12:00 - 8:00 PM

Outside Underground Theater

Mengtai Zhang, *Touched Mute*

Touched Mute is a sound installation, which involves interactive performance exploring the way of listening and communication. This work applies touch as a way of sound communication and filtering, not only through intimate contacts, but also mirroring a permeable secret. The performer(s) would be wearing the device on elbows or arms, and the sound would go through the body. When they place hands over other audience's ears, the sound transmits from the performer's hands directly into the audiences' ears, without being shared with the second persons.

Tuesday, July 17 - Saturday, July 21

12:00 - 8:00 PM

Upstairs Foyer

Jane Saunders, *An Agitated Earth*

"An Agitated Earth" is an immersive sound sonification art installation created by composer Jane Saunders with conceptualized art by Kevin Mahoney of Robots Will Kill. This piece utilizes audio to perceptualize earthquake activity data that has resulted from Hydraulic fracturing (Fracking). Auditory simulations of earthquake tremors triggered by shale gas drilling will be the focus of the piece, with the participant experience centered in the Earth's "womb" to contemplate the auditory simulations. The intent of "An Agitated Earth" is to allow the individual a mindful experience; to internalize the potential environmental impacts for triggering earthquakes, contamination of drinking water sources and other health hazards that could arise when the immediate economic and national security concerns for obtaining natural gas come at the immeasurable expense of the sustainability and longevity of Planet Earth.

Presentation

Wednesday, July 18

12:00 - 12:45 PM

Underground Theater

Skye van Duuren, *Bridging Worlds: Creating Fixed-Media Microtonal Music with Acoustic Instruments*

This piece serves as a vehicle for demonstrating a method using pitch adjustment software to incorporate microtonal aspects into a fixed-media piece in which acoustic instruments, without any physical alteration or extended techniques, may accurately play pitches outside of the traditional twelve-tone chromatic scale in ways that add expressiveness and/or impart structural significance. The microtonal elements of this piece are incorporated via three primary techniques, which I devised over a period of experimentation with various ideas and procedures involving microtonality using MIDI as a medium for exploration and practice. I am proposing the following names for these techniques: linear inflections, controlled beating, and centstonic modulation. In my paper I describe in detail what each of these techniques entails, how they relate to and inform the piece, and outline one possible workflow for producing a recording of this piece which may be applied to works with similar concepts.

Composers

M.O. Abbott's music has been performed by ensembles such as loadbang and Illinois Modern Ensemble, and esteemed new music performers such as Kevin McFarland, Caleb Burhans, Martha Cluver, Tomoko Ono, Melody Chua, Victor Pons, and Yi-Wen Chen. M.O.'s work has been heard at festivals and conferences such as ICMC, Diffrazioni Multimedia Festival, the SEAMUS National Conference, Electronic Music Midwest, NUNC! 2, and New Music on the Point. M.O. Abbott holds a B.M. in Theory from Eastman School of Music and a M.M. in Music Composition from University of Illinois at Urbana-Champaign, where he is now pursuing a D.M.A. M.O.'s primary composition instructors include Sever Tipei, Heinrich Taube, Scott A. Wyatt, Brian Belét, Janis Mercer, and David Liptak. M.O. has had additional lessons or master classes with Robert Morris, Elaine Lillios, Marcos Balter, and Amy Williams, among others.

Composer and sound artist **Iddo Aharony's** diverse body of work includes pieces for a variety of ensembles, solo instruments, and electronics, along with compositions for contemporary dance, opera, and various multimedia projects. Aharony's acoustic and electronic music has been performed by ensembles and musicians in the United States, France, Italy, Britain, Spain, Israel, and Australia, including Ensemble Dal Niente, Mivos Quartet, and Eighth Blackbird. It was presented at festivals such as NYCEMF, SEAMUS, June in Buffalo, and the Valencia International Performance Festival. Among his awards are the 2014 soundSCAPE festival composition prize and commission, and fellowships from the MacDowell Colony, Ucross Foundation, and Atlantic Center for the Arts. He serves as Artistic Director for Chicago-based multimedia group Fused Muse Ensemble. He received a Ph.D. from the University of Chicago in 2016, and is currently an Assistant Professor of Music Technology at Colorado College.

Emilio Adasme studied composition and musicology in Catholic University of Chile. He is member of the Electroacoustic Community of Chile (CECH) and producer of the international electroacoustic festival Ai Maako in Santiago de Chile. He also teaches Electroacoustic composition and Max MSP software techniques in the creative space "Casa Ruido" in Santiago de Chile. His music has been part of different festivals and specialization courses in Chile and Argentina.

Luzilei Aliel is an educator, composer and researcher. A master's degree in creative processes from the University of São Paulo (USP), and doctoral student at the same university. As a researcher and composer, he dedicated himself to producing material on composition and improvisation in sound ecology and computational algorithms. He has had artistic and academic works

presented at various symposiums and conferences such as SMC - Network - (2017), Sonology (2016), SBCM (2017), Anppom (2017) and others.

Originally from Ruidoso, New Mexico, **Clay Allen** is an American composer and pianist. Clay has studied composition at the University of North Texas with Kirsten Broberg, Andrew May, and Joseph Klein and at West Texas A&M University with BJ Brooks. Clay is currently pursuing his DMA at the University of Colorado – Boulder where he works with Carter Pann and Michael Theodore. Clay's compositions have been performed across the United States and internationally at festivals including SEAMUS, CICTeM in Buenos Aires, the Cortona Sessions in Italy, and the New York City Electroacoustic Music Festival. Recent commissions include works for New Music on the Point, Charlotte New Music Festival, and bassoonist Grant Bingham with funding from the DuoSolo Foundation. Passionate about education and outreach, Clay is a founding member of the Equinox New Music Collective, a nonprofit organization dedicated to bringing new music to new audiences.

Siana Altiise is a Sensory Artist. Described as "an avante-garde thinker with a rare compassion," Altiise teaches leaders and organizations how to develop emotional awareness through the use of experiential sound design and visual display. Born with unusual sensory associations, Siana experiences daily living through the lens of a scientific phenomenon called Synesthesia- a blending of the senses in the brain that causes her to hear in color, see music, visualize emotions. This "miswiring" in her brain allows her an extraordinary capacity to bring new insights to the vast possibilities of experiencing sight, touch, sound, hearing and taste in everyday life. She replicates these automatic sensory experiences to create experiential, interactive atmospheres for listeners to engage through their senses. Her unconventional approach to emotional awareness has won hearts of fans around the world.

Damián Anache (Quilmes, 1981) is an Argentine musician. His debut album *Capturas del Único Camino* (2014) is internationally available thanks to the catalog of four labels: Concepto Cero(ARG), Inkilino Records (ARG), Already Dead Tapes(USA) and Must Die Records (GBR). His works has been played at national and international venues, among them: Lyric Theater, University of North Texas(USA); Conservatorio Santa Cecilia(ITA); Abingdon Studios(GBR); Museo de Arte Moderno de Ecuador(ECU); Espacio Sonoro UAM-X(MEX) y CMMAS(MEX). He is a professor at National University of Tres de Febrero and National University of Quilmes, where he also participates in research activities since 2007. Doctor of Social and Human Sciences (UNQ, 2017), Specialist in sound applied to the digital arts (UNA, 2015), graduate in Electroacoustic Music Composition (UNQ,2010) and Electronic technician (TRQ,00). Currently Anache participates in Programa de Investigación "Sistemas Temporales y Síntesis Espacial de Sonido en el Arte Sonoro" I+D, UNQ, since 2015.

Nicoletta Andreuccetti composes acoustic and electronic contemporary works. After the awards in several international competitions her music has been performed in the most significant international festivals: Achantes 2009 (Metz, Paris), ISCM World New Music Days 2011 (Music Biennale Zagreb), International Gaudeamus Music Week 2012, Biennale di Venezia 2012, Festival Music and Performing Arts (New York University 2013), Mixtur 2014 (Barcelona), Bienal de fin del mundo (Chile), Expo 2015 (Milan), ISCM World New Music Days 2014 (Athens), Muslab 2015 (Mexico), I Pomeriggi Musicali 2016 (Milan), INTER/actions 2016 (Bangor), SIME- Semaine Internationale de La Musique Electro-Acoustique (University of Lille III), New York City Electroacoustic Music Festival 2016, 12th International Symposium on Computer Music (CMMR) São Paulo, Univers Sonores Parallèles 2016, Teatro La Fenice (Venice) 2016, ICMC World New Music Days 2016 (Utrecht) <http://www.nicolettaandreuccetti.it>

Micael Antunes is a musician and composer graduated at Faam and a Master's student at University of Sao Paulo. He worked as a teacher at the Guri Santa Marcelina project, having taught theory, improvisation courses and teacher training. His academic research includes tuning systems and psychoacoustics models, currently applied to his compositions. He participated as a composer and musical producer in the compositions that were released with Pedro Marques' book "Cena Absurdo", published in 2016. His music were performed at events such as the International Percussion Festival at Emesp (2016) and the "Música Estranha Festival" in 2014 and 2015. In 2017, he participated as an author of academic and artistic works in events such as the 16th Brazilian Symposium on Computer Music, in Sao Paulo, the 13th International Symposium on Computer Music Multidisciplinary Research, in Porto, and the III Congreso Internacional de Ciência y Tecnología Musical, in Buenos Aires.

Alex Appel is attempting to narrow the gap between classical music styles and contemporary genres by both composing and performing works for live acoustic percussion with electronics. Alex, a Vic Firth Artist, has performed with the American Symphony Orchestra as well as So Percussion in A Gun Show. He played in the off-Broadway production of the New York Times Critic's Pick Di Goldene Kale and performed with Mobius Percussion in the Bessie-Award-winning There Might Be Others. As a composer, Alex has had multiple works performed by the NYU Percussion Ensemble and premiered one of his own compositions in his Masters Recital. This past October, he was selected as a Composer Fellow by Cisum Percussion, who premiered his new quartet Livewire. Alex graduated with a Master's Degree in Percussion Performance from NYU under the direction of Jonathan Haas and his Bachelor's Degree from the University of Miami in the studio of Svet Stoyanov and Matthew Strauss.

A computer algorithm addict and former metal guitarist who wrote his doctoral dissertation on the music of

avant-garde composer Gérard Grisey, **Chris Arrell** takes equal inspiration from contemporary music and the Digital Age. Arrell's commissions include the Alte Schmiede (Austria), Boston Musica Viva, MATA, Spivey Hall, Cornell, and the Fromm Foundation. A winner of the Ettelson Composer Award for his work Of Three Minds, Arrell holds additional prizes from Ossia Music, the League of Composers/ISCM, the Salvatore Martirano Competition, the MacDowell and ACA colonies, and the Fulbright-Hays Foundation. His music, praised for its nuance and unconventional beauty by New Music Box, the Boston Music Intelligencer, and the Atlanta Journal Constitution, is available from Beauport Classical, Electroshock Records, Parma Recordings, Trevco Music, and Ablaze Records. Arrell is Associate Chair of Music at College of the Holy Cross in Worcester, Massachusetts. [chrisarrell\(dot\)com](http://chrisarrell.com)

Steve Ashby is a Richmond, VA based musician, composer, and sound artist. Building on his background as a classical guitarist, Ashby builds his work around concrete sources found in the natural, and digital world, discovering the places where they intersect, and amplifying those attributes. Ashby's work is a combination of field recordings, manipulated sound, and composed elements. With a growing interest towards sound ecology, Ashby looks for rhythms, melodies, and textures found in his surroundings to inform the direction of his work. He studied at Virginia Commonwealth University, where he currently serves as part of the guitar faculty.

Massimo Avantaggiato took a degree in Electroacoustic Composition with full marks (Milan Conservatoire) and a degree as a Sound Engineer. Finalist in some composition and video competitions, he has recently participated in: He took a degree in Electroacoustic Composition with full marks (Milan Conservatoire) and a degree as a Sound Engineer. Finalist in some composition and video competitions, he has recently participated in: Csound Conference 2017 (Montevideo, Uruguay; SEGNALI 2017, Perugia, Italy; EMUFEST 2010; 2013; 2016 (Rome, Italy); Rieti Elettroacustica 2016, Rieti, Italy; Csound 30 Conference 2016, Maynooth University, Ireland; V Cycle du son - Image & Resonance, Espace Culturel de Rivadavia, Mar del Plata, Argentina; Labirinti sonori 2016, Casa del Suono, Parma; Art and Science days 2016, Bourges, France; Diffrazioni Festival 2016 (Florence, Italy); SMC 2016 (Hamburg, Germany).

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

Girilal Baars is a composer based in Uppsala, Sweden. He works in the fields of electroacoustic music/sound art often with elements from traditional vocal folk music, also field he has specialized in for many years. He has a PhD in composition from the University of Huddersfield, UK, as well as having studied composition at EMS in Stockholm, and voice at the Sibelius Academy in Finland. He has collaborated with many artists, including working in Marina Abramovich's performance at the Museum of Modern Art in Stockholm in 2017 and writing his own part in a production of Puccini's Turandot later in 2017 (Folkoperan, Stockholm). In the last couple of years his music has been performed as far apart as Toronto, Belfast, Birmingham, Perth, Fullerton, Tuscaloosa, New York, Finland, Malaysia, Lithuania, Mexico, Portugal, Belgium, Germany, Macedonia, Estonia and Italy. He took part in the NYCEMF in 2015 as part of group of performers from Sweden doing a stage version of John Cage's "Circus On".

Christian Banasik is a Dusseldorf based composer and lecturer. He studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann University of Music and Media in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe as well as in the Americas, Asia, and Australia. He has received national and international music awards and scholarships. Banasik is lecturer for Audio Visual Design at the University for Applied Sciences / Peter Behrens School of Arts. He is a member of the Institute for Image and Media at the PBSA and artistic director of the Computer Music Studio of the Clara Schumann Music School in Dusseldorf. Beside live electronics and instrumental music he has produced fixed media works, radio plays and film soundtracks.

Julien Beau was born in 1982. He works in the fields of acousmatic music and sound art. Pianist who studied classical and romantic music during his youth, he learned with Christian Eloy electroacoustic composition at Bordeaux. His music and « visual music » has been played in France, Belgium, US and Canada with the support of SCRIME, Musiques & Recherches, Alco[^]me, Motus, La Muse en Circuit and GRM. He has also published his first album Reflet with Aposiop[^]se record label. Installation, workshop, sound map, sound sculpture, radio art, audiovisual, danse or drama, he tries to explore all kind of artistic experiments using sound. As a duo, he follows the russian artist Anastasia Bolchakova on ephemeral exhibitions in Paris. They performed in galleries such as "RTR" and "Agn[^]es B".

Angelo Bello is a creator of sound art, h[^]rspiel works, and formal algorithmic processes realized through computational means. He has a multidisciplinary background in engineering, music and information technology, and a focus on generative and algorithmic composition. He received his MS in Electrical Engineering from Drexel University, and a BS in

Electrical Engineering from Penn State University, while also studying electronic music. During a three year study and research residency at Les Ateliers UPIC, now the CIX, Centre Iannis Xenakis, he researched the UPIC system, while earning a Dipl[^]me d'Etude Aprofondies from the University of Paris 8 under the direction of composer Horacio Vaggione. He currently lives in Newtown, PA. His music will be forthcoming on Elli Records at <https://www.elli.media/artists/angelo-bello/>.

Edgar Berdahl is an Assistant Professor in Experimental Music and Digital Media at Louisiana State University. In collaboration with the Cultural Computing Group at the Center for Computation and Technology, he studies how new technology is influencing new music and vice versa. He is accelerating the coevolution of new music and new technology by developing open-source tools for designing electronic musical instruments and making these tools available to the community.

David Berezan (Professor in Electroacoustic Music Composition) has acted, since 2003, as Director of the Electroacoustic Music Studios and MANTIS (Manchester Theatre in Sound) at The University of Manchester (UK). After completing a BA in History (1988) at the University of Calgary, a Diploma in Composition (1996) at Grant MacEwan College (Edmonton) and an MMus in Composition (2000) at the University of Calgary, he moved to the UK and completed a PhD in Electroacoustic Composition (2003) at the University of Birmingham (UK). Berezan's work has been awarded in the Klang! (France, 2015), Music Viva (Portugal, 2012), Bourges (France, 2002), Luigi Russolo (Italy, 2002), Radio Magyar (Hungary, 2001), S[^]o Paulo (Brazil, 2003, '05), L'espace du son (Belgium, 2002) and JTTP (Canada, 2000) competitions.

After scientific studies, **Marie-H[^]l[^]ne Bernard** began studying music at the Universities of Pau, Paris VIII and Paris IV La Sorbonne (Doctorate in music). She has composed instrumental, mixed and electro-acoustic works. Her music has been played in Europe, USA, Canada, Chile, China, South Korea, Taiwan and Japan. She has got commissions from French Ministry of Culture, INA-GRM (Gexin for fixed sounds, awarded by IAWM...), Radio France-Musique, Festivals FUTURA and D[^]etours de Babel, Studio C[^]esare, Fondation Marcelle et Robert de Lacour, Shanghai Conservatory, Asian Art Ensemble in Berlin, Orchestre National de Lyon. She was a price-winning of « La Villa M[^]dicis hors les murs » (French Foreign Minister-Institut Fran[^]çais) in 2003 (Residence in China in 2003-2004), and also in 2013 (Residence in South Korea). See: <http://www.cdmc.asso.fr/en/ressources/compositeurs/biographies/bernard-marie-helene-1953>.

Alice Berni is a composer actives in the field of contemporary music. Her compositions explore the percussive mechanism of the instrument, its polyrhythm and the ability of the performer to produce multiple information. She also investigates the relationship

between imagination and sound, creating works that are sound projections of the images, invented characters and surreal place. She writes music only when she has a good idea.

Philip Blackburn was born in Cambridge, England, and studied music there and at the University of Iowa with Kenneth Gaburo. He has worked at the American Composers Forum since 1991, running the innova Recordings label and producing over 550 albums, including the multimedia Urtext series, Enclosures: Harry Partch. He is also a public artist specializing in sound - a composer/environmental sound-artist. Blackburn's works have been heard in ships' harbors, state fairs, forests, and coming out of storm sewers, as well as in galleries, parking lots, and on concert stages. He has incorporated brainwave sensors and dowsing rods in performance as well as balloon flutes, conch shells, car horns, and wind-powered harps. Blackburn's 2012 hyperopera, The Sun Palace, a site-specific work about a TB sanatorium in Colorado Springs is now an independent experimental film that premiered at The Anthology Film Archives in New York.

Jason Bolte is a composer and educator. He currently resides in Bozeman, Montana with his wonderful wife Barbara, their two beautiful daughters Lila and Megan, and dog Allie. Jason teaches music technology and composition at Montana State University where he also directs the Montana State Transmedia and Electroacoustic Realization (MonSTER) Studios and B.A. in Music Technology. Jason's music is available on the Beneficence, ABLAZE, Thrmnphon, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

Francesco Bossi is a composer whose work includes acoustic and electroacoustic music, video and multimedia installations. He holds degrees from University of Bologna and Conservatorio di Milano where he graduated with highest honours. His research is currently focused on the production of algorithmic/computer based custom synthesizers. His effort is to share contemporary music beyond academic audiences. His works are performed by orchestras and ensembles, and selected by international festivals and concerts. He has been awarded first prize in "The Sounds of Music" competition, (Villa Arconati Music Festival (Milan, 2012). Recently he has been invited to Naples (2012), Florence (2014 and 2016), Padua, Venice (2014), New York City - (2014, 2015, 2016 and 2017), Denton (Usa) - ICMC (2015), Singapore (2015), Valencia (2015), Statesboro USA (2016), Bourges (France) (2016), Sao Paulo - CMMR (2016), Matera (2016), St. Cloud (Usa) Seamus (2017), Livorno (2017), Como (2017), Seul (2017).

Julius Bucsis is an award-winning composer, guitarist, and music technologist. Since beginning serious efforts with composition in 2011, his works have been included in over 100 juried events worldwide. He has performed a set of original compositions featuring electric guitar and

computer generated sounds nationally and internationally. His compositions have been included on CDs released by Ablaze Records, RMN Classical, Soundiff, and Electro-Music. His artistic interests include using computer technology in music composition and performance, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments. He is currently pursuing a DA in music at Ball State University.

Cem Çakmak is an engineer and multimedia artist currently working on nonlinear operations in sound and music. He is a graduate of the Sonic Arts programme at Istanbul Technical University's Centre of Advanced Studies in Music (MIAM), and since 2016 he is a PhD student in Electronic Arts at Rensselaer Polytechnic Institute.

Simone Cardini studies composition with A. Solbiati and F. Telli, piano with A. Torchiani; he participates in masterclasses and seminars held by I. Fedele, T. Hosokawa, P. Eötvös, G. F. Haas, D. Bermel, T. Murail. His compositions have been played in Europe and USA in eminent expositions and festivals like ArteScienza, Contemporanea, Nuova Consonanza, Rondò, EMUFest, NYCEMF, Musiche in Mostra, GAMO, Festival Contrasti, PIF, SICPP, ATMusica, and they have been selected or awarded in competitions like AFAM (2014), P. Eötvös C. M. F. (2016), International T. Korhonen Competition (2016), IWfYC (2016), Franco Evangelisti (2016), MotoContrario (2017), Valentino Bucchi 37th ed. (2015), XVII International Premio Trio di Trieste (2016), IWfYC Soloist (2018), Festival Pontino (2018), etc. His paper Music and Architecture – Aesthetic and sociological implications has been published (2012). His work Threshold is published by Universal Edition.

Sound-Artist and Composer **Dario Casillo** was born in Naples, Italy. I studied Electroacoustic Music in Conservatory of my city with A. Di Scipio and E. Martusciello. I'm a co-founder and independent researcher of some art-collective: -IF0021, production of Contemporary Dance performances; -PHONESTHESIA, production of SoundArt Installations -NAPOLISOUNDSCAPE.com Urban Space Research, an research work for audio mapping of Naples city. -SonicOverLoad trio: production of audio-visual live electronic performances.

Born in Buenos Aires in 1964, **Gustavo Chab** is a composer and a sound artist. He attended the Juan Jose Castro Conservatory. He studied harmony, counterpoint and piano with Daniel Montes; composition and musical analysis with Francisco Kropfl. He was an active member of Otras Musicas Group and FARME of Buenos Aires. He composed his first electroacoustic piece Mirada Roja in 1993, specializing in composition techniques in electroacoustics. His compositions include works for instrumental, digital and mixed media, electronic music, acousmatic art, visual poetry, music theatre, performances and sound installation. He frequently

explores the spatialization of sound in composition mixing electroacoustic sounds, vocal sounds and acoustic instruments.

Based in the U.S., Hong Kong composer **Chin Ting (Patrick) Chan** has been a fellow and guest composer at festivals such as the International Computer Music Conference, IRCAM ManiFeste and the Wellesley Composers Conference. He has twice represented Hong Kong abroad at the ISCM World Music Days Festival and UNESCO International Rostrum of Composers. He has worked with musicians and ensembles such as eighth blackbird, ensemble mise-en, Ensemble Signal and the S.E.M. Ensemble, with performances in more than twenty countries. Current projects include pieces for Ensemble intercontemporain, Hypercube and the Hong Kong Composers' Guild. He is Assistant Professor of Music Composition at Ball State University. He holds a D.M.A. degree from the University of Missouri–Kansas City as well as degrees from Bowling Green State University and San José State University.
www.chintingchan.com.

Ding-Lian Chen comes from Taiwan, graduated from National Sun Yat-sen University, majoring in creation and application of music, now studying at National Chiao Tung University Music Institute, majoring in acousmatic music.

Yu-Ting Cheng is an award-winning Taiwanese clarinetist and composer. She commenced her musical studies at Peabody Institute of Music and earning her doctorate at West Virginia University, where she also studied composition with David Taddie. She is also enrolled as a doctorate student and a teaching assistant at Stony Brook University, studying with Alan R. Kay. Yu-Ting has captured audiences since 2002, when she won the first prize of the most competitive national music competition, the Hsing-Tien Kong Young Artist Award. In Aug 2016, she was selected as an outstanding alumna by Taiwan Chapter Society of Peabody Alumni and gave her recital in Aug 2017 at the Taiwan National Concert Hall. In Jun 2016, her piece "Haya" was selected for the Electronic Music Midwest Festival concerts. In Nov 2016, she was invited to be the presenter of TEDxSBU Talk to share the composition process of her piece. She was commissioned by Taiwan Chapter Society of Peabody for concert in July 2018.

Hsin-Chia Chang, born in Taiwan, is currently pursuing Master's degree in Electronic Music Composition at National Chiao Tung University, studying with Prof. Yu-Chung Tseng.

Antonino Chiaramonte is an eclectic Italian musician, internationally acclaimed electroacoustic composer, live electronics performer, sound designer and flautist. His musical research is focused on electroacoustic music and music & the moving image interaction. His music production is oriented towards research and experimentation on new expressive abilities which arise

from the interference between different music languages and technologies applied to the arts. His attention is focused on intermediality, live electronics, and performers' interaction, in a continuous dynamic exchange between gesture/improvisation and control/composition. He currently is a PhD candidate in Electroacoustic Audio-visual Composition at the Bournemouth University (UK). He is also active as movie soundtracks composer. His works have been successfully performed in Italy, Switzerland, U.S.A., Canada, Belgium, The Netherlands, China, France, Finland, Japan and UK.

Feliciano Chiriaco is an electroacoustic music composer born in Foggia on October 8, 1994. He frequents the third year of Electronic Music at the Conservatory U. Giordano of Foggia, he studied with F.M. Paradiso, L. Gregoretti, N. Monopoli, R. Zanata and F. Degrassi. He composed numerous pieces such as "Need Patience", "Vacuus", "Rhythmic Study n.1" His music has been performed and appreciated on numerous occasions, and commissioned for numerous artistic projects. In 2017 he published the catalogue "Live", Edizioni Paginaria (Polignano a Mare (BA)). In February 2018 he will publish a sound package with the label "Engineering Samples".

Nicolas Chuaqui's recent works have been heard at many prominent festivals, including June in Buffalo, Diffrazioni Multimedia Festival (Florence, Italy), The Florida Electroacoustic Student Festival, The NYC Electroacoustic Music Festival, and The Deer Valley Festival. He has also recently had his first opera, The Forest of Dreams, premiered in a fully-staged production by New Voices Opera (Indiana; 2016). His music draws on both his childhood training as a chorister and pianist, his interest in musical memory, time, and the sound world existing around us. He has received degrees from Dartmouth College and Indiana University, and now studies at Eastman.

Leo Cicala is a composer, acousmatic performer, live performer, and teacher. He studied Instrumentation for Band at the Tito Schipa music conservatory of Lecce and graduated magna cum laude in Electronic Music at the same Institution;. In 2015 he published the handbook entitled "Acousmatic Interpretation Manual" for Salatino musical edition;. In 2014 he published the cd "Rust" by the Apulian label "Art & classic" , in 2016 has released the cd "Punto di Accunulazione" for the label " Creative Sources Recordings"and he also composed the soundtrack for the short film "Io sono qui" directed by Pierluigi Ferrandini and " Storia di Valentina" directed by Antonio Palumbo. Winning the first prize in electroacoustic composition "Bangor Dylan Thomas Prize" in the UK, his compositions are performed in important festivals in Italy, France, Belgium, Japan, United Kingdom, Germany and in the United States (Florida, Louisiana, Oklahoma and New York).

Martina Claussen is a mezzo-soprano, vocal artist,

composer and composer-performer. The focal point of her work lies in the interaction of her own voice, which also is the main sound source of her electroacoustic compositions, and live electronics. She studied voice, vocal pedagogy, computer music and electronic media at the University of Music and Performing Arts, Vienna. Her compositions have been broadcasted by various radio stations in Europe and have been selected to be played at international Festivals such as Festival Futura 2015 and 2017 (Crest, France), Ars Electronica 2017 Austria, the BIMESP XI Bienal Internacional de Música Electroacústica 2016 de Sao Paulo (Brazil) and the New York City Electroacoustic Music Festival 2016 and 2017 (USA). She works at the University of Music and Performing Arts Vienna where, since 2009, she holds the position of ao.Professor of Voice.
www.martinaclaussen.at

Christopher Coleman (b. 1958, Atlanta, GA) composer, conductor, trombonist, is currently Composition Coordinator at the Hong Kong Baptist University Department of Music, where he has taught for the past 28 years. Coleman's works range from large-scale multimedia/improvisation pieces to works for orchestra, symphonic band, chamber ensembles, instrumental solo, and voice. Most recently he has been developing the technique of massive replication and time shifting through a series of electro-acoustic compositions that have been widely acclaimed in the US and Europe and released on the CD Christopher Coleman: Multiple Worlds by Ablaze Records. A trans-media artist, Christopher Coleman also works in painting, sculpture and computer graphics. He is a founding member of People's Liberation Improv, Hong Kong's leading comedy improv group, and has performed with them in Beijing, Seoul, Manila, and Macau as well as Hong Kong.

Briay Conditt is a horn player and composer. She graduated with her masters from the Lamont School of Music with concentration in both performance and composition in June 2016. Her works have been performed at such venues as Sonic Arts Research Center (SARC) at Queens University in Belfast, Ireland; Walter's Art Museum and About/ face 12.10 in Baltimore, MD; Irish Sound, Science and Technology Convocation in Dundalk, Ireland; and Newman Center for the Performing Arts and Althea Center; in Denver, CO. As a Colorado native, she finds inspiration in nature and enjoys composing outside.

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

Corporation (Indiana), and for the city of Somerset, Pennsylvania. He is Assistant Professor of Music at Chowan University.

Nick Cope is Honorary Senior Research Fellow, Xi'am Jiaotong-Liverpool University. Previously he was Senior Lecturer in Video and New Media Production, University of Sunderland where he also completed a PhD. He Graduated in 1986 from Sheffield Hallam University and worked in film and video production with a particular emphasis on music and moving image work, collaborating with Cabaret Voltaire, the Butthole Surfers, O yuki Conjugate and Electribe 101 amongst others.

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

Antonio D'Amato graduated at conservatory in Piano, Harpsichord, Music for Multimedia, Music Pedagogy, Electronic Music and in 2017 in Audio Engineering. He also studied Composition for eight years, Bassoon for three years, Baroque Organ, Ondes Martenot in Strasbourg and Paris, and later Sonology at ESMUC in Barcelona. Some of his instrumental works are published by Forton Music, U.K. His first electronic composition was selected for a performance during the ICMC 2012 Conference. In summer 2015 he was trainee at ExperimentalStudio des SWR in Freiburg, and in 2016 at ZKM in Karlsruhe. His works have been performed in Australia, Austria, Belgium, Brazil, Canada, France, Germany, Greece, Ireland, Italy, Japan, Korea, Mexico, Slovenia, Sweden, Taiwan, UK and USA.

My name is **Alessia Damiani**. I am a 30 years old Italian electroacoustic composer. I discovered the interest in electronic music and began to study it in 2011. Over the years I was lucky enough to study with great Masters like Luigi Ceccarelli, Fabio Cifariello Ciardi, Simone Pappalardo, Francesco Antonioni, Angelo Benedetti, Marco Momi etc. I usually love working with concrete and digital material, I'm also opening my horizons towards the analog sound. Sometimes I also write pieces for instruments and electronics (live or tape) and music for videos and films. I always use a very solid structure and

then I fill it with "music" materials that can explain my communicative purpose.

James Dashow has had commissions, awards and grants from the Bourges International Festival of Experimental Music, the Guggenheim Memorial Foundation, Linz Ars Electronica Festival, the Fromm Foundation, the Biennale di Venezia, the USA National Endowment for the Arts, RAI (Italian National Radio), the American Academy and Institute of Arts and Letters, the Rockefeller Foundation, Il Cantiere Internazionale d'Arte (Montepulciano, Italy), the Koussevitzky Foundation, Prague Musica Nova, and the Harvard Musical Association of Boston. In 2000, he was awarded the prestigious Prix Magistere at the 30th Festival International de Musique et d'Art Sonore Electroacoustiques in Bourges. In 2011, Dashow was presented with the distinguished career award "Il CEMAT per la Musica" from the Federazione CEMAT (Roma) for his outstanding contributions to electronic music. A pioneer in the field of computer music, Dashow was one of the founders of the Centro di Sonologia Computazionale at the University of Padova, where he composed the first works of computer music in Italy; he has taught at MIT, Princeton University, the Centro para la Difusion di Musica Contemporanea in Madrid, the Musica Viva Festival in Lisbon, and the Conservatorio di Musica Benedetto Marcello in Venezia. He was composer in residence at the 12th Florida Electroacoustic Music Festival, and he continues to lecture and conduct master-classes extensively in the U.S. and Europe. Dashow served as the first vice-president of the International Computer Music Association and was for many years the producer of the radio program "Il Forum Internazionale di Musica Contemporanea" for Italian National Radio. He is the author of the MUSIC30 language for digital sound synthesis, and the Dyad System, a compositional method and technique for developing pitch structures and integrating them in electronic sounds. Dashow makes his home in the Sabine Hills north of Rome.

Gerardo De Pasquale is a composer, researcher, sound and visual designer; studied music specializing in violin with Georg Mönch and composition with Edoardo Ogando in Rome. Works on an aesthetic language of composition concrete-spectral, and sound quality and visual synesthetic. Some of his compositions and performances are documented in important exhibitions, museums and festival including: Bauhaus-Archiv Berlin, Städtische Galerie im Lenbachhaus of Monaco, the Museo Cantonale d'Arte in Lugano, Exposition Internationale d'Art Contemporain in Paris, Archives DOCVA Milan, MAXXI in Rome, Expo Milano 2015, Galleria Milano in Milan, Galleria Il Ponte in Florence, Musinfo in Bourges, MUSLAB in Mexico City, L'arsenale 2016 in Treviso, 36th Spaziomusica Festival of Cagliari, MA/IN 2017 of Matera, OUA Electroacoustic Music Festival in Osaka. The recording project "Mosconi-Wagner" for the label Alga Marghen, is entered from a-Musik in Köln has classified the disc the top titles of its archive.

Carlos Delgado's music has been heard in Argentina, Australia, England, Finland, France, Germany, Hungary, Italy, Japan, Romania, Spain, and the US. His works have been presented at venues such as Merkin Recital Hall in New York; the 11th Biennial Symposium on Arts and Technology: New Creativity at the Ammerman Center Auditorium, Connecticut; St. Giles Cripplegate / Barbican, in London, England; the Rencontre Internationale de Science & Cinema (RISC) in Marseille, France; and the BKA Theater in Berlin, Germany. He participated in the 2011, 2012, and 2013 editions of EMUFest, the international festival of electroacoustic music at the Conservatorio di Santa Cecilia in Rome, as well as in IRCAM's ManiFeste 2015 festival in Paris, France. He has appeared as a laptop performer at Symphony Space (NY); the Musica Senza Frontiere Festival, in Perugia, Italy; and many others. His works are available on the CRI (New World Records), Living Artist, Capstone Records, and Sonoton ProViva labels.

Mads Emil Dreyer (b. 1986) is a composer from Copenhagen, Denmark. He studied with, among others, Franck Bedrossian at University of California, Berkeley, and Bent Sørensen and Hans Abrahamsen at the Royal Danish Academy of Music in Copenhagen, where he received his degree in 2017. He primarily works within the field of electroacoustics often using amplified instruments and live-processing as central elements in his pieces.

David Z. Durant (b. 1957, Birmingham, Alabama, U.S.A.) is a Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. He joined the faculty of USA in 2003. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain.

Stephen Dydo is a composer, guitarist, and master of the Chinese guqin. He has written for virtually all musical media. His compositions include vocal and choral works, as well as various combinations of instrumental and electronic media. His involvement with electronic music goes back to the early 1970's, when he studied at Columbia with Mario Davidovsky and Alice Shields. At the same time, he worked with early computer music programs under Hubert Howe and Charles Dodge. In 1980-82 he developed a linguistic-based computer music system at the Institute for Sonology in Utrecht under a Fulbright grant.

Gerald Eckert, born 1960 in Nuremberg. He studied Mathematics at the University of Erlangen, violoncello and conducting at the conservatory of Nürnberg, composition with Nicolaus A. Huber and electroacoustic composition with Dirk Reith at the Folkwang-Hochschule Essen. Further he attended composition courses with James Dillon, Brian Ferneyhough und Jonathan Harvey.

1996/97 work as visiting scholar at the CCRMA of the Stanford University/ USA. 1998 he was guest professor at Darmstadt and at Akiyoshidai/ Japan, 2000/ 01 lecturer at the TU Darmstadt. 2006 he was composer in residence at the festival for contemporary music at Zurich/ Switzerland. Gerald Eckert realized different intermedia works, i.a. for dance, video installation or projects with interactive light control. He received various prizes and awards, i.a. the Gulbenkian-Prize/ Portugal '93, the Kranichstein-Prize '96, a 1st prize of Bourges 2003, the 1st prize of Stuttgart 2005 and received scholarships i.a. for Royaumont 1995, Venice 2006, Villa Aurora / Los Angeles USA 2010. From 2012 to 2014 Gerald Eckert was professor for composition at the Chung-Ang University Seoul/ Anseong Korea. Gerald Eckert have had performance on festivals like Ars Musica Brussels, Eclat Festival Stuttgart, Transit Festival Leuven, Ultraschall Berlin, Musica Strasbourg, Futura Festival, Núcleo Música Nueva de Montevideo, Gaudeamus International Music week, Discoveries Aberdeen, days for contemporary music Zurich, Musica Scienza Rom, SICMF Festival/ Seoul, etc. Gerald Eckert works with orchestras, ensembles and musicians including the NDR-Philharmonie, Klangforum Wien, Ensemble Modern, Ensemble Aventure, Ensemble Recherche, Ensemble SurPlus, Formalist Quartet/ Los Angeles, Divertimento Ensemble (Italy), etc. 2013 a monograph with the title: "An den Rändern des Maßes - der Komponist Gerald Eckert" was released by the publisher Wolke. homepage: <http://www.geraldeckert.de>

The work of composer **Sivan Eldar** has been described as "vividly imagined" (The Boston Globe), "ethereal" (Oakland Musical Examiner), "beautifully melancholic" (Opera Plus), "radiating with poetic sounds and silences" (ResMusica) and "with a unique sensitivity to dramaturgy" (Diapason). She has worked with many of today's leading ensembles, including the Radio France Philharmonic Orchestra, Berkeley Symphony, Divertimento Ensemble, Ensemble Multilatérale, at festivals such as ManiFeste, Festival d'Aix-en-Provence, Royaumont Voix Nouvelles, Impuls, at diverse venues including Boston's Symphony Hall, Paris' Maison de la Radio and Le Centquatre, Oslo's Baerum Kulturhaus, Berlin's RADIOALSYS-TEM-V. Sivan holds degrees in composition from the New England Conservatory (BM) and UC Berkeley (MA/PhD). She holds diplomas in computer music from CNMAT/BCNM and IRCAM (Cursus 2016-17). She is currently working on commissions from Royauont/IRCAM, Diotima String Quartet, and Accentus Choir.

Jacob Elkin is a trombonist, composer and arranger based in Brooklyn, New York. His electronic music has been featured in the Lüneburg New Electronic Music Festival '15-'16 and FIGMENT NYC '17 sound installation. In September '17, his atmospheric work Dreamscape was broadcast on The Cutty Strange radio segment on WGXC. Recent international performances of his work include Kyiv Contemporary Music Days Electroacoustic Festival in Kyiv, Ukraine, SHE LIVES Chamber Composition Workshop in Budapest, Hungary

and Festival Dias de Música Electroacústica in Seia, Portugal. In NYC, his work has been presented as part of the Concrete Timbre chamber music series as well as the New York Composer's Circle concert series. Mr. Elkin will be completing an artists residency with Arts, Letters and Numbers this February in Albany, NY.

Christian Eloy was born in Amiens where he studied flute and composition at the Conservatoire national of region and then at the Conservatoire Superior of Paris. He was a flutist in an orchestra, then director of a music school, before his meeting with Electroacoustic music, GRM at Radio France, Ivo Malec and IRCAM. He was in charge for 24 years of the electroacoustic department of the Conservatoire in Bordeaux and of the workshop at the Groupe de Recherches Musicales /City of Paris for 17 years. Lecturer in the universities of Paris IV and Bordeaux III. Christian Eloy is the co-founder and artistic director of the SCRIME, research and creation studio in the university of Bordeaux. Several awards : prize of the european community poetry and music - prize " François de Roubaix " Composer of over sixty pieces, instrumental, electroacoustic, vocal and pedagogical.

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

Fabio Fabbri received second level academic Trumpet qualification cum laude with highest marks and mention of honor at the "G.Puccini" Conservatory in La Spezia, Italy with Paola Lenzi and Luca Primo Marzana, He has won several competitions in musical interpretation and composition, and subsequently has broadened his competences in Music Therapy with Annamaria Gheltrito, in Jazz Music with Luigi Bonafede as well as in Electronic Music, achieving with the highest marks the cum laude Ordinary Diploma at the Conservatory "A. Vivaldi "of Alexandria under the guidance of Annamaria Federici, Giuliano Palmieri, Pasquale Spiniello, Javier Torres. He continues his studies in composition with Fabrizio Fanticini. He also works with the Casa del Suono of Parma and Ischia in the analytic field of electroacoustic music, as well as at the Autonomous University of Madrid. His works have been executed at the Festivals "Around the '900" and "New Horizons of Sound".

Ángel Faraldo (Ferrol, 1980) is a musician committed to

the creation, promotion and teaching of music experimental. Active as a composer and improviser, his work is completed with installations sound, site-specific actions and sound design for dance and opera. You are interested in the systematic exploration of processes that maximize minimum resources, as materialized in their The Feedback Study Series, its MISS digital synthesizer or its approach to the no-input-mixer. In addition, he develops an intense work as an interpreter and performer of live electronic music and is dedicated to the advice and development of digital tools for instrumentalists and composers He has studied electronic music at the Institute of Sonology (NL) and is a doctor by Pompeu Fabra University (Music Technology Group).

Daniel Fawcett is a composer, sound artist and instrument builder from the United States. He is a graduate of New York University's Steinhardt School with a M.M. degree where he studied with Joan La Barbara and Morton Subotnick. Prior to this, he completed his B.M. studies at Roosevelt University, studying with Stacy Garrop and Kyong Mee Choi. Much of his recent work deals with the interaction of light and sound as part of focused performance. This has led to the use wearable and stationary, sound reactive, light units for a series of works for a variety of spaces.

Fati Fehmiju was born in Yugoslavia in 1989, Fati Fehmiju started his music life at the age of ten with the accordion lessons he took from Flamur Muço. He started to play violin in 2001 in Mimar Sinan Fine Arts University State Conservatory with Prof. Nuri Iyicil. He is maintaining his violin studies with Assoc. Prof. Pelin Halkacı since 2005. He started his composition studies in 2007 with Prof. Hasan Uçarsu. In 2012, he graduated from violin and took pedagogical formation trainings in Yıldız Technical University. The composer won the second place in AIMA's (Ayvalık International Musical Academy) composition contest with his work "Entrance". In 2014, he graduated from composition department and Master degree from Musicology department. Fehmiju is continuing his PhD studies at Computer Music Department Kunitachi College of Music - Tokyo, Japan since 2016.

Jason Fick is currently Assistant Professor and Coordinator of the Music Technology and Production program at Oregon State University. He is an active composer, audio engineer, and educator. His music and intermedia works have been performed at international, national, and local events, including the International Computer Music Conference (ICMC), the International Horn Symposium (IHS), the Society for Electro-Acoustic Music in the United States (SEAMUS), and the College Music Society (CMS). As an engineer, he has recorded classical, jazz, and popular music in live and studio contexts, audio for film, and dialogue for various commercial projects. Jason holds a Ph.D. in Music Composition with a specialization in Computer Music from the University of North Texas. Prior to arriving in Corvallis, Jason taught at Collin College and the Art

Institute of Dallas. His present research pursuits are in computer music, interactive systems, and the pedagogy of music technology.

Robert Fleisher's acoustic music has been described as "eloquent" (*Ann Arbor News*), "lovely and emotional" (*Toronto Musicworks*), "astoundingly attractive" (*Perspectives of New Music*), and "ingenious" (*The Strad*); his electroacoustic music as "rich, tactile" and "endearingly low-tech" (*New York Times*). In 2017, his acousmatic works appeared in the Audiograft Festival (U.K.), Forum Wallis Swiss Contemporary Music Festival, NYCEMF, and VU Symposium. Fleisher's music was also released on two new CDs: *Beginning & Ending* (solo flute) are included in Iwona Glinka's "One Minute" (Sarton Records) and *Maniondala* (Greg Beyer, malletKAT) appears on "Long Roll" (Albany Records); additional works may be heard on Capstone, Centaur, Navona, and SEAMUS labels. Author of *Twenty Israeli Composers* (1997), Dr. Fleisher is also a contributing composer and essayist in *Theresa Sauer's Notations 21* (2009). He has taught at the University of Illinois, UCLA, and Northern Illinois University, where he is Professor Emeritus.

Ari Frankel composes and writes opera, electronic, video and dance, theater, film, and site-specific installations. He has explored *The Old Testament*, *The Tibetan Book Of The Dead*, T.S. Eliot, Anne Sexton, Francis Bacon and Primo Levi, among others. Collaborators have included Suzanne Ciani, John Kelly and Fiona Shaw. Among his soundtracks are Robert Redford and Michael Apted's "Incident At Oglala" and several Rebo Studio/NHK HDTV documentaries, including "Passage To Vietnam" and "Doctors Without Frontiers". Ari's music has been heard around the world, including China, Japan, Israel, Britain, and France, as well as The Kitchen, National Sawdust, The Joyce Theater, The Actors Studio and SummerStage. The *Glasgow Herald* felt "true passion", The *London Times* marveled at "light seeming materials build[ing] an overwhelming effect", and The *Village Voice* determined his "emotionally charged original music" is "wonderfully poignant and plangent". For more, please visit arifr Frankel.com.

Nicola Fumo Frattegiani was born in Perugia, Nicola graduated from D.A.M.S. (Academy of Arts Music and Show) at the University of Bologna, with a thesis on Luigi Nono's work "Intolleranza 1960". Later he has advanced Master's degree on "The musical cultures of 1900's" at the University of Tor Vergata in Rome, and a bachelor's degree on "Electronic Music and New Technologies" at the "Francesco Morlacchi" Conservatory of Music of Perugia. Currently Nicola is attending the Master's degree of "Electronic Music and New Technologies" at the "Lirino Refice" Conservatory of Music in Frosinone. Author and performer, his research deals with electroacoustic music, soundtracks of images, video, and in particular theatre. Since 2016, Nicola collaborates with Alessandro Fiordelmondo in several productions of

live electroacoustic music, with whom he experimented many types of generation and manipulation of sound dimension. Both are part of the Ensemble A23, a research group in the field of sound installations.

Mike Frengel holds B.A., M.A. and Ph.D. degrees in electroacoustic music composition from San Jose State University, Dartmouth College and City University, London, respectively. He has had the great fortune to study with Jon Appleton, Charles Dodge, Larry Polansky, Denis Smalley, Allen Strange, and Christian Wolff. His works have received international recognition and have been included on the Sonic Circuits VII, ICMC'95, CDCM Vol.26, 2000 Luigi Russolo and ICMC 2009 compact discs. Mike serves on the faculty of the music departments at Northeastern University and Boston Conservatory, where he teaches courses in music technology and composition. His recently completed book, *The Unorthodox Guitar: A Guide to Alternative Performance Practice*, is available through Oxford University Press.

Born in Lansing, **Benjamin Fuhrman** is a graduate of the doctoral program in music composition at Michigan State University, where his principle instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He also holds a master's degree in music composition from Michigan State University, and a bachelor's degree in violin performance from Hope College, where his principle instructor was Mihai Craioveanu. He has had works commissioned from a number of performers and has been performed throughout the world. He maintains an active role as a performer and teacher of mandolin and computer music at the MSU Community Music School, Mott Community College, and Oakland University, and is the co-host of the podcast Patch In.

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

Alessio Gabriele is a composer and violinist, he completed his musical studies in Italy at the Conservatories of Frosinone and L'Aquila where he studied Composition and graduated in Violin and Electronic Music with Michelangelo Lupone. He also obtained a master's degree in Computer Science at the University of L'Aquila. He is a composer and computer music specialist at the CRM - Centro Ricerche Musicali of Rome. His works, commissioned and performed in Italy and abroad, includes acousmatic and instrumental works as well as interactive and adaptive sound art installations. As an interpreter he plays in Italy and abroad. He is currently a contract professor in the academic courses of Electronic Music at the Conservatory of L'Aquila

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

Through some 150 works composed for a wide range of performance genres many premiered at major festivals by renowned performers, **Orlando Jacinto Garcia** has established himself as an important figure in the new music world. The distinctive character of his music has been described as "time suspended haunting sonic explorations" qualities developed from working with Morton Feldman among others. Born in Cuba, he came to the US in 1961. His works are recorded on 7 solo CDs and numerous compilations on respected labels here and abroad. In demand as a guest composer, he has received recognition from among others the Fulbright, Rockefeller, and Cintas Foundations, recently being the recipient of 4 Latin Grammy nominations. Founder of the New Music Miami Festival, the NODUS Ensemble and resident composer for the Miami Symphony, Garcia is a dedicated educator, and Professor of Music and Composer in Residence for the School of Music at Florida International University.

Dave Gedosh is a composer, musician, audio engineer, and educator. His works include acousmatic music, electroacoustic music with live performance, and intermedia. His music incorporates a lively sense of gesture, sound mass, and physicality, and ranges from passages of subtle nuance and ephemeral structure to passages of sonic intensity and stochastic texture. His music has been performed throughout North America and Europe, and he has received awards from Ars Electronica, ASCAP, Bourges IMEB, Fresh Minds Festival, and the Greater Denton Arts Council. His music has been released on the SEAMUS label.

Douglas Geers is an Associate Professor of Music at the City University of New York, Brooklyn College, where he is Director of the Center for Computer Music and Director the MFA program in Sonic Arts. As a composer, Geers uses technology in all of his works, including concert music, installations, and large multimedia theater works. He also performs as an improviser, playing laptop and homemade electronic instruments. Geers' music has been performed and installations exhibited in wide range

of venues across the world and on a wide range of concerts and festivals. For more information, please see www.dgeers.com.

Nicola Giannini is a Sound Artist and an Electroacoustic Music Composer based in Florence, Italy. He explores subject such as narrative structures, aural features of buildings and organic sounds. His practice focuses on acousmatic multi-channel composition and live performance. In July 2017 he has been a guest composer at the EMS Stockholm. In August 2017 he played at the Toronto International Electroacoustic Symposium in Canada. His next concert will be at the Leeds College of Music, during the "Sounds Like This Festival" on March 17th, 2018. Nicola has a master degree in Electroacoustic Composition with the honorable mention from the Conservatory of Florence. He studied with professors Belfiore and Ligabue. From May 2017 he is part of the artistic research group "La ricerca artistica in musica" guided by the composer Manca (Orpheus Institute, Belgium), professor Torrigiani (Conservatory of Florence, Italy) and the professor composer Manca (Conservatory of Milan).

John Gibson composes acoustic and electroacoustic music that has been performed worldwide and is available on the Centaur, Everglade, Innova, and SEAMUS labels. He seeks to complement and extend the musical inflections of performers using vivid electronic sound, sometimes generated on the fly by the software he develops. His music embraces influences ranging from contemporary classical to jazz, funk, and electronica. He has received significant awards from the Guggenheim Foundation, the American Academy and Institute of Arts and Letters, IMEB Bourges, the Tanglewood Music Center, and the Camargo Foundation. He is an associate professor at the Indiana University Jacobs School of Music. For more, please visit www.john-gibson.com.

Victoria Gibson is an early adopter of technology who continues to push the boundaries of the possible. Although her core training is in music, she enjoys integrating visual elements such as video and projections into her performances. Each performance is unique because of the improvisational elements she includes in her compositions. Victoria explores the beauty of non-linear storytelling through digital media that often encourages interaction with the content. She has the ability to create magic using advanced tools to engage and empower audiences to take control of their art experience. Gibson identifies her work as Integrated Media Art because she makes complex and experimental works that emerge from the nexus of art and technology, but remain accessible and fun. Her work explores methods of revealing the past within the present by examining a specific object, person or location using integrated words, sound, music, images and video. She is a resident of Vancouver, BC, Canada.

Since 1985 **Gilles Gobeil** has concentrated on the

creation of acousmatic and mixed works. His compositions approach what is known as "cinéma pour l'oreille" (cinema for the ear); many of them are inspired by literary works and seek to "visualize" them through the medium of sound. Winner of numerous prizes in Canada and abroad, Gobeil has been Composer-in-Residence at The Banff Centre, Bourges, GRM, Hochschule Franz Liszt, ZKM and was Guest Composer of the DAAD's Artists-in-Berlin Programme in 2008. He is a member of the Canadian Electroacoustic Community (CEC) and co-founder of Réseaux, an association dedicated to the production of Media Art events.

Michael Gogins was born in 1950 in Salt Lake City. His father was an inventor, his mother an artist. He has a BA in comparative religion from the University of Washington, 1984, where he also studied computer music with John Rahn. In the 1980s, he was in the Columbia-Princeton Electronic Music Center's woof user group and concerts. He contributes to Csound, maintain its Windows version and Android app, wrote its algorithmic composition system, and hosts the New York Csound Users Group. Currently, he is translating mathematical music theory into compositional algorithms. He is married to Heidi Rogers.

Sandra Gonzalez is an Argentine composer. She graduated from the Conservatory of Music "Manuel de Falla" with a specialization in Symphonic and Chamber Music, and Senior Lecturer in Music with a Specialization in Composition. Degree in Electroacoustic Composition by the National University of Quilmes in Argentina, where she obtained a Training Fellowship in Teaching and Research. Participates in the research program "Temporal Systems and Spatial Synthesis at Sound Art". She has composed works for solo instruments, ensembles, orchestra, chamber choir, electroacoustic and mixed media works. Her works are presented in prestigious venues in Argentina in major concert series, Música de Agora na Bahia (Brazil), 41 st International Computer Music Conference (USA), L'Acusmonium AUDIOR (Italy), New York City Electroacoustic Music Festival 2016 and 2017 (USA), MUSLAB 2016 (Mexico and England), XI Jornadas de la Música Contemporánea (Colombia) in 2016, and the Bernaola Festival XIV Edition, AKUSMA (Spain) in 2017.

Matthew Goodheart is a composer, improviser, and sound artist. Following an early career as a free-jazz pianist in the fertile San Francisco Bay Area, he has developed a wide body of work that explores the relationships between performer, instrument, and listener. His diverse creations range from large-scale microtonal compositions to open improvisations to immersive sound installations – all unified by the analytic techniques and performative methodologies he has developed to bring forth the unique and subtle acoustic properties of individual musical instruments. Goodheart's approach results in a "generative foundation" for exploring issues of perception, technology, cultural ritual, and the psycho-physical impact of acoustic phenomena. In addition to earning a Ph.D. in Music from U. C.

Berkeley in 2013, from 2015-2017 he was a Mellon Postdoctoral Fellow at Columbia University. His current work focuses on “reembodied sound,” a technique in which small transducers are attached to resonant objects, such as gongs and cymbals, causing them to resonate autonomously. In addition to numerous compositions, structured improvisations, and sound installations, he has worked toward creating an aesthetic and practical discourse surrounding this emerging practice, including organizing “Reembodied Sound: a symposium on transducer based music and sonic art” at Columbia University in April of 2017. He also administers the “Reembodied Sound Wiki” at www.reembodiedsound.org. Dr. Goodheart is currently a Lecturer in the Department of Arts at Rensselaer Polytechnic Institute.

Jonathan Graybill is a versatile composer who garners his influences from nature, field recordings, history, and the legends and stories of the indigenous people of North America to his music. His music has been featured at various new music festivals and conferences in the U.S. and Europe. Recently, his *Nightscape* for strings was recorded with the Brno Philharmonic Orchestra – this work was premièred by the Rochester Philharmonic Orchestra with subsequent performances by the Knox/Galesburg Symphony, Buffalo Philharmonic Orchestra, and the Butler Symphony Orchestra. Recent projects included a new work for the Kronos Quartet and a large scale wind ensemble work for the University of Maryland Wind Ensemble. Currently, Graybill is invested in an ongoing project, the *Ancient Language of Birds*, which consists of a series of works that pair a solo instrument with field recordings of the songs and calls avian species from North America. More info at: www.JonathanGraybill.com

Bradley S. Green is a composer and educator based in the D.C. area of Maryland. Bradley’s music is performed extensively in Maryland and across the U.S., and his style is exemplified by an interest in creating unique textures and timbres that progress naturally in his compositions. The sonic material in his works tend to progress slowly, with care given to every possible sound from one event to another. He is also interested in experimenting with varying types of music notation in order to better connect the performer with the sounds that the score represents, and to also allow performers a certain amount of freedom that other notational techniques may deny. Bradley earned his DMA degree in music composition from the University of Maryland in College Park, where he studied composition with the composer and theorist Thomas DeLio. Currently, he is teaching at American University.

Brittany J. Green is a North Carolina based composer. Her compositional interests include chamber works, electronic works, and collaborative works that incorporate movement and poetry. Her music has been featured at the Snowpond Composer’s Workshop and in *Rebel 60* Literary and Arts magazine. She is currently pursuing her Master’s degree in Music Composition and

Theory at East Carolina University, where she is a graduate assistant for the North Carolina NewMusic Initiative and the Composers in Schools Initiative. Professional affiliations include Society of Composers, Inc. where she serves on the student council and as the chapter president for ECU’s chapter and Sigma Alpha Iota.

Joel Gressel (b. Cleveland, 1943) received a B.A. from Brandeis University and a Ph.D. in music composition from Princeton University. He studied composition with Martin Boykan and Milton Babbitt, and computer music with Godfrey Winham and J.K. Randall. His computer music has been recorded on the Odyssey and CRI labels. He currently lives in New York, working as a computer programmer, maintaining and extending software that models tax-exempt housing-bond cash flows. Several recent sound files can be heard at <https://soundcloud.com/joel-gressel>.

Ragnar Grippe studied in Paris at Groupe de Recherches Musicales, and with Luc Ferrari. Electronic music studies at McGill University in Montreal, Canada. He originally studied cello at the Royal Conservatory in Stockholm. Grippe’s work includes music for modern dance performed at La Scala Bi-Centennial, at the Opera in Stockholm. Music for feature movies, instrumental music and a large production of electro-acoustic works ranging some 40 years. Grippe’s work *SAND* was re-released by DAIS Records New York in 2017 with rave reviews. *Symphonic Songs* will be released 2018 on DAIS Records on vinyl. *Symphonic Songs* is a piece from 1981. Grippe works with a lot of artists, and Grippe’s latest work is an album with soprano Madeleine Kristoffersson also featured on his *Requiem* on BIS Records named *Transeamus* Ragnar Grippe works in Stockholm in his studio *Music* available on all major digital platforms *Ragnarok* is available as well as earlier presented pieces at NYCEMF on Apple Music and Spotify. www.ragnargrippe.com.

Lemon Guo is an interdisciplinary artist from China and MFA candidate in Sound Art at Columbia University. Bringing together music, visual arts, theatre, dance, and technology, her work often creates intimate yet distant listening situations for the audience. As a finalist of the 2015 ASCAP/SEAMUS Allen Strange Award, her work has been shown in Rubin Museum of Art, Issue Project Room, Fridman Gallery (New York), Chronus Arts Center, and Bi-City Biennale of Urbanism/Architecture (China).

Nathaniel Haering is deeply interested in the use of live electronics to expand the artistic capabilities of traditional instruments and augment their timbral horizons while enriching their expressive and improvisational possibilities. He has collaborated with and had works performed by Grammy Award-winning Vietnamese performer and composer Vân Anh Võ, Ensemble *Mise-En*, *Mivos* string quartet, and members of *WasteLand* and *Ensemble Dal Niente*. A winner of the

Ensemble Mise-En call for scores and official runner up for the Tribeca New Music Award, Nathaniel's work can also be found on Volume 27 of Music from SEAMUS. Nathaniel's pieces have recently been featured at the International Computer Music Conference in Shanghai, China, the Toronto International Electroacoustic Symposium in Toronto Canada, Noisefloor Festival at Staffordshire University UK, VIPA in Valencia Spain. Nathaniel is a Masters student at Bowling Green State University studying with Dr. Elaine Lillios and Dr. Mikel Kuehn.

Kerry Hagan is a composer and researcher working in both acoustic and computer media. Her works have been performed in North America, Europe and Asia. In 2010, Hagan led a group of practitioners to form the Irish Sound, Science and Technology Association, where she served as President until 2015. Currently, she is a Lecturer at the University of Limerick, where she is the Principal Investigator for the Spatialization and Auditory Display Environment (SpADE).

Composer and researcher **Rob Hamilton** explores the converging spaces between sound, music, and interaction. His creative practice includes mixed-reality performance works built within fully rendered, networked game environments, procedural music engines and mobile musical ecosystems. Dr. Hamilton received his PhD from Stanford University's Center for Computer Research in Music and Acoustics (CCRMA) and currently serves as an Assistant Professor of Music and Media at Rensselaer Polytechnic Institute.

Te Hao, composer, born in Inner Mongolia, China. He is doctoral student in Musashino Academia Musicae, Tokyo, Japan, majoring in Composition. His music is regularly performed mainly in China and Japan

Jeffrey Hass is currently Professor of Composition at Indiana University, Bloomington, where he serves as the Director of the Center for Electronic and Computer Music (CECM), having previously taught music theory and composition on the faculties of Rutgers University and the Interlochen Center for the Arts. His compositions have been premiered by the Louisville Orchestra, Memphis Symphony and the Concordia Chamber Orchestra, and have had performances at Lincoln Center, and at national conferences of the Society of Composers, International Computer Music Conference, International Double Reed Society, SEAMUS and the College Music Society. His band and orchestral works have won several national competitions and are published by MMB Music Publishers, Manhattan Beach and Ludwig Music Publishers.

Akiko Hatakeyama is a composer/performer of electroacoustic music and intermedia. She explores the boundaries between written music, improvisation, electronics, real-time computer-based interactivity, and visual media. Storytelling, memories, and nature play an important role in Akiko's work, and she most often finds

beauty in simplicity. Akiko obtained her B.A. in music from Mills College and M.A. in Experimental Music/Composition at Wesleyan University and completing her Ph.D. at the MEME program at Brown University. She joined the Music Technology program at the University of Oregon as an assistant professor in 2016. Her instructors include Alvin Lucier, Anthony Braxton, Ronald Kuivila, Maggi Payne, Chris Brown, Jim Moses, Todd Winkler, and Butch Rovin. Akiko is a founding member of OPENSIGNAL, a collective of artists concerned with the state of gender and race in experimental electronic-based sound and art practices.

Eve Heller began studying filmmaking when she was 17, attending the S.U.N.Y. Department of Media Studies at Buffalo and New York University. She received her BA in German Literature and Interdisciplinary Studies from Hunter College in 1987 and an MFA in filmmaking from Bard College in 1993. Her award winning work has been widely shown, both in the U.S. and internationally, at such venues as the Whitney Museum of American Art, the Collective for Living Cinema, the New York Film Festival, Pacific Film Archives, Toronto's Cinematheque Ontario, the Rotterdam International Film Festival, and the Austrian Filmmuseum in Vienna. Eve currently lives and works in Vienna.

Mara Helmuth composes music often involving the computer, focusing recently on environmental issues and wildlife. Her recordings are on Open Space CD 33 Benjamin Boretz 9x9, Lifting the Mask on Sounding Out! (Everglade), Sound Collaborations, (CDCM v.36, Centaur CRC 2903), Implements of Actuation (Electronic Music Foundation EMF 023), and others. Her music has been performed internationally at conferences, festivals and arts spaces. Her research includes software for composition and improvisation has involved granular synthesis, wireless sensor networks, interfaces, Internet2 performance, and software RTcmix instruments. She is Professor of Composition at the College-Conservatory of Music, University of Cincinnati. She holds a D.M.A. from Columbia University, and earlier degrees from the University of Illinois, Urbana-Champaign. She served on the board of directors for the International Computer Music Association, as Vice President for Conferences, newsletter editor and President.

Carlos Hidalgo was born in 1973 in Pasto, Colombia. He studied flute at the Antonio Maria Valencia Conservatory in Cali, Colombia. From 2005 to 2011 he studied Composition at the University of Music and Theatre Felix Mendelssohn Bartholdy in Leipzig, Germany, under the supervision of Claus-Steffen Mahnkopf. From 2012 until 2017 he studied electroacoustic composition under the supervision of Germán Toro Pérez. Masterclasses in Graz, Darmstadt and Vienna, i.a B.Ferneyhough, B.Furrer and G.Aperghis. He also attended professional training courses at IRCAM in Paris. In 2015 he took part in the Matrix Academy thanks to a scholarship from SWR in Freiburg, Germany. From 2014 to 2016 he worked on a research project in the area of performance practice of

electroacoustic music led by ICST in Zurich. In 2017 he was granted a three-month scholarship by Ibermusicas to compose at the Mexican Center for Music and Sonic Arts (CMMAS) in Morelia, Mexico. He is the co-founder of the Ensemble Polywerk in Zurich.

Adam Hill is a composer and bassist originally from Cleveland, Ohio currently living in Sackville, New Brunswick. A recipient of awards and grants from the Canada Council for the Arts, Prairie Wind and Silver Sage/Grasslands National Park, the Foundation for Assisting Canadian Talent on Recordings, SCI/ASCAP, the Helene Wurlitzer Foundation, the Kimmel Harding Nelson Center for the Arts, and the Brush Creek Foundation for the Arts, he holds degrees from the University of British Columbia, Western Washington University and Whitman College and has taught at Mount Allison University, Western Washington University, and Quest University.

American composer **Hannah Hitchen** (b. 1997) writes for a wide range of instrumentations, including symphony orchestra, string orchestra, concert band, chamber ensembles, and electronics. As a hornist, Hitchen played with the Tampa Bay Symphonic Winds, the Tampa Bay Pride Band, and the South Florida Youth Pride Band. She has also performed internationally in the Czech Republic and England. Currently, she plays horn for the University of South Florida Symphony Orchestra. Her electronic music was recently showcased at the 2018 Electroacoustic Barn Dance in Jacksonville, Florida. Hitchen is presently pursuing a Bachelor Degree of Music in Composition at the University of South Florida, where she studies with Paul Reller and Baljinder Sekhon.

Jullian Hoff writes: I like to work both on fixed medias and living multimedia comprovisations. I draws my inspiration in themes like lyrical abstraction, surrealism, the role of the humans with technology, technoculture and post-humanism. My music has been awarded twice during the competition Jeu de Temps / Times Play of the Canadian Electroacoustic Community, during the Musicacoustica competition of Beijing as well as Luigi Russolo prize. Since 1995 it has been performed in France, Canada, the USA, Italy, Brazil, Australia, Sweden and China. My works also received an honorable mention at the bourse Euterke organized by the Société des Arts Technologiques (SAT) in Montreal. I participated in several international festivals including The San Francisco Tape Music Festival (2012), the Sound Travel Festival in Toronto (2013), the International Animation Festival of Ottawa (2014) Akousma XI, Montreal (2014) New York City EMF (2015) and Suoni per il popolo (2015).

Ulf A. S. Holbrook is an artist, composer, sound artist and researcher who works at the intersection between composition, sound art and sound design. A central aspect of his project is an investigation of the relationships between sound's time and space, and sound's morphology through time and space. Central to

the artist expression is sound spatialisation and custom software. He holds a BA (Hons) in sculpture from The Glasgow School of Art, an MA in music technology from the University of Limerick and is currently a Ph.D. researcher at the Department of Musicology at the University of Oslo.

Michael R. Hood is a New York area composer, musician, conductor, and teacher. He goes under the performing name "Astra Ursa Lux" for his electronic works. He did his undergrad at the Berklee College of Music in Boston and completed his Masters at WCSU where he got his first taste of composing avant garde music. Since then he has continued to explore experimental electronic and electroacoustic works creating 6 albums under the "Astra Ursa" pseudonym. He was privileged to have one of his works performed at last year's NYCEMF.

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 from 1974 to 1994. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College. He has been a member of the Society of Composers, Inc. since its founding in 1965 and served on the Executive Committee from 1967 to 1971. He served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days in 1976 in Boston, the first time that festival was ever held in the United States. He has been a member of the American Composers Alliance since 1974 and served as President from 2002 to 2011. He is also a member of the International Computer Music Association, SEAMUS, and the Long Island Composers Alliance, and the New York Composers Circle. In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. In 2013 he became Executive Director of the New York Composers Circle. Recordings of his computer music have been released by Capstone Records (Overtone Music, CPS-8678, Filtered Music, CPS-8719, and Temperamental Music and Created Sounds, CPS- 8771) and Ravello Records (Clusters, RR 7817).

Tim Howle is Professor of Music at the University of Kent. He has also worked at the Universities of Hull and Oxford Brookes. He read music at Keele University, studying under Roger Marsh and Mike Vaughan completing a doctorate in composition in 1999. His work centres on electronic music including fixed media pieces, and also for performer and live electronics and pieces involving visual media. He work has been performed

throughout the US, Asia and the EU.

Raying Huang, born in March 1990, comes from Taichung City, Taiwan. She enjoys every kind of music and sounds from life and true emotion. Currently she is in her second year of studying music composition in the National Sun Yat-sen University graduate school.

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

Tzu-Hsia Huang studied at National Chiao Tung University, majoring in Sound and Music Technology, loves sound, and wants to discover every possibility of sound.

Joel Hunt is a composer and performer of algorithmic computer music and interactive electroacoustic music.

Simon Hutchinson is a musical omnivore who synthesizes disparate ideas: traditional European art music and creative electronics; acoustic musical instruments and digital video games; East Asian Folk Traditions with American jazz, rock and funk. Through these combinations, novel musical works emerge, engaging with the relationships between technology, society, and the human experience. He is Assistant Professor of Music Technology at the University of New Haven.

Hiromi Ishii studied composition in Tokyo, electroacoustic music in Dresden and later at City University London where she was conferred her PhD. Her pieces have been presented at music festivals world wide such as *Musica Viva* Lisbon, *MusicAcoustica* Beijing, *EMF Florida*, *EMUfest Rome*, *Cynetart Dresden*, *Punto y Raya*, *NYCEMF* and broadcast by the *WDR*, *MDR*. In 2006 (ZKM grant) and 2013 she was Guest Composer at ZKM Karlsruhe. Her recent works focus on multi-channel acousmatic, and visual music for which she composes both music and moving images in parallel. She has two CDs from *Wergo* (*Wind Way*, *sai-ji-ku*). Ishii is currently living in Cologne giving lectures on visual music for which she also works as a curator.

John C.L. Jansen is a composer, multi-instrumentalist, and experimental instrument builder from Grand Rapids Michigan. A self-described musical omnivore, he seeks to blend a diverse set of influences with the pursuit of new electronic and acoustic timbres. His music has been

performed by the Grand Valley State University New Music Ensemble, the chamber band *Drive (J.)*, saxophonist Jacob Swanson, and violinist Todd Reynolds. Jansen currently teaches music theory at the State University of New York at Fredonia.

Dominic Jasmin is a young composer and improviser from Montreal, Canada currently studying electroacoustic composition at the Montreal Conservatory of Music. He explores the duality of fixed media and spontaneous composition, looking to bridge the perceived aesthetic gaps between both practices. His work has been played at the Toronto International Electroacoustic Symposium and at the *Soundwich* concert series in Montreal.

Wilfried Jentsch was born in 1941. He studied composition at the *Musikhochschule Dresden*, the *Akademie der Künste Berlin*, and electronic music in Cologne. From 1976 to 1981 he studied at the Sorbonne in Paris under Xenakis where he was awarded a degree of doctorate in the field of musical aesthetics. He conducted at the same time a research of digital sound synthesis at IRCAM and the CEMAMu. He was the professor of composition and the director of the Electronic Studio at the *Musikhochschule Dresden* from 1993 to 2006. He is a member of the ISCM and a founding member of the *DegeM*. He was composer in residence at the Capital University Columbus (Ohio), *IMEB Bourges*, *GRM Paris*, *Centre Musiques & Recherches Brussels*, actually at the *ZKM*. He has received international composition prizes in Boswil, Paris, Bourges and *ZKM Karlsruhe*, and was invited for numerous festivals worldwide.

Man Jie was born in Inner Mongol, China. She graduated from Inner Mongol University Art Institute department of Music, speciality of Piano and received the master degree from the Graduate School of the same. She studied in Japan since 2011 and got her second master's degree in Composition from Tokyo University of Arts. She studied composition with Li Shixiang, Guo Weiguo, Yamamoto Hiroyuki, Nakamura Noriko, Nodaira Ichiro and Nishioka Tatsuhiko. Her music is regularly performed mainly in China and Japan. Her work has been collected by Tokyo University of Arts Museum, and her work was invited from *Cotemporary Music Festival Present of Orchestral Asia 2015*, the 2016 International Workshop on Computer Music and Audio Technology (*FORUM IRCAM-WOCMAT Taiwan 2016*) *Seoul International Computer Music Festival 2017*.

An amalgamation of broad swaths of neotonicity, captivating textures, and infectious grooves gives the music of **Ben Justis** sonic magnetism. His works have been heard at the *Cortona Sessions for New Music*, *Collegiate Music Society Conference*, *Colorado Music Educator's Association Conference*, *Society of Composers Conference*, *Aries Composers Festival* (Feb. 2017), the *Electro-Acoustic Barn Dance* (Feb. 2017), and the *Donald Sinta National Composition Competition Concert*. He graduated cum laude with his bachelor's

degree in Music Education from Colorado State University in 2013 before returning to CSU to earn a master's in percussion performance. Currently, he is pursuing his doctorate in music composition at the University of Kansas where his primary teachers are Forrest Pierce and Ingrid Stölzel. At any given point you might find him skiing, stargazing, fly fishing, camping, cooking, home brewing, or, most likely, composing at home in Lawrence, Kansas.

Sergio Kafajian has obtained his Masters from the Brunel University (London), PhD from UNESP and in 2017 has developed a Postdoctoral Research at NYU Steinhardt. As a composer has won several composition prizes as Concurso Ritmo e Som (1994 and 1998), Bourges International Electroacoustic Music Contest (1998 and 2008), Gilberto Mendes Contest for Orchestra (2008), FUNARTE Classical Composition Prize (2009 and 2015) and Funarte Prize for arts interactions (2008). Kafajian has been the artistic director of the Brazilian Contemporary ensemble Camerata Aberta from 2010 to 2015. During this period the ensemble has performed more than 40 concerts in Brasil and has performed in EUA (2010, 2011 and 2014), Belgic (2012), Holland (2012) and Portugal (2015). Kafajian is intensively involved in pedagogical projects related to contemporary music, contemporary improvisation and composition. Since 2001, has worked at Santa Marcelina College teaching composition, electroacoustic music and contemporary music.

Konstantinos Karathanasis as an electroacoustic composer draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals and received awards in international competitions, including Bourges, Musica Nova, SEAMUS/ASCAP, SIME and Música Viva. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, Ionian University, Innova and HELMCA. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo, and is currently a Professor of Composition and Music Technology at the University of Oklahoma. More at the following address: <http://karathanasis.org>.

Arthur Keegan-Bole is a composer based in Bristol, U.K. where he studied with Neal Farwell, Michael Ellison and John Ickard. His music features both instrumental and mixed (instrumental + electronic) works for the concert platform. Characterised by an immersive listening experience creating expressive and emotive soundworlds, his works have been broadcast on BBC radio 3 and performed across the U.K. and in the United States and Canada by performers such as Joby Burgess, Ligeti Quartet, Ensemble Musikfabrik & Ensemble Variances. Alongside composing Arthur is a sound engineer and producer, he teaches at Middlesex University and the University of Bristol.

Howie Kenty is a Brooklyn-based composer and

performer, occasionally known by his musical alter-ego, Hwarg. His music, called "remarkable" with "astonishing poetic power" by the International Compendium Prix Ars Electronica, is stylistically diverse, encompassing ideas from contemporary classical, electronic, rock, sound art, theatre, and everything in between, occasionally with visual and theatrical elements. Howie plays guitar in the progressive rock band The Benzene Ring, and is currently a Graduate Council Fellow PhD student at Stony Brook University. Recent recognition includes a 2017 Copland House residency, a 2018 Virginia Center for the Creative Arts residency, first prize commission in the 2017 Null-state Chaosflöte competition, competition winner for the 2018 Open Space Festival of New Music, competition winner for the 2018 RED NOTE New Music Festival Composition Workshop, and an ASCAP Plus+ award. Hear more at <http://hwarg.com>.

Acclaimed by Fanfare Magazine as "Masterful...a modernized Rachmaninoff" **Christopher J. Keyes** (b. 1963) began his career as a pianist, winning many competitions and later making his "double-debut" in Carnegie Hall as both soloist and guest composer with the New York Youth Symphony. Since the late 1990s his work has focused on electro-acoustic music, multi-channel audio, and more recently computer graphics as mediums to expand the possibilities of acoustic instruments in concert. His compositions have been performed and broadcast in over 30 countries worldwide. He is currently a Professor at Hong Kong Baptist University where he directs the Electro-acoustic Music Centre and Laboratory for Immersive Arts and Technology. Solo CDs and a multi-channel DVDs of his music can be heard on the Centaur (CRC 2377) Capstone (CPS-8739) and Ravello (RR7803) labels.

Johanna Kivimägi is currently doing her Masters degree in electroacoustic composition in Estonian Academy of Music and Theatre. In 2013-2014 she studied in Iceland Academy of the Arts. She has written music for different groups (choirs, ensembles, solo pieces, electroacoustic pieces etc.) and an important part of her works are collaborations. She has written music for animation videos, art installations, dance performances etc.

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, ICM

Mikel Kuehn (b. 1967) has received awards, grants, and residencies from ASCAP, BMI, the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc. (Lee Ettelson Award), the Copland House (Copland Award), the Fromm Foundation at Harvard, the Guggenheim Foundation, the International Contemporary Ensemble (ICE), the League of Composers/ISCM, the MacDowell Colony, the Ohio Arts Council, and Yaddo. Professor of Composition at Bowling Green State University, Kuehn holds degrees from the Eastman School of Music and the University of North Texas. His portrait CD, *Object/Shadow*, was released in 2016 through New Focus Recordings. www.mikelkuehn.com.

Fernando Laub is a composer and sound artist mainly orientated to avant-garde and electroacoustic music. His work has received many prizes and it is programmed at numerous festivals around the globe. As a performer his most recent activities includes a US and Europe tour. Selected to perform live at the NYC Electroacoustic Music 2016 edition and Burning Man festival at Netherlands. Invited by SEAMUS to include a piece in their Interactions Recording Series. Founder the Delforus ensemble, a project aimed to spread new musical languages. From middle nineties till nowadays he composed a vast repertory.

Erik T. Lawson is a sound designer and composer, based in the New York City area. Recent design and composition projects include productions at Barrow Street Theatre, New World Stages, Asolo Repertory Theatre, Brown-Trinity Rep, Massachusetts Institute of Technology, and Miami Cultural Arts Center. Internationally, his designs and original compositions have been exhibited in the Czech Republic, at the 2011 and 2015 Prague Quadrennial, and at World Stage Design 2013 in Cardiff, UK. MFA: Carnegie Mellon University, School of Drama. www.eriktlawson.com

Sang Won Lee is a Ph.D. Candidate in Computer Science at the University of Michigan. His works lie at the intersection of music and computer science, focusing on developing interactive systems that mediate musical collaboration and enable novel ways of artistic expression. Also, he has put efforts to bring the collaborative live nature of music-making to other domains and to create computational systems that facilitate real-time collaborative creation for various tasks: from crowdsourcing to programming. He holds a Diploma in Industrial Engineering from the Seoul National University and an M.S. degree in Music Technology from Georgia Tech. He is a computer musician who performed numerous times in peer-reviewed venues including NIME, CHI-Art, and ICMC and received the International Computer Music

Association Music Award 2016 with his audiovisual performance, *Live Writing: Gloomy Streets*.

Einike Leppik is an Estonian composer and audiovisual artist. Her main interest in visual art and music is the emotional sensibility of art. The aim of her works is to transcribe the contraversional surrounding world into the poetical experience. Leppik graduated from Antwerp Royal Academy of Arts (MA in Printmaking) in 2011 and later proceeded her studies at the Estonian Academy of Music and Theatre in Audiovisual Composition. In 2017 she received Master's degree in Classical Composition. She has taken part in several masterclasses with Riccardo Vaglini, Jukka Tiensuu, Tomi Räisänen, Fabio Cifariello Ciardi, Fausto Sebastiani, Daniele Bravi, Tapio Tuomela, Niels Rosing-Schow, Fabio Nieder, Rezo Kiknadze etc. In the spring 2015 she followed an internship at the Conservatory G. Tartini in Trieste with Paolo Pachini. Her works have been performed in frames of different concerts and festival in Estonia and abroad.

Andrés Lewin-Richter (Miranda de Ebro, 1937) is a Spanish composer of electronic music. He began his studies in engineering at Polytechnic University of Catalonia in 1955. Seven years later, he received a Fulbright Fellowship to continue his studies at Columbia University in New York to study with Vladimir Ussachevsky, Mario Davidovsky and Edgard Varèse. While there, he worked as a teaching assistant in the Columbia Princeton Electronic Music Center and composed music for the film *The Gondola Eye* by Ian Hugo and as a sound engineer at the Alwin Nikolais Dance Company. In 1966 Lewin-Richter founded the Estudio de Música Electrónica del Conservatorio de Música in Mexico City. In 1968, he returned to Spain and established the Barcelona Electronic Music Studio. He then widened his scope by becoming a founding member -together with Josep Mestres Quadreny and Lluís Callejo i Creus- and vice-president of the Phonos Electronic Music Studio in 1973. He has served as artistic and executive director for the music ensemble Conjunt Català de Música Contemporània (1968-1973). Always centering on electronic methods, his work has used tape, other instruments combined with tape, and instrumental collage techniques. Two of his most influential recordings are *Musica Electroacustica* and *Secuencia III Para Anna*, both issued on the Hemisferio label. Rich notes, His skillful use of gradual phase lag has led to some of his major achievements, bringing great beauty and expressiveness to his music. He has toured the world performing, lecturing, teaching and beginning electronic music studios. Since 2003, Lewin-Richter has been a professor of electronic music history at the Universitat Pompeu Fabra and the Escola Superior de Música de Catalunya de Barcelona.

Bin Li (b. 1987, Fuzhou, China) is an emerging composer based in New York City. His music has been performed internationally at festivals and venues such as the Aspen Music Festival, the Avantin Suvisoitto

(Finland), the Palais Montcalm (Quebec), the Yogyakarta Contemporary Music Festival (Indonesia), the Cortona Sessions (Italy), the Etching Festival (France), the Bowling Green New Music Festival, the Chinese National Contemporary Music Symposium, the Midwest Composers Symposium and the Electronic Music Midwest. Leading performers including the Avanti! Chamber Orchestra, the Indianapolis Chamber Orchestra, Ensemble Mise-en, and members of the Jack Quartet have featured his music. Bin is an award-winner of the SCI/ASCAP Commissioning Competition, the Indianapolis Chamber Orchestra Composition Competition, the American Prize and the Cortona Prize. Additionally, he has received recognition from the ASCAP Morton Gould Young Composer Awards and the BMI Composer Awards.

Of the Siraya people, **Wuan-Chin Li** (Sandra Tavali) is a former keyboardist of the well-known metal band "Chthonic" and the composer for the TV documentary Unknown Taiwan, Discovery Channel. Her musical works crossover between classical, fine art, film and documentaries. She earned the Master of Music degree in Computer Music from the Peabody Conservatory of Johns Hopkins University, where she studied with Dr. Geoffrey Wright. Her compositions Ban Shan was featured at 2017 New York City Electroacoustic Music Festival and 2016 klingt gut! Symposium on Sound, Hamburg, Germany; Dirge was featured at the International Computer Music Conference 2015 (ICMC, USA), and The Wind Bloweth Where It Listeth was featured at WOCMAT-IRCAM 2016. She is currently one of the curators of sound and music in Guling Street Avant-Garde Theatre Taipei, and also composition faculty at Fu-jen University and National Tsing Hua University.

Hilda Lindström is a visual artist that started as a professional printmaker (silkscreen, woodcut, offset, mixed media). Technically, her preferences extend in time from analogue printing techniques and textile art, towards new media (2D, 3D animation, vector, photography, video). She is interested in aspects of modern life (youth subcultures – particularly the hipster subculture, the Scandinavian modern life, the contemporary cultural tendencies reflected in various countries) all of them as experimented through her own point of view, because of being an expat herself in Eastern Europe for several years.

Maria Lindström is a composer/violinist from Sweden. Influenced by her background in Swedish traditional music she often investigate combinations of folk music and electronically processed sound. Her works has been presented in venues such as Förde Traditional and World Music Festival, Concerthall in Stockholm and Vorspiel/transmediale & CTM in Berlin.

Andrew Litts is a University Fellow at Temple University in Philadelphia. His music has been performed by Network for New Music, the Momenta Quartet, and the

Temple University Wind Symphony, in addition to being featured in two film festivals. He studied with Samuel Adler, Paul Barsom, Cynthia Folio, Richard Brodhead, Matthew Greenbaum, Jan Krzywicki, and Maurice Wright. His electroacoustic works have been at WOCMAT in Hsinchu, Taiwan, the Electrobrass Festival, and the Electroacoustic Barndance, and he is a member of the Philadelphia Electroacoustic Duet (PhEAD), performing on piano and trumpet. He earned honors during two summers of study at the European American Musical Alliance (EAMA) in Paris, France, and he earned Bachelor of Music in Composition from the Pennsylvania State University and a Master of Music in Composition from Temple University. He has taught music technology at the Pennsylvania State University and music theory and film music at Temple University.

Christopher Lock is a composer and performer creating new Hyper-Extended Techniques through Electroacoustic Prosthesis. He composes chamber works with intricate networks between disparate sound sources and constructs diverse cybernetic relationships (from prosthetic to parasitic) between acoustic instruments and electronic systems. He often collaborates with film makers and visual artists during which his scores are known to "create empathy, subtext, something else sinister, something you don't see on camera." (Thomas Dolby) As an electroacoustic performer and improviser Christopher creates immersive multimedia environments of sound and video. Christopher holds two Bachelors of Music Degrees in Computer Music Composition and Viola Performance from the Peabody Conservatory of Johns Hopkins University where he was awarded the Chuck and Marge Levin Memorial Scholarship.

Yanting Lu is an NCTU Sound Course student, used to be a folk singer and guitar player interested in sound art and music programming like PD and Max/msp.

Christopher Luna-Mega is a composer and improviser. Influenced by patterns of nature, the films and writings of Andrey Tarkovsky, and the practice of focus and silence, his work analyzes sounds from natural and urban environments and translates them into music for performers and electronics. His orchestral music has been performed by the Orquestra del Teatro Comunale di Bologna; BBC Scottish Symphony Orchestra; Iceland Symphony Orchestra; Montreal-Toronto Art Orchestra; and Orquesta Sinfónica Nacional de México. Luna-Mega has written music for the New Thread Saxophone Quartet, Yarn|Wire, The William Winant Percussion Group, JACK Quartet, and The Arditti String Quartet. His music has been featured in the Seoul International Computer Music Festival (Gwanju), AgelicA (Bologna), Tectonics (Reykjavik), Tectonics (Glasgow), L'Off (Montreal), and Avant X (Toronto). Luna-Mega is pursuing a PhD in Composition and Computer Technologies at the University of Virginia.

Thomas Macaluso is a doctoral candidate studying

trombone at the University of Wisconsin-Madison. Thomas's research includes the commission, recording, and performance of *Addiction's Actuality*, a new work for trombone, piano, and electronic sounds by Nathan Froebe. The theme of *Addiction's Actuality* highlights some of the moods and emotions associated with addiction and recovery.

Dave O Mahony is a PhD student at the University of Limerick, Ireland. His compositions have been performed at the Sines & Squares Festival (Manchester, UK) both 2014 and 2016, The Hilltown New Music Festival (Ireland), as part of the Daghdha Gravity & Grace Festival (Limerick) and as part of the S.E.A.M.U.S. 2018 Conference (Eugene, Oregon). He is a member of the Irish Sound Science and Technology Association (ISSTA) and has an interest in manipulating modular synthesizers with brainwaves. He holds a BA in English and New Media (Hons) and an MA in Music Technology (Hons) from the University of Limerick, Ireland.

Clara Maïda turned to composition after studying psychology and music (PhD in Composition, Master in Music, National Diploma for piano teaching). She was the guest of the Berliner Künstlerprogramm of the DAAD 2007. She got various awards (BERLIN SENAT Composition Grant 2015, Paris French Institute HORS LES MURS Programme 2012, Finalist at MUSICA NOVA 2017 & 2008, STUTTGART & RHEINSBERGER COMPOSITION 1st PRIZES in 2011 & 2008, Honorary Mention at PRIX ARS ELECTRONICA 2007, Berlin AKADEMIE DER KÜNSTE Composition Grant 2006). She received numerous commissions and residencies from various institutions and festivals in France and Germany. Her pieces have been performed and broadcasted all around the world. She gave conferences, lectures and master classes in many countries. Her articles have been published in music journals, and reviews of literature and psychoanalysis. 2 CDs have been published (DAAD/Edition RZ Berlin) and Metamkine Label/Marseille GMEM).

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

As a composer, **Mateu Malondra's** (Palma, 1977) work focuses on the formalization of musical and sound processes. The Multiplicity, modular fragmentation, the superposition of differentiated compositional strategies and the Concatenation of musical elements are the most characteristic features of their work. It is introduced to the world of composition by David Padrós and Christian de Jong. BAMus and MMus in composition with Robert HP Platz at the Maastricht Conservatory. BAMus on Classical Guitar with Enno Voorhorst at the Royal Conservatory of The Hague. Electroacoustic studies at the Henri Center Pousseur-Liege with Patrick Delges and Jean-Marc Sullon. Master classes with Daniel D'Adamo, Richard Barrett, Brian Ferneyhough, Beat Furrer and Wolfgang Rihm. Currently working on His doctoral thesis *Polyphonic Structures: Modular-Models and Modular Forms* in Kingston University-London under the tutelage of Paul Archbold and Oded Ben-Tal. He is an associate professor at the Upper Conservatory of the Balearic Islands. Artistic director of the Group Base Collective Group Instrumental Director and coordinator of the ME_MMIX Festival of Palma de Mallorca.

Emma Margetson (1993) is a composer of acousmatic music based in Birmingham and is currently studying for a PhD in Electroacoustic Composition at the University of Birmingham under the supervision of Annie Mahtani, Scott Wilson and Leigh Landy (DMU) funded by the AHRC Midlands3Cities Doctoral Training Partnership. This follows an MA Music in Electroacoustic composition/sonic art pathway (2015); and BMus with honours (2014) from the University of Birmingham. Her works have been performed across the UK and internationally including performances at BEAST (University of Birmingham, UK), [ex_nihilo] Festival (Mexico), MA/IN Festival (Italy), Sound Junction (University of Sheffield, UK), Musica Electronica Nova (Poland), Noise Floor Festival (Staffordshire University, UK) and more. Emma also works as an assistant for BEAST (Birmingham ElectroAcoustic Sound Theatre). www.emmamargetson.co.uk

Olivier Marin has completed a master's degree in musical interpretation at the University of Montreal with Jutta Puchhammer. He was awarded first prize at the "13e concours international de cordes de Gérardmer" in France and he has received many scholarships for the excellency of his career. He has also acquired substantial experience in chamber music and in orchestra thanks to the teaching specialized by the "Quatuor Debussy" and the academy of "L'Orchestre de Paris". Now, he plays regularly in sonata or in solo in festivals where he creates original recitals combining different styles of music. Olivier has always developed original partnerships through enriching encounters with renowned musicians, improvisers and composers such as Ibrahim Maalouf or Garth Knox. Since his arrival in Montreal, he works with Kamaan Ensemble (Persian music) and in electroacoustic music with Ensemble Iléa and Jullian Hoff. His piece *Undo* was selected to be played at the international viola congress in Rotterdam.

Patricia Martinez is an active composer, improviser, performer and interdisciplinary artist based in Buenos Aires. Her creative interests are focused on extended composition-performance by creating sensible works-universes. She teaches composition and interdisciplinary creation at National University of Quilmes and at the City Conservatory. She has a Doctoral and a Master degree in Composition from Stanford University and completed the IRCAM's Annual Course. Her works won prizes such as the Argentinean Government's artist life grant; Casa de las Americas; International Young Composers' Meeting (Gaudeamus); selected at the International Music Theatre Competition Darmstadt; Ibermúsicas/Iberescena; GMEB and Global Music Award.

Amelia Marzec is an American artist focused on rebuilding local communications infrastructure to prepare for an uncertain future. Her work has been exhibited at SIGGRAPH, MIT, ISEA (Canada), LAPSody (Finland), ONCE Foundation Contemporary Art Biennial (Spain), NODE Forum for Digital Arts Biennial (Germany), and is part of the Rhizome ArtBase. She has been a resident at Eyebeam, a resident at Harvestworks, a fellow at New York Foundation of the Arts, the A.I.R. Gallery Emma Bee Bernstein Fellow, a Tow Fellow at Columbia University, a grantee of the Research Foundation of CUNY, and a nominee for the World Technology Awards for Art. Her work has been featured in Wired, Make, Hyperallergic, Neural Magazine, Metropolis Magazine, Creators, NPR, and the front page of Reddit. She holds an MFA in Design and Technology from Parsons School of Design, and a BFA from Mason Gross School of the Arts.

Dariusz Mazurowski is a Polish electroacoustic music composer born and currently residing in Gdansk. His works combine analog instruments with digital technology, computers and sampling. His compositional approach is dynamic in that it involves live electronics and sound diffusion across multi-speaker systems. Mazurowski's music has been broadcast by radio stations all over the world, and he has performed at festivals in Europe, North America, South America and Asia. Recent performances include : Audio Art (Krakow), MUSICACOUSTICA (Beijing), Echofluxe (Prague), LEMESG (Saint Petersburg), ICMC / SMC (Athens), Cross-Art (Saint Petersburg), CIME (Lisbon), MUSLAB (Buenos Aires), NYCEMF (New York), Visiones Sonoras (Morelia), MUSLAB (Mexico), TIES (Toronto), CIME (Moscow), the Brussels Electronic Marathon, Screen&Sound (Krakow), Festival de Arte Nuevo (Chihuahua) and others. His compositions has been released on numerous discs, including Non Acoustic Symphony by American label Neuma.

Douglas McCausland (b. 1990) is a composer / performer currently based out of Edinburgh, UK while pursuing an MSc in Digital Composition and Performance at the University of Edinburgh. He studied

with Mark Sullivan, Lyn Goeringer, and Ricardo Lorenz before completing his MM in composition at Michigan State University in May 2017. In his work, he strives to explore new sonic territories and processes for creating music, and to ultimately create works with creative and technical nuance that engage the listener through a focus on introspective understanding, social commentary, and common human experience. Musically, he has focused in recent years almost exclusively on the creation of electronic music for interactive systems and performers, fixed-media, and recently for created 'instruments' and real-time processing. His works have been performed internationally at festivals such as SEAMUS, Splice, MISE-EN, the Osaka University of Arts Electronic Music Festival, Sonicscape, etc.

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are all elements that influence McClure's works. His work has been featured at festivals including the NYCEMF, TIES, SEAMUS, and ICMC. His works may be found through ADJ•ective New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and TapSPACE Publications as well as on the ABLAZE and Albany Record labels. Robert received his doctorate from the Shepherd School of Music at Rice University where his primary mentors were Shih-Hui Chen, Arthur Gottschalk, and Kurt Stallmann. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University.

Metamorph is duo Margot Day & Kurtis Knight. Mixing music genres with love and mysticism Metamorph concerts and albums are a hybrid of Indie pop, Art rock with Electronic Beats. Day's multi-range vocals and mastery of the flute combined with Knight's guitar, keyboards, synthesizer samples and beats, create a sound vibration that compels listeners not just to enjoy, but to be part of the Metamorph experience. An Alchemy of sound and visuals that portray how our lives are ever changing and expanding. With spontaneous bursts of art, dance, magic and love, held together by the music and capable of awakening human potential and positive energy.

Sebastian Miedzinski is a Polish filmmaker, currently Master Degree student of the Warsaw University.

Scott D. Miller is a New York City-based composer and Artistic Director of the Tilted Head Ensemble, which he founded in 2016. Miller has written extensively for various classical ensembles and has long explored diverse genres. He has composed musique concrète, electroacoustic music, experimental jazz, structured improvisation and works in collaboration with poets,

dramatists and visual artists. Miller's works have been performed at La MaMa, Symphony Space, The Knitting Factory, Roulette, CBGB, P.S. 122, Lincoln Center Library, The Dimenna Center and many other venues. His music has been premiered by Miranda Cuckson, Blair McMillen, Ryan Muncy, Eric Huebner, Fred Ho and other notable performers. Miller studied composition with Milton Babbitt and Paul Lansky, as well as clarinet with David Krakauer. A graduate of Oberlin Conservatory, Miller also earned an MFA in composition from Princeton University and an MA in music education from Teachers College, Columbia University.

Marco Molteni studied composition and electronic music at the Conservatory of Milan. He attended several perfecting courses like Accademia Chigiana - Siena (Franco Donatoni); Atelier de Recherche Instrumental IRCAM - Paris; Darmstadt Ferienkurse. His music has been rewarded and recognized in important international composition competitions and played in several places like IRCAM, Chigiana Novità Siena, Ferienkurse für Neue Musik Darmstadt, Gaudeamus Musik Week Amsterdam. His music has been broadcasted by Radio France, RAI Radiotelevisione Italiana, ABC Sidney, CBC Toronto etc. and it has been published by BMG Ricordi and Ars Publica.

Barry Moon combines various forms of art and technology to create works that encourage meaningful interactions between humans and computers. This includes music compositions, interactive installations, and digital art. His works for instrumental performance and computer have been performed at the International Computer Music Conference in 1998, 2004, 2006, 2013, 2014, 2016 and 2017. Other venues where this body of his work has received international attention has been at the Australian Computer Music Conference in Melbourne, the Sonic Circuits festival in Toronto, the InterCollege Computer Music festival in Tokyo, the MIX.01 in Aarhus, Festival in Denmark and Sweden, the MAXIS Festival in Leeds UK, Digital Arts and Culture Conference in Doncaster UK, the real-time/non real time festival, Basel, Switzerland, and Ślaskie Dni Muzyki Współczesnej in Katowice Poland. Barry is Associate Professor in the Interdisciplinary Arts and Performance program at Arizona State University.

Ted Moore is a composer, improviser, intermedia artist, and educator based in Chicago. His work focuses on fusing the sonic, visual, physical, and acoustic aspects of performance and sound, often through the integration of technology. Ted's work has been premiered by the International Contemporary Ensemble, Spektral Quartet, The Dream Songs Project, Yarn/Wire, Splinter Reeds, Quince Vocal Ensemble, and others, and has been performed across the country including at The Walker Art Center (Minneapolis), Spectrum (NYC), and Root Signals Electronic Music Festival (Statesboro, GA), among others. Ted also frequently performs solo on electronics using his laptop, modular synthesizer systems, resonant physical objects, lighting equipment, and video projection. Currently Ted is pursuing a PhD in

Music Composition at the University of Chicago.

Maria Mykolenko is a composer/sound artist and violinist active in the United States, Canada and Europe. She has recently received her Artists Diploma in composition from the Hartt School of Music. She also holds graduate degrees in composition from Bard College and the Aaron Copland School of Music at Queens College-CUNY. Composition professors have included Jonathan Kramer, Maryann Amacher, Hubert Howe, David Macbride, Brenda Hutchinson, Robert Carl, Ken Steen and John McGuire. Particular interests are the sounds of multicultural communities and the exploration of displacement through time as well as distance.

Aine E. Nakamura is a singer, composer, sanshin player, performing artist and poet. Her artistic creation is often inspired by research, literature, nature, traditional culture and theatrical character making. She is also a certified curator (2004, Japan) and often curates ways of presenting music and brings about collaborations based on themes of works. Produced a collaborative event, Listening to Nature, in NY in June 2017 supported by Tishman Environment and Design Center. Other selective appearances include Bang on a Can: Music Among Friends at MoMA in May 2017, and Shelf Life at New York Public Library in May 2018. Her artistic pursuit extends to acting and vocal sound installation. She is a residence of a contemporary theatrical project, Dmitry Krymov Lab (2016-2019). Trained in Southern Japanese traditional music, Noborikawa school, under Isamu Goya. Obtained B.A. from Sophia University. Currently attends the Jazz and Contemporary Music for the New School.

Eduardo Nespoli is a Brazilian composer and sound artist. He is adjunct professor at Federal University of São Carlos – UFSCar. He obtained the PhD degree in Arts at University of Campinas. His works explore the creation of experimental devices constructed from several materials, electronic circuits and digital processing, with which he composes fixed and improvised electroacoustic pieces, audiovisual performance, installations and soundtracks for theater and video. He has been presenting his works in many art festivals, highlighting International Electronic Language Festival (2017/2011), International Festival of Experimental Music (2016), ENCUN (2015/2014), Música de Invenção: experimental e improvisada (2013), Sonorities Festival of Contemporary Music (2012), Contato – Collaborative Multimedia Festival (2013/2010/2008), among others.

John Nichols III is thrilled to contribute to the New York City Electroacoustic Festival 2018. After graduating with a doctoral degree in music (2016), Nichols worked in a director role for a college in the Chicago suburbs. More recently, he is an active freelancer in Chicago, and has since worked for organizations such as PRG Worldwide Entertainment Technology Solutions (Toshiba, AbbVie Inc.), Chicago Opera Theater, American Blues Theater

("It's A Wonderful Life"), Music Theater Works ("Peter Pan"), 20% Theater Company ("Spark"), The Gift Theater ("Hang Man"), and others. As a composer of electroacoustic music, Nichols has received international recognition for his works such as the Grand Prix Russolo. He has travelled nationally and abroad to present his compositions at prestigious venues such as CMMAS (Morelia, Mexico), ST-ART Strasbourg European Art Fair (Strasbourg, France), International Computer Music Conference (Ljubljana, Slovenia), and has participated in NYCEMF many times.

Giorgio Nottoli (composer, born 1945 in Cesena, Italy) he was Professor of Electronic Music at the Conservatory of Rome "Santa Cecilia" until 2013. He currently teaches electroacoustic composition at the University of Rome "Tor Vergata". The major part of his works are realized by means of electro-acoustic media both for synthesis and processing of sound. The objective is to make timbre the main musical parameter and a "construction unit" through the control of sound microstructure. In the works for instruments and live electronics, the aim of Giorgio Nottoli is to extend the sonority of the acoustic instruments by means of complex real time sound processing. He has designed both analog and digital musical systems in conjunction with various universities and research centers. In 2008 he founded EMUfest (International Electroacoustic Music Festival of Santa Cecilia Conservatory in Rome), where he coordinated the first six editions.

Erik Nyström's output includes live computer music, electroacoustic works, and sound installations. Amongst the interests currently informing his practice are synthetic spatial environments, human-computer performance, artificial intelligence, and critical posthuman conceptions of music. He is a Leverhulme Research Fellow at Birmingham Electroacoustic Sound Theatre, University of Birmingham, working on a project which develops an aesthetic and technological model for multi-channel music based entirely on live spatial texture synthesis processes and algorithms. He studied electroacoustic composition with Denis Smalley at City University, London (MA, PhD), and computer music at CCMIX, Paris, France. He performs frequently worldwide and his music has been released by empreintes DIGITales on the disc Morphogénèse.

Federico Ortica he studied at Conservatory of Perugia, specifically attending percussions classes. He studied electronic music with Mr Luigi Ceccarelli at the Conservatory of Music in Perugia and Institute of Sonology in Den Haag (NL). He can also claim to have attended courses taught by Andrew Bentley, Bob Ostertag, Francis Dhomont, Domenico Sciajno, Poul Berg, Peter Evans, Trevor Wishart, Joel Ryan. He participated in some prestigious music competitions, He is a composer for theatre and dance show with multimedia technologies. Truffarelli started experimenting and challenging himself in the field of visual arts. In the past few years he has been involved mostly in contemporary dance and theatre work not only

as a photographer/video maker but also as a visual designer and artistic collaborator. Among other projects, the short films TableManners/Stopping at Red Lights and Freedom – to go!, by the choreographer Ingrid Nachstern, have been awarded prizes in several international dance festivals.

APMD is the award winning brain child of **AJ Pantaleo** and Mike Dibenedetto. Setting out to create an immersive A/V experience via soundscapes and rhythm.

Sue Jean Park was born in Seoul, Korea, in 1980. She received her B.A. in music composition at Chungnam National University in Deajon, South Korea, and earned her M.M. in music composition at Eastern Michigan University. She has studied composition with Soon Hee Park, Anthony Iannaccone, John Beall, Sarana Chou, and David Taddie. Her musical style is a mix of contemporary Asian, American, and European influences. In 2006, she won prizes from two composition competitions: the 38th Seoul Music Festival, (Drums for Soprano and Piano) and the Pan Music Festival, (I danced for solo violin). Her recent piece, Dialogue for flute and electronic accompaniment was played on the West Virginia Public Radio broadcast network in 2016. In addition to being a DMA composition student at West Virginia University she is pursuing harp studies.

Paolo Pastorino (08/12/1983) is an Italian guitarist, sound designer, and composer. Since 2006 he starts to work as sound engineer for some Rock, Industrial and Nu-Metal bands. He studied and graduated in computer music and sound technology at the Conservatory of Sassari and he is specialized in new music technologies at the Conservatory of Cagliari. In his compositions, he uses electronic instruments and algorithms realized by software, as well as electronically elaborated traditional instruments and other concrete elements. So his experience regard also the implementation of control systems for live electronics and audio installations. His works have been presented in Italy, Usa, Germany, France, Swiss, Japan, Mexico, Korea, Argentina, Spain.

Sylvia Pengilly has always been fascinated by the correlation between what the ear hears and what the eye sees. Because of this, many of her works integrate both musical and visual elements. Mathematics and physics, including Chaos Theory, Quantum Mechanics, and Superstrings, are of particular interest and frequently provide the basis for her works. These have been presented both nationally and worldwide at several festivals, including many SEAMUS National Conferences, several New York City Electroacoustic Music Festivals, ICMC, the "Not Still Art" Festival, the "Visual Music Marathon" and "MUSLAB." Her work has also been screened at the Downtown Film Festival, Los Angeles and she was recently awarded first prize in the "Fresh Minds" festival. She was formerly professor of theory and composition in the College of Music at Loyola University, New Orleans, where she also founded and

directed the electronic music composition studio.

Gaspar Peralta (Tijuana, México) is a pianist, composer and sound artist, his work is developed through different sound creation exercises; free improvisation, electronic music, composition and sound installation. As an instrumentalist he specializes in the interpretation of polyphonic works and contemporary music. His work has been programmed in different forums and festivals related to experimental and contemporary music such as Mutek.mx International Festival of digital creativity, International Music and Musicology Festival, Sound Though Festival of Music and Sound Research (UK), Center For Contemporary Arts Glasgow, San Diego Art Institute, Mexican Center for Music and Sonic Arts (MX), Digital Culture Center (MX), among others. He lives and works from the northwestern border of Mexico, Tijuana-San Diego Region.

Mark Phillips (Ohio University Distinguished Professor Emeritus) won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Violin Power appears on the SEAMUS 2015 conference CD. The World Saxophone Congress commissioned and premiered What If for 101 saxophones. His music has been performed at Carnegie Hall, Kennedy Center for the Performing Arts, Wigmore Hall, the Festival Internacional de Música de Bogotá, the Blossom Music Festival, and numerous other festivals and conferences around the world. He has received orchestra performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the NHK Radio Symphony Orchestra, and the Chautauqua Symphony Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. More information is available at www.coolvillemusic.com.

Jakub Polaczyk is a Polish composer and pianist living in New York City. Awarded in many scholarships in Poland and in US for his compositions. Graduated from Carnegie Mellon University, Music Academy of Krakow and Jagiellonian University. Currently teaching at the New York Conservatory of Music.
www.jakub.polaczyk.com.

Christopher Poovey (b. 1993) is a composer based in Denton Texas who strives to create music utilizing formalized structures to enhance its poetic goals. Christopher's music has been played by Indiana University's New Music Ensemble, So Percussion, and Indiana University Brass Choir. He has also been recognized by the Society for Electro-Acoustic Music in the United States, the International Computer Music Association, Voices of Change New Music Ensemble, and the National Student Electronic Music Event. In addition to his reconditions, Christopher he has taken courses at the Institut de Recherche et Coordination Acoustique/Musique, at Princeton University in the Sô Percussion Summer Institute, has attended the Atlantic Center for the Arts and is currently holds a bachelor of

music in composition at Indiana University Jacobs School of Music and is pursuing a Masters in Music Composition at University of North Texas.

César Iván Potes (1957) started his educational music career in Cali, Colombia, where he obtained a BA in Music Education at Universidad del Valle. After moving to the United States, he completed an MA in Music Composition at the Aaron Copland School of Music of Queens College, CUNY (1991) where he worked with Thea Musgrave, Henry Weinberg and Hubert Howe, and a PhD at the University of California, San Diego (1998) under Joji Yuasa, Brian Ferneyhough and F. Richard Moore. Most recent performances of his music include acoustic & electro-acoustic works for percussion (Intersecciones I & II, 2008 & 2011), orchestra (Vaivén, 2010), voice (Caligrama No. 1, 2015), and violin (Surri Bachra Noscia: Homage, 2016) premiered in the United States, Colombia, Mexico, and Chile. Recently retired from Lansing Community College's Music Program in Michigan, he is currently pursuing his life-long dream of composing and performing music full time in the United States and Colombia, his adoptive and native countries correspondingly.

Walter Prati is composer and executor, he carries out an activity of musical research, directed towards the interaction between traditional musical instruments and new electronic instruments, obtained through the informatic application in the field of informatics. His compositions are present in Italy in the playbills of the main theatres and musical exhibitions (Teatro alla Scala, Musica Presente, Musica per la Resistenza, Colloqui di informatica musicale, Biennale Musica Venezia) and in many European festivals (Total Music Meeting of Berlin, Musique Actuelle in Nancy, Festival of Cuenca in Spain, EMS Festival of Stockholm; and also in Aachen, Nickelsdorf, Bochum), executed by important artists such as Antonio Ballista, Anna Maria Morini, Giancarlo Schiaffini, Evan Parker, Maurizio Ben Omar, Elena Casoli, Thurston Moore (member of the group Sonic Youth) and with the English singer Robert Wyatt. He made records for BMG Ariola, Ricordi, Pentaflower, ECM, Materiali Sonori, Leo Records, Auditorium

Richard Pressley has enjoyed performances of his music at festivals and concerts in the U.S., Europe, even Brazil and Australia, by such performers and ensembles as the JACK Quartet, the Minnesota Orchestra, Claire Edwardes, thingNY, the Great Noise Ensemble, Karolina Rojahn, the Concorde Ensemble, Patrick Crossland, ensemble platypus, Richard Ratliff, the dissonArt ensemble, the Moran Quintet, the Definiens Project, and counter) induction among others. He began his musical career in rock music in his early teens, playing and touring with rock and punk bands. He attended Butler University (BM), Cambridge University (M.A), and the University of Minnesota (Ph. D); doing post-doctoral study at the Karlsruhe Musikhochschule and Darmstadt in Germany. Composition instructors include Wolfgang Rihm, Sandeep Bhagwati, Dominick Argento, Judith Lang Zaimont, Alex Lubet, Daniel Chua, Michael Schelle.

He is Assistant Professor of Music Theory at Charleston Southern University. www.rpressley.com

Miller Puckette is known as the creator of Max and Pure Data. As an MIT undergraduate he won the Putnam mathematics competition in 1979, but finished his PhD at Harvard in 1986. He was a researcher at the MIT Media lab from its inception until 1986, then at IRCAM, and is now professor of music at the University of California, San Diego. He has been a visiting professor at Columbia University and the Technical University of Berlin, and has received two honorary degrees and the SEAMUS award.

Mengjie Qi (Maggie) is a composer and sound artist. Her works have been performed at ICMC, SEAMUS, SPLICE Festival, Cube Fest, Audio Arts Festival, WOCMAT, CIME etc. Her works have won awards on MUSICACOUSTICA electronic music composition contest, the Competition of Oskar Kolberg. Mengjie Qi is a doctoral candidate at Central Conservatory of Music under the guidance of Professor Zhang Xiaofu. She is currently visiting scholar at CUNY- Brooklyn College under the supervision of Professor Douglas Geers.

Shuang Qu is majoring in digital music and piano. In college, she is the school's flagship musical "Liu Rushi" one of the main creative staff, is responsible for composing and arranging. Now she is a first year graduate student at National Chiao Tung University. She has been in contact with electroacoustic art for four months now and is deeply attracted by the charm of electroacoustic art music. She hopes she can create better works in the future.

Composer **Sameer Ramchandran** has written music for theater, film, electronics, concert, new media and dance. Recent collaborations include Helix! New Music Ensemble, Volt Studios and Encompass New Opera Theatre. Recent performances of his electroacoustic works include New York University's Interactive Arts Performance Series and the New Jersey Digital Audio Concert (NJDAC). He has provided music for on-line video branding content for a number of companies, including Proofpoint and Communities in Schools. His music has been heard in radio broadcasts across the United States, France, the United Kingdom, Germany, Austria, the Netherlands and Australia. He is the winner of the Sherryl C. Corwin Metropolitan Theatres Awards in music composition for two consecutive years. He is currently pursuing doctoral studies at Rutgers University.

Felipe Ramírez Rodríguez is a prolific electroacoustic composer based in Toronto, with degrees in classical/contemporary music composition from both the USA and Canada. He has a keen interest in the use of new technology and the many possibilities of digitally enriched pieces, as it can be applied in both digital arts and advertising an industry where he has spent more than a decade. His latest research includes the study of what he has defined as "Neurosoundscapes", which explores the purposeful elaboration of musical and aural

environments with an added intent beyond, yet not excluding, aesthetic pleasure. His artistic musical output includes traditional concert music, computer generated, and electroacoustic music. He also produced commercial music for several years while living in the USA as well as his native Colombia. He was the recipient for three consecutive years of the Vittorio Giannini Scholarship for artistic merit at the University of North Carolina School of the Arts. His music has been performed in several countries, mainly in the US, Canada and South America. Also, because of his many years as a successful digital marketer and technology advocate while living in Miami, New York City and Toronto, he now manages his own digital publishing company, Alchemusical Digital Publishing. His first book, "NeuroSoundscapes: An exploration of the Mental Music of Healing", will be available in Amazon in April, 2018.

Katherine Redlus is a harpist, composer and singer-songwriter. She graduated in 2016 from USC Thornton School of Music, where she pursued a masters degree in harp performance with teacher JoAnn Turovsky. Prior to that, she studied at music at New York University and acting at the William Esper Studio in NYC. Interests include new music, all things avant-garde, acting, and working with harp and electronics. She is currently working on her first full-length album for voice, electroacoustic harp and electronics, to be released in late spring of 2018. www.katherineredlus.com.

Patrick Reed is a native of Dallas Texas, as a composer and educator he hopes to foster and teach an interested and love for contemporary music to people of all ages. His music style ranges from solo to large ensemble compositions, to works written for beginners and young band ensembles. His work has been performances at SCI conferences, SEAMUS, and NSEME national conferences. Reed earned his Master in Music in composition at Bowling Green State University, where he has studied with Elaine Lillios, Christopher Dietz and Mikel Kuehn. He holds a Bachelor of Music in Composition and Music Education from Texas Tech University, where he studied composition with Peter Fischer and Mei-Fang Lin.

Born in Havana, Cuba in 1986, **Maureen Reyes Lavastida** is a composer, pianist and professor of music. She received her Bachelor's degree in Music Composition from the Higher Institute of Arts (ISA) in Cuba in 2010. In addition she earned her Master's in Music Composition at Florida International University in 2017 with Dr. Orlando Garcia. Her composition catalogue includes works for solo instruments as well as chamber music, symphonic, vocal, incidental, and fixed media. Her compositions have been acclaimed for an excellent realization, immense subtlety, rhythmic vitality and innovative ideas. Maureen's music has been played and commissioned by important performers, cultural institutions and Festivals around the world. Reyes is member of The Society for Electro-Acoustic Music in the United States (SEAMUS), Board Member of the

International Alliance of Women in Music (IAWM), and National Union of Writers and Artist of Cuba (UNEAC), among others professional affiliations.

Composing from a contemporary Musique Concrète perspective augmented by various score synthesis techniques, **Michael Rhoades** elicits musical events from generative algorithms and an ever-expanding Csound sample playback instrument. Numerical representations of aural quanta are mixed and blended into formal elements via a variety of catalysts such as tendency masks, mathematical equations, sonifications, cellular automata, score based sampling and other paradigms in an unbending quest for emergent quanta. Michael is honored to have served as a SEAMUS board member and hosted SEAMUS 2009. His works have been presented in concert worldwide as well as used for pedagogical purposes. Michael is currently a PhD student at Virginia Tech in the Interdisciplinary PhD program conducting research in the areas of Holography, Holophony, Algorithmic Composition, and Super Computing.

Carter John Rice, a native of Minot, North Dakota, is a composer, audio engineer, and music educator currently based in Kalamazoo, MI. Rice was drawn to music through a desire to instill knowledge in others. He is passionate about music education, and enjoys teaching music at all levels. Rice holds a Bachelor's degree in music theory and composition from Concordia College, a Master's degree in music composition from Bowling Green State University, and a Doctor of Arts in music composition from Ball State University. He has studied with Elaine Lillios, Christopher Dietz, Michael Pounds, Jody Nagel, Keith Kothman, Daniel Breedon, and Steven Makela. Rice currently works as a visiting adjunct professor of music at Western Michigan University.

Udo Rink (b. 1972 in Germany), is a visualizer and generative designer in the IT Services Department, Fraunhofer-Institut für Integrierte Schaltungen IIS, Erlangen, Germany.

Ben Robichaux (b.1991) is a dedicated composer whose interest for expanding his compositional style has always been a top priority. His compositions include works for orchestra, wind ensemble, choir, string quartet, solo piano, electronics, and several chamber ensemble combinations. His chamber works have been featured at the SEAMUS 2018 National Conference, the 2017 Atlantic Music Festival, the Electrobrass II Conference, the 2017 SCI Region IV Conference, the 2016 NACUSA/SCI Snapshot Conference, and the 2016 Society of Composers, Incorporated National Conference among others. He received a Master's Degree in Music Composition at the University of Georgia in Athens, Georgia in 2016. He received his Bachelor's Degree in Instrumental Music Education at Nicholls State University in Thibodaux, Louisiana in 2014. He has studied composition with Natalie Williams, Leonard V. Ball, Peter Van Zandt Lane, Adrian Childs,

and Emily Koh. He is currently a doctoral candidate at UGA.

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

Danilo Rossetti studied composition (instrumental and electroacoustic) with José Manuel López López, Silvio Ferraz, and Flo Menezes, and live-electronic music techniques with Alain Bonardi and Anne Sèdes. Ph.D. in Music Composition at the University of Campinas, with a doctoral stage at the Centre de recherche Informatique et Création Musicale of Paris 8 University. At this moment, he is a post-doc researcher at the Interdisciplinary Nucleus for Sound Communication of the University of Campinas, with a fellowship from the São Paulo Research Foundation. His main research area is computer-aided composition and analysis of contemporary music. His compositions have been played in many countries such as in Brazil, Argentina, Chile, United States, France, Slovenia, and Australia.

Recipient of the Audience Award from the 2014 American Composers Orchestra's Underwood Readings, **Kyle Peter Rotolo** (b. 1986) has been called "a very talented young composer with much to look forward to in the future" (Paula Brusky, Bassoon Chamber Music Composition Competition, Inc.), whose music is "mesmerizing" and possesses "a strong sense of propulsion and transport" (Tobias Fischer, tokafi.com). He is a multi-faceted composer who grew up on the New Jersey side of the Hudson River, just across from the City That Never Sleeps. In May 2017, Kyle's chamber opera MARILYN'S ROOM was commissioned by Bloomington, Indiana's New Voices Opera company and premiered in the Buskirk-Chumley Theatre. Kyle is currently a candidate for the Doctor of Music at Indiana University's Jacobs School, where he is a recipient of a Barbara and David Jacobs Fellowship and serves as an Associate Instructor of Music Composition. His mentors have included Kevin Puts & David Dzubay. @KylePeterMusic.

Seth Rozanoff has recently completed a Phd in composition/sonic practice at the University of Glasgow. In his work, He is interested in the composer-performer relationship, and managing musical dialogue through combining a range of scores, studio techniques, and live electronic systems. He likes to write about artists who

improvise with technology, and also use multi-media approaches. He has been awarded a Fulbright and other research support awards to The Netherlands, Sweden, Brazil, and Germany. He currently enjoys performing software instruments built either in Max or PD, in addition to working with drum-machines, and synths. Rozanoff's work has been performed, and he has performed by himself, in exhibitions, concerts, radio programmes, and presentations, at places such as Sonic Arts Forum, Fylkigen, STEIM, INTIME, Sonorities, Yongin Poeun Art Gallery, Radiophrenia, CCA-Glasgow, Black Box-Belfast, Glasgow City Halls, EMS, Sverige Radio, Roulette, Stone, Soundthought, and Gaudeamus.

Barcelona composer **Octavi Rumbau's** recent work focuses on the search for new spaces of the interaction between instrument and electronics and in deepening the malleability of the musical time and its paradoxes. He has received commissions from the Auditori de Barcelona, Fundació Tàpies, ME_MMIX, Bcn216, CrossingLines, Festival d'Òpera de Butxaca, UMS 'n JIP / Festival Mixtur, Duo Links, Rémi Durupt, Miguel-Àngel Lorente, etc. He is the guest composer at the Auditori de Barcelona during the season 2017/2018. Classically trained pianist, he studies composition in the National Conservatory of Music and Dance of Paris (CNSMDP). In parallel, performs the annual cursus of musical computing at IRCAM. He has received several distinctions among which the prize of Composition Colegio de España and Institute of Performing Arts and Music 2012 and the 2013 Berliner Opernpreis Prize. He is currently a professor of orchestration at the Escuela Superior de Estudios Musicales de Barcelona Music and Electroacoustic Workshop at the Conservatorio Superior de Música de las Balearic Islands.

Jane Saunders is a New York based composer, arranger, musician and educator. She has toured extensively throughout the United States and Europe as the creator of the Avant-Garde Metal project The Greatest Fear, whose debut release, The Coronation of The Locust Queen, sold over 10,000 albums as an independent artist (receiving The Independent Music Awards Hard Rock/ Heavy Metal Album of the year). Jane has played flute with the Nevada Symphony Orchestra, Mahler Festival Symphony Orchestra, and Henderson Civic Symphony. Recently, Jane has scored music for movies Rose's Children (starring Rutanya Alda of The Deer Hunter, Amityville Horror II, Mommy Dearest), Forgetting Sandy Glass (starring Gaia Matisse), The Letter J, Coffee and Sisters, and provided sound design and original compositions for the CUNY production of Eurydice produced by Jedediah Schultz (The Laramie Project). Jane is a recent graduate of The SUNY Purchase Conservatory of Music with a master's degree in studio composition.

Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started

his fully funded PhD in Sheffield University under the supervision of Adrian Moore and Adam Stanovic. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Italy, Belgium, France, Mexico, Chile, Brazil and USA. His acousmatic composition Erevos won the first prize ex aequo in the student category of acousmatic composition competition Metamorphoses 2012 and his composition Balloon Theories has been awarded with the Franz List residency-scholarship and the public prize at the composition competition Metamorphoses 2014.

Barry Schrader is the founder and the first president of SEAMUS (Society for Electro-Acoustic Music in the United States), and the author of *INTRODUCTION TO ELECTRO-ACOUSTIC MUSIC*. "There's a great sweep to Schrader's work that puts it more in line with ambitious large-scale electronic works,... a line that can be traced backwards to Mahler, Bruckner and Beethoven." writes the Paris Transatlantic Magazine. Schrader's compositions for electronics, dance, film, video, mixed media, live/electro-acoustic music combinations, and real-time computer performance have been presented throughout the world. In 2014, he was given the SEAMUS Lifetime Achievement Award. He was been a member of the Composition Faculty of the CalArts School of Music from 1971 to 2016, and has taught at the University of California at Santa Barbara, the California State University at Los Angeles, and The University of Nevada at Las Vegas. His music is recorded on the Innova label. His web site is www.barryschrader.com.

Dr. Dan Schwartz is the Assistant Professor of Oboe at the University of Oklahoma School of Music. An avid performer, he is also the second oboe/English horn player in the Oklahoma City Philharmonic, as well as a frequent recitalist at the International Double Reed Society Conferences. Beyond playing and performing, Dr. Schwartz is a devoted composer, publishing numerous works for the oboe. His compositions have been featured at recitals and conferences around the globe. Garnering attention for his innovative teaching at OU, including the oboe studio's unique, cross-collaborative composition projects, Dr. Schwartz has recently been invited to present masterclasses at the University of Michigan, DePaul University, Vanderbilt University, University of Costa Rica, and University of Illinois Champaign-Urbana, as well as give interviews for international publications and podcasts on how to incorporate new methods of instruction, namely composition, into oboe education.

Kilian Schwoon was born in Hanover, Germany, in 1972. He studied composition with Nicolaus A. Huber and electronic composition with Dirk Reith at the Folkwang Hochschule in Essen and continued his research at Centro Tempo Reale in Florence with Luciano Berio. His compositions have been performed at various festivals (ISCM World Music Days, Witten, Nuova Consonanza etc.) by musicians such as

Ensemble Modern, Ictus, L'art pour l'art, e-mex and Schlagquartett Köln. Since 2007 he is professor for electroacoustic composition at the University of the Arts Bremen. His interest in combining vocal, instrumental and electronic resources led him also to an intense activity as a performer and researcher in the field of live electronics, with a focus on realizing Berio's projects at renowned concert venues worldwide. Furthermore, he develops sound installations and has been involved in various audiovisual projects.

Robert Seaback (b. 1985) is a composer interested in the semiotic differences between acoustic and synthetic or digitally mediated sound sources. He has composed works that pair acoustic instruments with electronic sound, works for fixed media, and sound installations. He draws stylistic elements from spectralism, glitch, and acousmatic music. Seaback holds a B.S. in Music Technology from Northeastern University, Boston, and an M.A. in Composition from Mills College in Oakland. He is completing a Ph.D. in music composition and technology at the University of Florida in Gainesville where he works as a research assistant for the Florida Electroacoustic Music Studio and teaches courses in Music Technology. Seaback's music has been presented at numerous international festivals and conferences, and is featured on SEAMUS, Empires, and Ablaze records.

Ambrose Seddon is a composer whose outputs include acousmatic music, live electronic music, and multichannel sound installation. His work has been performed internationally in concert and on radio, and has received competition prizes and special mentions, including 1st prize in the Klang! electroacoustic music competition 2014 for Pellere. Ambrose's research interests include compositional structuring processes, form in electroacoustic music, and the analysis of electroacoustic music, with recent outputs including a chapter contribution to the recent book *Expanding the Horizon of Electroacoustic Music Analysis*. With a background in electronic and experimental pop music, he continually strives to integrate new approaches into his compositional practice. Ambrose is a lecturer in Music and Audio Technology at Bournemouth University, UK.

Alice Shields is considered one of the pioneers of electronic music. Her work is inspired by theater, poetry and ritual from around the world, from European opera to Japanese Noh Theater, Yuan Dynasty Chinese drama and Indian Bharata Natyam dance-drama. Shields' electronic operas are among the first created, and include *Shivatanz* (1994, Akademie der Künste, Berlin), *Apocalypse* (1993, New World Records), *Mass for the Dead* (1992, American Chamber Opera Co., NYC) and *Shaman* (1987, American Chamber Opera Co., NYC). Current projects include a 2018 Chamber Music America award to create *The Wind in the Pines* for soprano and six instruments based on a Noh play, for the Eurasia Consort in Seattle; the November, 2018 concert premiere of her environmental opera *Zhaojun - A Woman of Peace* by the Association for the Promotion of

New Music, and the May 11, 2018 premiere of her Quintet for piccolo, piano and three percussionists by the Iktus Ensemble. Shields received her doctorate in music composition from Columbia University, and has served as Associate Director of the Columbia-Princeton Electronic Music Center and Director of Development of the Columbia University Computer Music Center. She has taught the psychology of music at the Psych. Dept. of New York University and lectures on nonverbal communication in sound and movement for organizations including the International Society for Research on Emotion, the American Psychological Association and the Santa Fe Opera. Her music is published by the American Composers Alliance: <http://composers.com/shields>. More information: www.aliceshields.com.

Alexander Sigman's award-winning instrumental, electroacoustic, and interdisciplinary works have been featured on major international festivals, exhibitions, institutions, and venues across Europe, Asia, Australia, and North America. *Nominal/Noumenal*, Sigman's first portrait recording, was released on Carrier Records (NY) in 2012. His violin and electronics piece *VURTRUVURT* was included on violinist/violist Miranda Cuckson's solo CD *Melting the Darkness*, released in 2014 on the Urlicht Audiovisual label. *fcremap*, a two-disc set of audiovisual works, is out on New Focus Recordings. Also active as a researcher, Sigman's academic writing has been widely published in peer-reviewed books, journals, and conference proceedings. Sigman is currently Associate Professor and Chair of the Music program at the International College of Liberal Arts (iCLA) of Yamanashi Gakuin University in Kofu, Japan. More information here: www.lxsigman.com.

Mary Simoni is a composer, author, teacher, pianist, consultant, arts administrator, and amateur photographer. Prior to joining Rensselaer in 2011 as Dean of the School of Humanities, Arts and Social Sciences, Simoni served as associate dean of the University of Michigan School of Music, Theatre and Dance. Her compositions include the design of performance systems that extend the sonic capabilities of traditional acoustic instruments. Her music and multimedia works have been performed in Asia, Europe, and throughout the United States and have been recorded by Centaur Records, the *Leonardo Music Journal* published by the MIT Press, and the International Computer Music Association. She is the recipient of the Prize in Composition by the ArtNET Virtual Museum. Simoni is the author of the books *A Gentle Introduction to Algorithmic Composition*, and *Analytical Methods of Electroacoustic Music*, and is currently working on a book with Roger Dannenberg of Carnegie Mellon University on algorithmic composition. She is a Medal Laureate of the Computer World Honors Award for her research in digital music information retrieval, and is a Professor Emerita of Performing Arts Technology at the University of Michigan. The Knight Foundation, the Kellogg Foundation, the National Science Foundation, and the Michigan Council for the Arts and Cultural Affairs

have funded her research. In 2016 Simoni was recognized by Steinway as a Steinway Artist.

Phillip Sink is currently Assistant Professor of Music Theory and Composition at Northern Illinois University where he teaches courses in theory, composition, and electronic music. Phillip received bachelor's degrees in music composition/theory and music education from Appalachian State University and master's degrees in music composition and music theory pedagogy from Michigan State University. Phillip was a doctoral fellow at the Jacobs School of Music where he earned a doctoral degree (DM) in music composition with minors in electronic music and music theory. In 2016-2017, he was a Post-Doctoral Fellow of Music Composition at University of Missouri where he taught courses in electronic music and composition. He studied electronic music with Jeffrey Hass and John Gibson and acoustic composition with Don Freund, Claude Baker, David Dzubay, Aaron Travers, Sven-David Sandström, Ricardo Lorenz, Jere Hutcheson, and Scott Meister.

SnowCrash (Ursel Quint and Barry L. Roshto) is a Media-Art Duo with a musical background. Their work stems from their collaboration in the composing, interpreting and organizing of new music concerts beginning in the 1990's. These concerts involved multiple musical genres as well as multimedia performances. Since the summer of 2009, SnowCrash has presented ca. 40 performances in Germany, NYC, UK, Slovenia and other European countries. All of their work involves some method of making the usually "inaudible" audible. This has involved building instruments that render the ubiquitous electromagnetic fields surrounding us in daily life and/or the concert venue audible. They have experimented with every imaginable contact microphone source, made underwater recordings using their own DIY hydrophones and have relentlessly created and developed new interfaces for musical expression.
www.snowcrash.org.

Edmar Soria was born in April 11th 1983 in Mexico City, he got an undergraduate degree in Mathematics at Instituto Politécnico Nacional, master degree in Music Technology at Universidad Nacional Autónoma de México and he is currently working at the doctoral program in that same institution. He is full time professor at UAM (Universidad Autónoma Metropolitana, México) for undergraduate program of Digital Art. He studied sonic art with Manuel Rocha Iturbide and multichannel acousmatic composition with Elizabeth Anderson during residence at Musique&Recherches Studios, Belgium. He studied algorithmic composition and live electronics with Roberto Morales Manzanares and acousmatic composition with Rodrigo Sigal. Winner of the Acousmonium INA GRM-Fonoteca Nacional Contest 2016 (France-Mexico) and of SONOM 2014 contest (Festival Internacional de Arte Sonoro) his works include multichannel sonic art, acousmatic music, mix music, live electronics performance and music for contemporary dance.

With deep roots in American modernism, composer **Jeffrey Stadelman** has developed over the past 35 years a complex, lyrical musical language that suggests no obvious counterpart. Six CDs containing his compositions have appeared since 2007, including the solo monographic CD, "Pity Paid" (Centaur Records). Los Angeles Times critic Josef Woodard called the music "painterly . . . , deftly dispersed in time and glazed with a dry wit" while Jay Batzner, of *Sequenza 21*, describes it as a "powerful, caged beast . . . barely contained by its enclosure." Stadelman sees his music as "obsessed with reference, drawing deep sustenance from the classical works of past and present that most richly exploit possibilities for building associative structures of great beauty." His "Three String Quartets" project appeared recent on the Navona label, with performances by the New England String Quartet. Stadelman taught at the University at Buffalo from 1993 to 2016.

Ben Stevenson's music has been performed at conferences and festivals such as the 2015 Charlotte New Music Festival and 2015 Electronic Music Midwest Festival, and the 2017 June in Buffalo and SPLICE festivals. His orchestral work "Tracer" was read by the Kansas City Symphony in 2016 and he has had readings or performances by the PRISM sax quartet, Donald Sinta Quartet, Beo String Quartet, and Ensemble Dal Niente. He is currently pursuing his DMA in Composition at the University of Missouri-Kansas City where he served as Assistant Director of the Musica Nova Ensemble. He earned his Master's Degree at UMKC as well, studying with Zhou Long, Chen Yi, Paul Rudy, and James Mobberley. He did his undergraduate work at the University of Tennessee - Knoxville, studying composition with Ken Jacobs.

Andreas Suberg was born in 1958 in Essen, Germany; 1972-78 first visual arts education at the Beuys friend and collector Franz Joseph van der Grinten; 1978-83 studies in visual communication, art and music at the Universities of Giessen and Frankfurt; 1981-87 piano and composition studies with Gerhard Schedl at Dr. Hoch's Conservatory in Frankfurt; 1987-93 studies in composition with Toni Völker and piano studies with Grigory Gruzman at the Akademie für Tonkunst, Darmstadt; since 1990 artistic director of the multimedia Glasotronic project; 1994-99 study of electronic composition with Prof. Hans Ulrich Humpert at the Studio for Electronic Music of the Staatliche Musikhochschule, Cologne.

Su Kyoung Ahn is in Department of Composition, Chugye University for the Arts, Seoul, Korea and she is studying with prof. Hyunsuk Jun.

Tibor Szivoczka was born 1981 in Zagreb, Croatia. He studied composition with Željko Brkanović Music Academy in Zagreb. His works are performed by various ensembles and soloists including Zagreb Philharmonic Orchestra, Ensemble Modern, Ensemble Cantus, Zagreb

Flute Ensemble, TAJJ String Quartet, Dian Tchobanov, Alun Francis, Rosen Gergov, Monika Leskovar, Gordan Tudor, Ana Batinica and others. His works received awards such as 'Rudolf & Margita Matz' (2011) prize for young composers, 'Stjepan Šulek' Prize (2016) and are regularly supported by the Ministry of Culture of Republic of Croatia. He is a regular member of the Croatian Society of Composers and the Croatian Community of Independent Artists. He works as Assistant Professor at Department of Composition and Music Theory at the Music Academy in Zagreb. Szivoczka is a Member of Management Board of Croatian Composers Society and Artistic Director of Music Tribune in Opatija.

David Taddie received his BA and MM in composition from Cleveland State University and his PhD from Harvard. In addition to his electroacoustic compositions, he has written music for band, orchestra, choir, solo voice, piano, and a wide variety of chamber ensembles. His music has been widely performed in the United States, Europe, Asia, and Australia by numerous soloists and ensembles. Among his awards are those from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association. He is currently Professor of Music, Coordinator of Composition, and Director of the Electronic Music Studio at West Virginia University.

Dante Tanzi went on to study philosophy, composition, electroacoustic music and acousmatic interpretation. Since 2012 he has been performing works of the acousmatic repertory on the acusmoniums SATOR and the mobile acusmonium AUDIOR (www.audior.eu). His compositions have been performed in Italy and abroad: Rome (CIM 1988); Zurich (Euromicro 1988); Moscow (Italia 2000, 1988); Lugano (Computer Music Concert 1991); Montreal (ÉCuE 2001); Crest (Festival Futura, various editions); Huddersfield (ICMC 2011); Flix (Nit Electro Sonora 2013); Milan (CIM 1996, Festival 5 Giornate 2014, 2017); Paris (LICENCES, various editions; En Chair et En Son 2016); Belfast (Sonorities 2015); Lille (SIME 2015, 2017); New York (NYCEMF 2015, 2016, 2017), Basque Country (Festival Bernaola 2016), Manizales (BunB 2016); Linz (Ars Electronica 2016, 2017). He published essays on CTheory, Leonardo Music Journal, Leonardo, Interface, Crossings, De Musica, Organised Sound, Contemporary Music Review.

Li Tao is a composer, percussionist, conductor and pianist from China. She is an honors graduate from the Central Conservatory of Music in Beijing (CHN) and DePaul University in Chicago, IL with degrees in music composition. Chinese traditional culture profoundly influences her music. She uses ancient Chinese ideology combined with contemporary Western techniques to create her own distinct musical language. This is also a large part of her focus as the music director of the Oregon-based TaiHei Ensemble. She maintains a deep interest in the inner connections between composer, performer, and instrument. As an interdisciplinary performer, Tao is actively performing both classical and

contemporary music in concerts and music festivals as pianist, percussionist, and conductor.

Akira Takaoka is a leading composer of contemporary classical music and music theorist in Japan. He has received many commissions and his compositions have been performed at major festivals worldwide such as NYCEMF, ISCM World Music Days, ICMC, SEAMUS, and SMC in London, Copenhagen, Venice, Florence, New York, Tokyo, etc. He also organizes international festivals of contemporary classical and electroacoustic music in Tokyo and other major cities in Japan. He is currently a professor of music at J. F. Oberlin Unive, Japan as well as a lecturer at Tokyo University of the Arts. His research on atonal pitch organization, algorithmic composition, and music cognition is internationally recognized at major conferences such as ICMPC, SMPC, and ICMC. He received a BA and an MA in philosophy from Keio University in Tokyo and an MA and a PhD in music from Columbia University, where he was a Fulbright scholar.

<http://sites.music.columbia.edu/akira/>.

Monte Taylor's works have been performed on festivals including Australian Percussion Gathering, Charlotte New Music Festival, Florida Electro-Acoustic Student Festival, Florida International Toy Piano Festival, Kansas City Art Institute's ArtSounds, New York City Electroacoustic Music Festival, SCI National Student Conference, SPLICE, and TUTTI Festival, by ensembles including Bent Frequency, Compositum Musicae Novae, and Passepartout Duo. Cross-disciplinary collaborations as a composer and performer include work with actors and dancers from Kansas City and New York, and visual artists from Kansas City Art Institute. He is an active free improviser, having performed with composer Paul Rudy, saxophonist/horn sculptor Mark Southerland, The Tipping Point Ensemble, Unbound Ensemble, and the UMKC IMP Ensemble, on Subtropics Marathon, Miami Buskerfest, Stanford CCRMA Teleconcert, and International Workshop Struer.

Jacob (Jake) Thiede is a composer, saxophonist and current PhD student at the University of North Texas. Recently, his music has been championed by the Red Clay Saxophone Quartet, the 15.19 Ensemble, STACKS Duo, and pianist Kris Carlisle. Premieres and performances of Jake's music have taken place in Italy and the United States, including Georgia, Hawaii, Iowa, Kentucky, Louisiana, North Carolina, Ohio, Tennessee, Texas, and Vermont. Recent honors and festivals include the Bowling Green State University Graduate Music Conference (2017), the National Student Electronic Music Conference (2016 & 2017), the Electric LaTeX Conference (2016 & 2017), New Music on the Point (2015), and the HighSCORE Festival (2014). He received his BME at Murray State University and MM in music composition at the University of North Carolina at Greensboro. He has studied with Mike D'Ambrosio, Brian Ciach, and John Fannin at Murray State and with Mark Engebretson, Alejandro Ruty, and Steven Bryant at UNCG.

Dr. Seth Thorn is a hardware designer, composer, programmer, violinist, violist, and interdisciplinary media scholar. He holds a Ph.D. in Computer Music and Multimedia from Brown University as well as graduate degrees in political theory and German studies. He was a Fulbright Fellow in the philosophy department at the Goethe-Universität in Frankfurt am Main. Seth designs and explores advanced analytics models and sound synthesis for live performance with violin and viola. The broad focus of his research is digital sound, instrument design and augmentation, musical gesture, and the elucidation of these areas through dialogue with continental philosophy. He is a faculty member in the School of Arts, Media, and Engineering at Arizona State University, and is a member of the Synthesis Center at the same institution, where he develops multichannel programs and teaches advanced sound synthesis, interactive systems, and hyperinstrument design.

Sever Tipei was born in Bucharest, Romania, and immigrated to the United States in 1972. He holds degrees in composition and piano performance from the University of Michigan and Bucharest Conservatory. He has taught since 1978 at the University of Illinois where he also manages the Computer Music Project. Most of his compositions were produced with software he designed: MP1 - a computer-assisted composition program first used in 1973, DIASS for sound synthesis, and M4CAVE for visualization of music in an immersive virtual environment. More recently, Tipei and his collaborators have developed DISSCO, software that unifies computer-assisted (algorithmic) composition and (additive) sound synthesis into a seamless process. Between 1993 and 2003 Tipei was also a visiting scientist at Argonne National Laboratory where he worked on the sonification of complex scientific data. Tipei regards the computer as a collaborator whose skills and abilities complement those of the human artist.

Matteo Tomasetti is an Electroacoustic Composer and student addressed mainly to the creation of pieces of computer music for multichannel reproduction systems (like Ambisonics format) and he uses forms of synthesis, recorded material and instrumental material.

Originally from the Outer Banks of North Carolina, **Joshua Tomlinson** is currently working on a D.M.A. in Composition at the University of Oklahoma, where he primarily studies under Konstantinos Karathanasis. His compositions have been featured at the NYCCEMF, SEAMUS, EMM, NACUSA, N_SEME, and PARMA music festivals. He served as the founding president of the ECU chapter of the Society of Composers, and is a member of Pi Kappa Lambda Music Honors Society. When he isn't composing or teaching music he enjoys surfing, reading, and traveling with his wife.
<http://www.joshuadtomlinson.com/>

Massimiliano Tonelli was born in 1971. He graduated with degrees in double bass (2007), jazz composition (2011), arranging and conducting for large jazz

ensemble (2013) and electronic music (2017) from the conservatory "G. Rossini", Pesaro (Italy). As a double bass player and arranger, he has recorded with the Vittorio Gennari Quartet, 4 CDs (The Sound, Melodies, Italian Songs, Blues) for the Italian label "Red Records". In 2013, he recorded his first work as a leader: *Altrove* (Unit Records, Switzerland). *Altrove* was selected by Rai Radio 3 as "CD of the week" and broadcast by several European radio stations. Tonelli holds a laurea in electronic engineering (Università politecnica delle Marche), an MSc in digital signal processing (Queen Mary University of London), an MPhil in digital signal processing (Edinburgh University) and a specialization in acoustics (Università di Ferrara). He is currently a professor of "music technology" related subjects at "D. Cimarosa" and "C. Pollini" conservatories.

Brian Topp is a Vancouver, Canada based composer, sound designer, and programmer. His works have been performed and premiered across North America and Europe including the Electric Spring Festival, Matera Intermedia (Ma/In), Edinburgh Fringe, Splice! Festival, Shattering the Silence, Sonic Boom New Music Festival, the Further Series, the Bang! Festival and others. His main interests lie in electronic and electroacoustic music; developing interactive systems for realtime audio processing and creation, and developing new ways to create and interact with music and technology. Currently, Brian is pursuing a doctorate in Music Composition at the University of British Columbia with Dr. Keith Hamel. With a focus on interactive music and sound design, Brian is currently developing music applications in virtual reality at the Institute for Computing, Information and Cognitive Systems (ICICS) as part of his doctoral thesis.

Pierre Alexandre Tremblay (Montréal, 1975) is a composer and an improviser on bass guitar and sound processing devices, in solo and within various ensembles. He is a member of the London-based collective Loop, and his music is also released on Empreintes DIGITALes and Ora. He formally studied composition with Michel Tétréault, Marcelle Deschênes, and Jonty Harrison, bass guitar with Jean-Guy Larin, Sylvain Bolduc, and Michel Donato, analysis with Michel Longtin and Stéphane Roy, studio technique with Francis Dhomont, Robert Normandeau, and Jean Piché. Pierre Alexandre is Professor in Composition and Improvisation at the University of Huddersfield (UK). He previously worked in popular music as producer and bassist, and has a keen interest in creative coding. He enjoys spending time with his family, drinking oolong tea, gazing at dictionaries, reading prose, and taking long walks. As a founding member of the no-tv collective, he does not own a working television set.

Yu-Chung Tseng, D.M.A., serves as a professor of electronic music composition, chair of musical composition at Institute of Music, and division chair of Music Technology Master Program at National Chiao Tung University in Taiwan. His music has been recognized with selection/awards from Bourges Competition (Finalist, 2005), Pierre Schaeffer

Competition(1st Prize/2003,3rd Prize/2007),Città di Udine Competition(2006),Musica Nova Competition (1st Prize/2010,Mention award/2012),Metamorphoses Competition(2006/08/10),and ICMA Asia-Oceania Regional Composition Award(ICMC2011/2015). Mr. Tseng's works have also received many performances at festivals and conferences at ICMC(15 times selected), Beijing,Soul,Shanghai, Dusseldorf, Tokyo, Brussels, Prague, Bordeaux, Hans, Pairs. His music can be heard on labels including CDCM (U.S.A.), Discontact iii (Canada), Pescara(It.), Contemporanea (It.), Metamorphoses (Belgium), SEAMUS (USA), KECD2 (Demark), Musica Nova (Czech),ICMC2011 DVD and ICMC2015 CD.

Paul Turowski is a composer, performer, and Lecturer in Music for Digital Games at the University of Liverpool. His research examines intersections of game design/ gameplay and musical composition/performance. This includes the employment of digital games as interactive musical scores as well as the creation of video games that afford musical authorship to the player.

Chaz Underriner (b. 1987 in Texas, USA) is a composer, intermedia artist and performer based in DeLand, Florida. Chaz's work explores the notions of landscape and portraiture through the juxtaposition of video projections, audio recordings and live performers. Chaz has collaborated with numerous choreographers, experimental filmmakers, animators, and writers. As a composer, Chaz has created works for solo instruments, chamber ensembles, chamber and symphony orchestras, jazz combos, choir, and electronics. Chaz's work has been programmed at the Los Angeles Philharmonic National Composer's Intensive, the Proyector International Video Art Festival (Madrid, Spain), the Alchemy Film and Moving Image Festival (Hawick, Scotland), the International Computer Music Conference, the Impuls Festival (Graz, AU), the Morley College Engine Room Sound Art Exhibition (London, UK), the National Building Museum (Washington DC), the 2012 Internationale Ferienkurse für Neue Musik, Darmstadt (DE).

Kari Vakeva (b 1957) is a Finnish composer and sound artist whose oeuvre includes orchestral works such as Symphony (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and Elegia (1989-1990) performed by RSO Frankfurt/ Diego Masson in 2005, and electroacoustic works like Ray 6 (2002), Halo (2005-2007), p(X) (2011), Sundog i (2012-2015), Sundog ii (2012-2015), and I saw Eternity (2016). Electroacoustic works have been performed in ICMC, EMM and NYCEMF. An installation was exhibited in Blacksburg, VA. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL-d, an evolving synthesis software. He is selfeducated as a composer.

Composer **Kyle Vanderburg** (b. 1986) grew up in

Missouri where the Ozarks meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works place familiar sounds in new contexts, his acoustic works feature catchy melodies and too many time signatures. He writes music he hopes his parents will like. He holds degrees from Drury University and the University of Oklahoma and has studied under Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He'd be delighted if you checked out <https://kylevanderburg.com/>.

Juan Carlos Vasquez is an award-winning composer, sound artist, and researcher based in Helsinki, Finland. His work has been supported by the Nokia Research Center, the Ministry of Culture of Colombia, AVEK (Promotion Center for Audiovisual Culture in Finland), the Finnish National Gallery, Aalto University, the Arts Promotion Centre in Finland and the CW+ in partnership with the Royal College of Music in London, UK. His electroacoustic music works are performed constantly around the world and have been premiered in 27 countries of the Americas, Europe, Asia and Australia. Vasquez received his education at Sibelius Academy and Aalto University in Finland. In 2014 his critically acclaimed series of electroacoustic pieces inspired by classical composers, "Collages", was released by American label Important Records / Cassauna, selling out shortly afterward. "Collages Vol 2"

Mark Vaughn is a composer based in Denton, Texas. He is currently pursuing his Ph.D. in Music Composition at the University of North Texas. Originally from Southwest Montana, he studied composition and music technology at Montana State University before moving to Denton to pursue an MA in composition. In his music, he is currently interested in connections between language, sound, and association; perceptual continuity through disjunct sonic terrain; and the interaction between spatial patterning and rhythm. His music has been performed in venues and concerts throughout the United States.

Adam Vidiksis is a composer, conductor, percussionist, improviser, and technologist based in Philadelphia whose music often explores sound, science, and the intersection of humankind with the machines we build. Critics have called his music "mesmerizing", "dramatic", "striking" (Philadelphia Weekly), "notable", "catchy" (WQHS), "magical" (Local Arts Live), and "special" (Percussive Notes), and have noted that Vidiksis provides "an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece's shape for being caught up in each moment" (Philadelphia Inquirer). His work is frequently commissioned and performed throughout North America, Europe, and China in recitals, festivals, and major academic conferences. Vidiksis's music has won numerous awards, including recognition from the Society of Composers, Incorporated, the American Composers Forum, and ASCAP. His works are available through HoneyRock Publishing, EMPiRE, New Focus, PARMA,

and SEAMUS Records---. Vidiksis currently serves as composer in residence for the Chamber Orchestra of Philadelphia for its 2017-2018 season. Vidiksis is Assistant Professor of music technology and composition at Temple University, and a performance and composition faculty at the SPLICE Institute. He is conductor of the Temple Composers Orchestra and Ensemble N_JP, and director of the Boyer Electroacoustic Ensemble Project (BEEP). www.vidiksis.com.

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

Thommy Wahlström (1968) Uppsala, Sweden, has studied composition with teachers including Bill Brunson, Karin Rehnkvist, Henrik Strindberg, Per Mårtensson, Lars Ekström at the Royal college of music in Stockholm and Gotland school of music composition. Wahlström has a background in swedish folk music but is now active in contemporary music and improvised music. His music have been performed in Europe and USA. www.thommywahlstrom.se.

Daniel A. Walzer is an Assistant Professor of Music at the University of Massachusetts Lowell. Walzer received his MFA from Academy of Art University in San Francisco, his MM from the University of Cincinnati, and his BM from Bowling Green State University. Originally trained as a jazz percussionist, Walzer has composed music for a range of small ensembles, solo instruments, and soundscape pieces for fixed media. Walzer recently won the 2016 360 Jazz Composer's Initiative from the University of North Carolina at Chapel Hill and had premieres by the Adelphi University Flute Ensemble and a saxophone duet at the New Music at the Bayou Festival. Additionally, some of Walzer's recent electroacoustic work appears on the Janus Music and Sound Label. Walzer recently completed his doctorate from the University of the Cumberland. For more information, please visit <http://www.danielwalzer.com>.

Hsiao-Ti Wang is a National Chiao Tung University student, department of music, major in electronic music, study with Yu-Chung Tseng.

Kristina Warren (<http://kmwarren.org>) is a composer, improviser, and researcher based in Providence [US]. Motivated by the unique intersections of noise and listening, Warren's practice includes electronic/vocal

performance, novel analog/digital instruments, and compositions for/with chamber ensembles. Recent events include the Guthman Musical Instrument Competition [US], Espace des arts sans frontières [FR], ICMC [GR], and TENOR [ES], and performances by ensembles such as Chartreuse, Dither, Ekmeles, loadbang, JACK Quartet, and Sō Percussion. Awards include PEO Scholar Award recipient (2016-17), Associate Artist at the Atlantic Center for the Arts (2016), and finalist in the American Composers Forum National Composition Contest (2014). Currently a Visiting Assistant Professor of Electronic Music & Multimedia at Brown University, Warren holds a PhD in Composition & Computer Technologies (University of Virginia, 2017) and a BA in Music Composition (Duke University, 2011).

Mitch Weakley is a graduate student composer at Roosevelt University's Chicago College of Performing Arts. He composes music in all genres and has a special affinity for electroacoustic music. He began composing music in 2005, creating mostly works for rock band or trumpet, his first instrument. He later expanded his compositional repertoire to include more diverse ensembles such as choir, brass ensemble, and strings. In 2012, he was introduced to the electroacoustic genre through the mentorship of Eastern Illinois University's Dr. Brad Decker. Since then, electroacoustic music has become a primary focus of his compositional output.

Chapman Welch received his D.M.A. in music composition and electronic music from the University of North Texas where he worked at the Center for Experimental Music and Intermedia (CEMI). Currently, he is a lecturer at Rice University where he serves as the electroacoustic specialist for the Rice Electroacoustic Music Labs (REMLABS). Active as a performer, Chapman's diverse musical interests have allowed him to appear in settings ranging from performances of Stockhausen's Kontakte with percussionist Christopher Deane to improvising with traditional American 'fiddle' tunes at the National Flatpicking Guitar Championship in Winfield, Kansas. Welch's music has been presented at numerous festivals in the United States and abroad including the June in Buffalo, Third Practice Festival, SPARK, the Florida Electro-Acoustic Music Festival, ICMC, and SEAMUS conferences.

Samuel Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works. Sam has performed throughout the United States, as well as in Canada and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. His work stringstrung is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, N_SEME, and SEAMUS festivals.

Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. He is a member of Arcus Collective, Kludge, and SPLICE Ensemble. Sam has performed regularly with the Owensboro (KY) Symphony Orchestra, and the Colorado MahlerFest Orchestra. Sam's collaboration with Max Wellman, *You Must Believe in Spring*, is an album of new arrangements of classic songs from the American songbook. His work *(dys)functions* is published by qPress. Sam has degrees in both performance and composition at the University of Missouri-Kansas City, and graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University. He has studied composition with Sven-David Sandström, Jeffrey Hass, John Gibson, James Mobberley, Paul Rudy, Chen Yi and Zhou Long, and trumpet with Keith Benjamin and John Rommel. He is currently on faculty at Molloy College

Pierre-Henri Wicomb completed a Masters Degree in composition at the University of Cape Town and Post Graduate studies at the Royal Conservatory in The Hague and is busy completing his PhD at the institute Africa Open. Wicomb's music has featured at the Festival D'Automne (Paris), New York City Electronic Music Festival (NYCEMF), International Computer Music Conference (ICMC, Utrecht), Avignon Festival, Forum Wallis 2013 and 2014 (Leuk, Switzerland), Wilde Bloesem series in Amsterdam, Infecting the City and Unyazi festivals (Cape Town) to name a few. He together with a colleague founded the annual Purpur Festival for transgressive arts in Cape Town. He has worked with ensembles such as L'Instant Donne, ensemble Reconsil, ensemble Insomnio, Asko Ensemble, Stockholm Saxophone Quartet and ensemble DissonArt.

Mickie Willis, composer and jazz pianist, received his D.M.A in Music Composition from Louisiana State University, studying with Kenneth Klaus, James Drew, Don Freund, and Dinos Constantinides. He composes for live concert performance and also has created music for films and videos using MIDI instruments and computer-generated sounds. His concert works include an oratorio, three symphonies, three symphonic poems, six works for chamber or string orchestra, four string quartets, two sets of piano variations, one oboe sonata, compositions for various other chamber ensembles, songs, and jazz compositions. His commercial works include a one-hour suite for synthesizer, music for ten films and videos, and television commercials. He is also a writer with many published articles on music and other subjects, and one book in print. Now semi-retired, he devotes his full time to composing, playing and writing, and also teaches fine arts music courses at Arkansas State University.

Jonathan Wilson is Adjunct Faculty at St. Ambrose University and a recent graduate of the University of Iowa in music composition. His works have been performed throughout the USA and Europe at festivals such as the European Media Art Festival, SEAMUS, NYCEMF,

NSEME, and the Midwest Composers Symposium. He has received rewards from the Short Movie Club and the Iowa Music Teachers Association Composition Competition. Jonathan has studied with Lawrence Fritts, Josh Levine, David Gompper, James Romig, James Caldwell, Paul Paccione, and John Cooper. In addition to composition, Jonathan has studied conducting with Richard Hughey and Mike Fansler. He is a member of SCI, SEAMUS, the Iowa Composers Forum, and the American Composers Forum.

David Worrall (b. 1954 in Australia) is a composer and polymedia artist who was the founding Director of the Australian Centre for the Arts and Technology (ACAT) at ANU in Canberra. He is currently Professor and Chair of the Audio Arts and Acoustics Department at Columbia College Chicago.

Edward Wright was born in Buckinghamshire UK in 1980 which makes him very old to some people and not all that old to others. He completed a practice based PhD in music in 2010 focusing on combining electroacoustic and instrumental forces with Professor Andrew Lewis at Bangor University. His work is mainly focused towards the electroacoustic end of the musical spectrum although he writes for and plays 'real' instruments as well. Highlights include; performances overseas including mainland Europe and the U.S.A., 'mention' in the Prix Bourges for his piece Con-Chords, a number of classical commissions, and airplay on BBC Radio 1 and S4C television. Ed also curates the Oscilloscope concert series and performs as part of the electronic trio Accretion Entropy.

Jou Hsuan Wu, born in Taiwan, received her bachelor's degree in Viola Performance from the University of Taipei, and later studying Sound and Music Innovative Technologies at NCTU with Prof. Yu-Chung Tseng. She won the Honorable Mention Award in 2016 WOCMAT International Phil Winsor Electroacoustic Music Young Composers Awards and was selected into the concert by WOCMAT 2016.

Justin Yang is a composer, sound designer, improviser, theorist and technologist and is currently a Lecturer at the Rensselaer Polytechnic Institute. He has taken degrees at the University of Pennsylvania, Wesleyan University, Stanford University, and Queen's University Belfast. His teachers and mentors include George Crumb, Alvin Lucier, Anthony Braxton and Brian Ferneyhough. Yang's work and research focus on system based models of composition, employing technology to create multi-participatory works which explore issues of ensemble improvisation, real-time and distributed scoring, multi-nodal collaboration, and animated and graphic notation. Yang's compositions have been performed internationally. He has received commissions/performances from the Quasar Saxophone Quartet (Canada), PianOrchestra (Brasil), Evan Parker (UK), sfSoundGroup (USA), Inauthentica (USA), Janacek Philharmonic Orchestra (CzechRepublic), and

the Lantana Koto Quartet (Japan), among others. His works span a diverse range of ensembles and instrumentation, including pieces for three orchestras, four tubas, two kotos and bass koto, a cappella vocal ensemble, and solo bass flute.

Wu Yi-Chen, born in Taiwan, 22 years-old, studying electronic music of master degree at National Chiao Tung University. Majored in composition and theory, and graduated from Taipei National University of the Arts on June 2017.

Sought after composer **Ho Kwen Austin Yip's** works have been performed worldwide. His recent works, *Wind Quintet No. 1: Eagle Eyes* (2016), has been performed in Italy, Netherlands, UK, Thailand and Japan by various wind quintets; *String Quartet No. 5: Time Motor* was premiered by the Mivos Quartet (US); and *Metamorphosis* (2016) was commissioned and premiered by the Hong Kong Philharmonic Orchestra, it was also awarded the CASH Golden Sail Music Award in 2017. His scores are published by ABRSM (UK), BabelScores (France) and Hong Kong Composers Guild, and his CDs are released by Ablaze Records (US/Australia), Navona Records (US), Hugo Productions (Hong Kong) and Hong Kong Composers Guild. He is a lecturer at the Hong Kong Baptist University. www.austinyip.com.

Maximilian Yip was born in 1988. In 2003 he started to play the violin. From 2005 to 2008 he received lessons in music theory and in 2006 he began to play piano. He started composing at the Clara-Schumann School of Music with Christian Banasik since 2008. In 2009 he finished school with the German Abitur majoring in music and honored a special appreciation for composing. He also holds a Master of Science degree in Economics from Ruhr-Universität Bochum. His works were performed amongst others at Muestra Internacional de Musica Electroacustica MUSLAB 2015 in Mexico City and The Irish Sound, Science and Technology Convocation 2014 in Maynooth.

Matthew Yohn is a New York based sound engineer, sound designer, and classical vocalist. He has worked extensively in the touring music industry, system engineering and mix engineering many genres including jazz, opera, heavy metal and hip hop. In theater, Matthew has mixed at GeVa Theater in Rochester and Syracuse Stage in Syracuse, The Toxic Avenger Musical at New World Stages, and The Hairy Ape at the Park Avenue Armory in NYC. Sound designs have included a plethora of educational theater productions and dance programs using fixed media as well as live effected instruments. His most complex designs to date have been for Horseman's Hollow, an outdoor autumn walk-through event in Sleepy Hollow, NY, for which he has authored hundreds of sound cues which are heard in multiple scenes over many acres. Onstage, Matthew continues to evolve the role of Alfred Kinsey in Daniel Felsenfeld's opera The Inner Circle. He earned a Master

of Music degree from the Mannes College of Music.

New York-based composer **Nina C. Young** (b.1984) writes music characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her experience in the electronic music studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself, continuously metamorphosing from one state to another. Young's music has been performed by the American Composers Orchestra, Aspen Philharmonic, Inscape Orchestra, Milwaukee Symphony Orchestra, Orkest de ereprijs, Nouvel Ensemble Moderne, Argento Chamber Ensemble, and the JACK Quartet. She has received the Rome Prize, Koussevitzky Commission, Charles Ives Scholarship from the American Academy of Arts and Letters, Salvatore Martirano Award, and Aspen Music Festival's Jacob Druckman Prize. Young has held residencies at the Aspen and Atlantic Festivals, Nouvel Ensemble Modern's 2014 FORUM and the Tanglewood Music Center. She received her doctorate from Columbia University, studying with Fred Lerdahl, George Lewis, Georg Friedrich Haas, and Brad Garton, and was an active participant at the Columbia Computer Music Center. As an undergraduate she studied at MIT, receiving degrees in ocean engineering and music, in addition to holding a research assistantship at the MIT Media Lab. Young is currently Assistant Professor in the Department of Arts at Rensselaer Polytechnic Institute and Co-Artistic Director of sinfonietta Ensemble Échappé.

Yasuko Yui is a contemporary music, electroacoustic, composer. Her works include collaborated works with video, light installation. As a pianist and performer, she plays also laptop in free improvisation, free jazz, contemporary music, electroacoustic, and experimental music. She lives and works in Dusseldorf, Germany. Her interests, she explores: Spatial music, Possibility of laptop ensemble or larger, Communication and reciprocal action in improvisation and performance, Between improvisation and composition, Selective perception and judgement, Sound and memory, Sound and image, Sound and place, Listening experience, Intensive listening, Listening context between actual and virtual auditory space, Imaginary sound scape, Music like a documentary short film by sound, Generative music, Algorithmic spatialization, Live coding, Machine listening. She studied composition at Osaka College of Music in Japan, graduating with highest honors. In parallel, she also studied piano and chamber music in contemporary music, musical analysis, and jazz piano. She worked as a teaching associate at Osaka College of Music, and as a researcher at Museum of Historical Musical Instruments Osaka College of Music. Guest lecturer at Kyoto Seika University. Her music has been performed at concerts, contemporary music festivals, museums, art, sound, expanded media festivals, international academic conference, in London, Berlin, New York, Tokyo, Osaka, Kyoto, Luxemburg and many other cities. She received award nominations from Dusseldorf City and Stuttgarter Film Winter Festival for Expanded Media.

Her works have been commissioned by the City of Dusseldorf, Dusseldorf Tonhalle, NRWLandesmusikrat, contemporary music ensembles and musicians.

Building on his many diverse interests, composer and violinist **Mark Zaki's** work ranges from historically-informed and traditional chamber music to electroacoustic music, mixed-media composition, and music for film. Currently on the faculty at Rutgers University-Camden, he is the director of the Music Program and the Rutgers Electro-Acoustic Lab (REAL).

Xenia Zemskaja is composer and singer. 2007-2012 Xenia studied composition at Tallinn Music and Theatre Academy with prof. Toivo Tulev (Master of Arts; MA). Xenia also studied at Chopin University of Music in Warsaw (Poland) composition with prof. Krzysztof Baculewski and opera singing with prof. Urszula Trawińska-Moroz. In 2012 her vocal cycle "Concerto for Voice and Piano" was selected by international jury to be part of the international festival of arts NEU / NOW 2012 (Portugal). Xena presented Estonia country. In 2014 "Concerto for Voice and Piano" got 2 awards in Boston International Contempo Festival. In 2018 her performance "Butterfly in a Jar" is selected to be part of the seventh-annual Electroacoustic international festival of electronic music and arts "Barn Dance".

Mengtai Zhang is an interdisciplinary artist from China. A current MFA Sound Art candidate at Columbia University, he holds a BA in Fine Art at Goldsmiths, University of London. Working with a multidisciplinary approach in sound and installations. His works have been present in MOCA SJZ, Handshake 302 and Bi-City Biennale of Urbanism/Architecture in China, Issue Project Room, Fridman Gallery, ChaShaMa, and Mise_en_PLACE in New York, Sound and Music Computing conference in Espoo.

Lidia Zielińska is a Polish composer, professor of composition and director of the SMEAMuz Electroacoustic Music Studio at the Academy of Music in Poznan; guest lectures and workshops in Poland, Belorussia, Canada, Chile, Croatia, France, Germany, Japan, Moldavia, the Netherlands, New Zealand, Switzerland and Sweden; 70 compositions published, numerous awards (orchestral music: Belgrade 1979, Mannheim 1981, Paris 1984; multimedia: Warsaw 1982, Boswil 1987, Avignon 1988; electroacoustic works: Bourges 1997, Stockholm 2001); electroacoustic compositions realized at the EMS in Stockholm, SE PR Warsaw, IPEM/BRT Gent, ZKM in Karlsruhe, Experimentalstudio des SWR in Freiburg; books, papers, summer courses on acoustic ecology, on experimental music in Poland, on traditional Japan music; vice-president of the Polish Society for Electroacoustic Music, former vice-president of the Polish Composers' Union, co-programmer of the annual International Festival of Contemporary Music "Warsaw Autumn".

Performers

Saxophonist **Andrew J. Allen** has performed throughout the United States, Great Britain, Croatia, and France, and he has premiered more than two dozens works for his instrument. Allen's first album, recorded with percussionist Gordon Hicken, is now available through Equilibrium Recordings. He is currently an assistant professor of music at Midwestern State University in Wichita Falls, Texas. Allen holds degrees from Tennessee Technological University, Central Michigan University, and the University of South Carolina, and he has received additional instruction at the Brevard Music Center and the European University of Saxophone. Allen is a Conn-Selmer Artist-Clinician and a Vandoren Performing Artist.

Adam Beard is an active percussionist and composer residing on Long Island. As a percussionist, Adam plays a variety of contemporary chamber and solo repertoire in ensembles such as the Stony Brook Contemporary Chamber Players and DNA Percussion, which he founded with percussionist Daniel Pate. Adam has received the Sarofim Composition Award for his piece Webs and actively composes works for chamber ensembles and soloists. He has received commissions from Musiq and AURA and his works have been performed throughout the United States. Adam holds a MM in Percussion Performance from Stony Brook University where he is currently a doctoral candidate and a BM from the University of Houston.

Sam Bessen is a professional horn player in the Baltimore/DC area. He holds degrees in Performance from the Peabody Conservatory at Johns Hopkins University and University of Denver. Bessen served as principal horn of the Pueblo Symphony and fourth horn of the Jefferson Symphony. He's appeared with Stratus Chamber Orchestra, Denver Philharmonic, Parker Symphony, Boulder Symphony, Lone Tree Symphony, Denver Pops, Denver Brass, American Contemporary Music Ensemble, and Allentown Symphony. He was a finalist in the T. Gordon Parks Collegiate Concerto Competition and the winner of the Western Horn Workshop's Solo Competition in 2014. Bessen is a member of the Marquee Brass Quintet, which was invited to Ensemble Connect's Audience Engagement Institute at Carnegie Hall. In his free time, Sam can be found hiking, making pasta, or distracting other people's dogs.

Ranjit Bhatnagar, the inventor of the robot toy piano, makes installations and performances from sound and language. Of his artworks currently on display, the heaviest is Stone Song, a 7500 pound sound sculpture on the grounds of Caramoor Center for Music and the Arts near New York City; and the lightest is Pentameton, a twitter poetry miner, made from 2942 words of code.

Cellist **Andrew Borkowski** performs regularly as a soloist/chamber musician and with orchestras throughout New York City and the Hudson Valley area. He has participated in master classes with such respected cellists as Eric Bartlett, Fred Sherry, and Chris Finckel, and his principal teachers include Jonathan Golove, Benjamin Karp, Stephen Harrison, and Marcy Rosen. An ardent supporter of contemporary music, he has appeared with such groups as the Argento Chamber Players and New York Composer's Circle, and was the co-founder and director of Innovox Contemporary Ensemble. He was a teaching artist for Associated Solo Artists from 2013-15, giving concerts and lectures in schools throughout the Adirondack Region of New York, and has taught at the annual summer festival Chamber Music Institute at the University of Maine since 2012. He is currently a member of The Orchestra Now, a new orchestra in residence at Bard College under the direction of Leon Botstein.

Described as "Rad as f*&^" (Scapi Magazine) and having "a sound that is well-suited for the strange world of new music" (Chicago Classical Review), **Kayleigh Butcher** has gained critical and audience acclaim as a soloist and contemporary chamber musician. Kayleigh is also a founding member and the director of Quince Ensemble, an all-female, acappella vocal quartet that explores experimental vocal techniques and improvisation. She has also collaborated with many new music ensembles including Eighth Blackbird, Third Coast Percussion, Ensemble Dal Niente, Opera on Tap NYC, the Morton Feldman Chamber Players, thingNY, a.per.i.o.dic, and Rhymes With Opera, to name a few.

www.kayleighbutcher.com www.quince-ensemble.com

Violinist **Maja Cerar's** repertoire ranges from the Baroque to the present, and her stage experience includes performances with live electronics as well as theater and dance. Since her debut in the Zürich Tonhalle in 1991, she has performed internationally as a soloist with orchestras and given recitals with distinguished artists. Her collaborative works have been featured at the "Re:New Frontiers of Creativity" symposium celebrating the 250th anniversary of Columbia University, "LITSK" festival at Princeton University, and the SIGGRAPH 2007 multimedia conference/festival in San Diego. Since 2014 she has also created her own works, fostered by The Tribeca Film Institute's "Tribeca Hacks" and by the Future Music Lab at the Atlantic Music Festival, involving robotics and wearable motion sensors. Maja Cerar has premiered and recorded numerous works written for and dedicated to her. She has worked with many composers, including Jean-Baptiste Barrière, Sebastian Currier, Beat Furrer, György Kurtág, Tania León, Alvin Lucier, Katharine Norman, Morton Subotnick, and John Zorn. She graduated with honors from the Zurich-Winterthur Conservatory, and earned a Ph.D. in Historical Musicology from Columbia University, where she is currently a member of the Music performance faculty.

www.majacerar.com

Soprano **Elenora Claps** was born in Basilicata (Italy), she studied at the Salerno Conservatory with E. Scatarzi and perfected her studies with A. Caiello. Her repertoire ranges in different vocal areas primarily concerned with the figure of the interpreter singer/actress. She regularly participates in courses aimed at the study and deepening of the contemporary musical language, collaborates with emerging composers, specialized Ensemble and performs regular concerts. Courses: Fondation Royaumont (J. Fraser), Darmstadt Summer Courses (M.D.-Dansac); Awards: "Scholarship Michiko Hirayama 2017", finalist of the "Premio Bucchi Interpretazione – Parco della Musica 2015"; World premieres: "MA/IN-Spaziomusica commission 2017" for voice&electronics multimedia, "ScarlatiLab/Electronics" (Art Director: G. Turaccio, A. Di Scipio), International Festivals and Composition Competitions; Repertoire: "Laborintus II", "Sequenza III" (L. Berio), "József-Attila Tördékek" (G. Kurtág), "Aventures" (G. Ligeti) as well as numerous world premieres; Recordings: Stradivarius, Ed. Scientifica.

Patti Cudd is a percussion soloist, chamber musician and educator, who teaches at the University of Wisconsin-River Falls and the College of St. Benedict/St. Johns University. Dr. Cudd is also a member of the Twin Cities based new music ensemble Zeitgeist. As an active performer of the music of the 20th and 21st centuries, she has given concerts and master classes throughout the United States, Korea, Thailand, China, Mexico and Europe. Patti has worked closely with some of the most innovative composers of our time including Brian Ferneyhough, Morton Feldman, Roger Reynolds, Martin Bresnick, Pauline Oliveros, Jay Aaron Kernis, John Luther Adams, John Zorn, Michael Colgrass, Cort Lippe, Harvey Sollberger, Julia Wolfe, Christian Wolff, Vinko Globokar and Frederic Rzewski. She has premiered over 200 new works and has had the opportunity to be involved in a number of recordings found under such labels as Hat Hut, Bridge, New World, CRI, Innova, EMF Media and Mode. Patti is a Yamaha Performing Artist, an endorser of Sabian Cymbals and a member of the Vic Firth and Black Swamp Education Teams.

Mike DiBenedetto is a musical artist based out of Staten Island, NY. DiBenedetto uses a guitar and a sampler routed through two effects chains to create a backdrop of drones and live instrumentation for performances and recordings. He has worked on various projects in the NYC area since 2009, including In Buenos Aires, Bueno and is currently one half of APMD.

Noa Even is a Cleveland-based saxophonist dedicated to sparking deeper interest in the arts of today through the performance of contemporary music. She is Executive Director of Cleveland Uncommon Sound Project, a non-profit organization dedicated to championing new music in Northeast Ohio. She has commissioned over 50 new works for the saxophone, many of which were composed for Ogni Suono and Patchwork. Noa has visited dozens of universities

offering performances, master classes, clinics, presentations, and composer readings. She teaches saxophone and new music at Kent State University. Noa is a Conn-Selmer and Vandoren artist. Please visit www.noaeven.com for more information.

Oren Fader (www.orenfader.com), guitarist, has performed hundreds of concerts in the U.S, Europe, and Asia with a wide range of classical and new music groups, including the Met Chamber Ensemble, and the Orpheus Chamber Orchestra. Recent concerto performances include the “Aranjuez Concerto” with the New Jersey Symphony Orchestra. A champion of contemporary music, he has premiered over 200 works with guitar, and can be heard on over 45 commercial recordings and film. He performs and records new music with the Cygnus Ensemble and the Bowers Fader Duo. Mr. Fader has been on the guitar and chamber music faculty of the Manhattan School of Music since 1994.

Clarinetist **Marianne Gythfeldt** has distinguished herself in chamber music, orchestral and contemporary music performance on the international stage. She has played a central role in the new music scene of New York City over the past 25 years. Winning the Naumburg chamber music award with New Millennium Ensemble in 1995 launched a wide-ranging career as clarinetist with various groups such as Talea Ensemble and Zephyros Winds, Ensemble Sospeso, Ensemble Sequitur, and SEM ensemble. As a freelance performer, she has enjoyed collaborations with Orpheus Chamber Orchestra and the Orchestra of St. Luke’s, and many others. She is currently Associate Professor and head of Woodwinds at the Conservatory of Music at Brooklyn College and her scholarly activities include a solo CD-recording of commissioned electroacoustic pieces for clarinet, to be released on the New Focus label in 2018.

Hailed as an artist possessing “a surprisingly unrelenting physical technique” (The Australian) and “drawing unbelievably beautiful sonorities from the piano” (2MBS Magazine), Steinway Artist **Jocelyn Ho** is an internationally-acclaimed pianist, historical keyboardist, music theorist and composer. She engages practice and scholarship in a dialogic process to challenge and enliven contemporary concert practices. Her performance interests center on the two ends of the spectrum: new music and historically informed performance practice. Most recently, she is the artistic director of a music-art-tech project Synaesthesia Playground, in which she leads fifteen composers, visual artists, technologists, and fashion designers from all around the world to create an interactive, immersive experience that reinvents the piano recital. Her scholarship includes research in embodied cognition and gestures, and the performance practice of Haydn and Debussy. She is a founding member of Sydney Piano Trio, and is the Assistant Professor of Performance Studies at UCLA.

Praised for his “sheer virtuosity and musical intensity” (Calgary Herald), saxophonist **Michael Ibrahim** is a

soloist, collaborator, and clinician active internationally. He has performed at the center of New York City’s contemporary music scene. Ibrahim was awarded the Excellence in Research for the College of Creative Arts Award at West Virginia University where he is the Director for the School of Music. Michael Ibrahim is a Conn-Selmer Artist and D’Addario Performing Artist.

Percussionist **Aya Kaminaguchi** earned her master’s degree from the Boston Conservatory with a full scholarship. She is the winner of the Percussive Arts Society Audition, Aspen Music Festival Soloist Competition and a finalist of the International Marimba Competition in Belgium. She has performed with numerous orchestras, including the Seoul Philharmonic Orchestra, Hyogo Performing Arts Center Orchestra, Chamber Orchestra of Hong Kong, Palm Beach Opera, New World Symphony, and toured worldwide with “Star Wars: In Concert”. She is currently the Principal Percussionist of the New Haven Symphony and member of the Sarasota Opera, Hudson Valley Philharmonic and Excelsis Percussion. She is a sponsored artist by SABIAN Cymbals.

Pianist and composer **Keith Kirchoff** has performed throughout North America, Europe, and the Pacific Southwest. A strong advocate for modern music, Kirchoff is committed to fostering new audiences for contemporary music and giving a voice to emerging composers, and to that end has premiered over 100 new works and commissioned over two dozen compositions. Specializing on works which combine interactive electro-acoustics with solo piano, Kirchoff’s Electroacoustic Piano Tour has been presented in ten countries, and has spawned three solo albums. Kirchoff is the co-founder and a director of SPLICE and the founder and Artistic Director of Original Gravity Inc. Kirchoff has won awards from the Steinway Society, MetLife Meet the Composer, the Foundation for Contemporary Arts, and was named the 2011 Distinguished Scholar by the Seabee Memorial Scholarship Association. He has recorded on the New World, Thinking outLOUD, Zerx, Ravello, Tantara, New Focus, and SEAMUS labels. Kirchoff is also an accomplished homebrewer and has published multiple articles on the topic.

Margaret Koli moved to Bonn to work in education after leading partnerships at Human Needs Project, an organization dedicated to providing innovative energy, water and sanitation solutions to people living in informal urban settlements. She has also worked for Doctors Without Borders (MSF-Spain), UN World Humanitarian Summit, the African Union and UN Environment. Margaret has been spokesperson in high-level international conferences for the initiatives with which she collaborates. She has won awards such as the Aspen Institute Ideas, Luo Hong Foundation and Bayer Young Environmental Envoy. She is currently a member of the UN Habitat Youth Advisory Board and Médecins Sans Frontières - East Africa Association.

Megan Kyle is an oboist who performs as a soloist, chamber musician, and orchestral musician throughout the Western New York region. She has recently performed with the Buffalo Philharmonic Orchestra, the Tucson Symphony Orchestra, the Charleston Symphony Orchestra, and the New World Symphony in Miami, among others. As a soloist and chamber musician, she performs with the Buffalo-based new music ensemble Wooden Cities, serves as a performer and operations director for Null Point, and is a founding member of several chamber music projects in Buffalo, including the oboe/cello duo Parvenue and the voice/oboe duo Senso di Voce. She teaches oboe and English horn at Houghton College, SUNY Geneseo, and SUNY at Buffalo and performs as a member of the Geneseo Wind Quintet. Her principal teachers have included Eugene Izotov, Robert Walters, Alex Klein, and Louis Rosenblatt.

The New York Times calls **Esther Lamneck** “an astonishing virtuoso”. She has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, with renowned chamber music artists and an international roster of musicians from the new music improvisation scene. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Ms. Lamneck makes frequent solo appearances on clarinet and the tárogató at music festivals worldwide including ICMC, (International Computer Music Conference), SEAMUS, (Society for Electro-Acoustic Music in the United States) NYCEMF, (New York City Electroacoustic Music Festival) Il Corpo, La luce, Il Suono and the Diffrazioni Festival. Many of her solo and Duo CDs feature improvisation and electronic music and include “Cigar Smoke”; “Tárogató”; “Winds Of The Heart”; “Genoa Sound Cards”; “Stato Liquido” etc. Numerous performances have been selected for the SEAMUS CD Series. Computer Music Journal calls her “The consummate improviser.” Dr. Lamneck is a full professor at New York University’s Department of Music and Performing Arts Professions and is artistic director of the NYU New Music Ensemble, an improvising flexible group which works in electronic settings using both fixed media and real time sound and video processing.
http://steinhardt.nyu.edu/faculty/Esther_Lamneck.

Kyle Landry is a contemporary saxophonist, composer, artist, and music educator. Originally from Detroit, Michigan, Kyle teaches and performs in New York City and is the Program Manager of the famed 92nd Street Y School of Music. As a chamber musician, Kyle is the tenor chair of the award-winning Viridian Saxophone Quartet. Kyle earned bachelor's degrees in music education and music performance from Central Michigan University, and master's and doctorate degrees in music performance from Michigan State University. Kyle studied with Joseph Lulloff, John Nichol, David Bienenbender, and John Salistion. If you would like to see more of Kyle Landry's work visit www.Kyle-Landry.com.

Charlotte Layec, clarinetist, continued her musical training in France and Montreal. Versatile artist, she evolves around different musical aesthetics exploring classical music and contemporary music through electroacoustic music and free improvisation (ILEA ensemble). Her performance skills led the musician to perform in the Montreal Symphony Orchestra (OSM) under the direction of Kent Nagano in August 2016, and her interest in creation is manifested in the many electroacoustic and audiovisual works of application in which Layec participated, such as Pierre-Luc Scott's Footprints for bass clarinet and electroacoustic (created at the Ultrasons Festival 2016), Pierre-Luc Lecours' Imaginary Landscape for bass clarinet, gramophone and synthesizer (premiered at the MUTEK Festival 2017) and Jullian Hoff's Verklärter Rohr for bass clarinet, real-time algorithms, tape and generative video (presented at TIES 2017).

Kat Lopes is currently pursuing a master's degree in Flute Performance at Mannes School of Music under Professor Judith Mendenhall. Kat currently holds an internship position at the New York Flute Club under the management of Nancy Toff, and can be seen performing with The Chelsea Symphony and various other chamber ensembles across NYC. A strong proponent of cultural representation, Kat is known for performances that highlight the Native American and African American narrative, and uses music as a platform to advocate change. Outside of professional music, she is a passionate social justice and environmental activist, a connoisseur of vegan food, and avid yogi.

Canadian saxophonist **Justin Massey** an interpreter of contemporary music currently based in West Virginia. An advocate for new music, Justin presents music of his generation in all his performances by commissioning new repertoire and collaborating closely with composers to create new sonorities and textures, often through electronic manipulation of the saxophone. In the past concert season, Justin has presented new works for saxophone at festivals and conferences in the United States, Canada, and Europe including SEAMUS, BEAMS, SPLICE! Fest, the North American Saxophone Alliance Biennial Conference, Matera Intermedia Festival, and the West Fork New Music Festival.
www.Justin-Massey.com,

Jack McGuire is an electroacoustic composer and performer. His inspiration comes from a reverence for the environment, and the relationship between its natural sounds and the structured sounds of metropolitan life. His music comes from classical training juxtaposing elements of strict counterpoint, chance, field recordings, and experimental rock. www.jackmcquirenyc.com.

Edmund Milly brings “perfect diction” (Los Angeles Times) and “mellifluous” tone (San Francisco Chronicle) to every performance. He appears regularly with the GRAMMY-nominated Choir of Trinity Wall Street, and is a founding member of the male vocal sextet, Trident

Ensemble. Increasingly in demand as a soloist, he has recently shared the stage with the likes of the Charleston Symphony, Bach Akademie Charlotte, the Oregon Bach Festival, the American Classical Orchestra, Cantata Profana, and the Academy of Sacred Drama, and has also been heard internationally on BBC and CBC. Equally well adapted to working within an ensemble, he enjoys contributing his voice to the Mark Morris Dance Group, the Clarion Choir, Spire Chamber Ensemble, and Musica Sacra. Mr. Milly is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music.

Kourtney Newton is currently pursuing a Doctor of Musical Arts degree in cello performance at the University of North Texas where she studies with Professor Nikola Ruzovic. She has performed domestically and internationally at prestigious venues in Austria, England, Germany and Thailand. Kourtney's passion for new music began when she joined the Northern Colorado Soundpainting improvisation ensemble in 2011. She has been a feature performer for numerous festivals and conferences and is active in the contemporary music scene in Dallas/Fort Worth, having recently performed with Dallas Open Classical "39 Philip Glass" project and the Sounds Modern recital series at the Fort Worth museum of Modern Art. She has played in masterclasses for Eighth Blackbird, JACK quartet and Dal Niente. Kourtney is currently a member of the Amorsima string trio which specializes in experimental repertoire.

Hichiriki player **Thomas Piercy** is a critically acclaimed musician with appearances throughout the Americas, Europe and Asia. Described by The New York Times as "Brilliant...playing with refinement and flair...evoking a panache in the contemporary works." A versatile artist – performing on the Emmy Award-winning Juno Baby CDs and DVDs; performing with pianist Earl Wild and Frederica von Stade; working with Leonard Bernstein; playing hichiriki in Japan; premiering over 200 works; performing on Broadway/Off-Broadway, television, and radio. Studied at Juilliard School and Mannes College. Recordings: Albany, Capstone, DGI, Changing Tones, NJST, Tonada Records and more. Information: www.thomaspiercy.com.

Placa Base Col·lectiu Instrumental is a music ensemble with a flexible format, integrated by musicians from Balearic Islands or that have had a stable activity in the region with new music projects. The ensemble is formed by a good balance between musicians of the new generation and musicians with an extended career. The common field of all the members is their commitment with new music. The programs proposed by the group always involve a partial or an extensive use of electronic means. The artistic director of the ensemble is the majorcan composer Mateu Malondra Flaquer.

Nick Revel, founding violist of PUBLIQuartet, was string quartet-in-residence for the Metropolitan Museum of Art's

"MetLiveArts" 2016/17 season. PQ has been presented by the Late Show with Stephen Colbert, the Metropolitan Museum of Art, Carnegie Hall, Dizzy's Coca Cola Club, and the Newport Jazz Festival. He's collaborated with Benjamin Millepied, Björk, Paquito D'Rivera, and Billy Childs. As a composer Nick's 2017 commission "In DayDream" for viola and guitar was premiered in Carnegie Hall in 2017. In addition, he has self-produced, self-composed, and self-recorded his debut album titled "Letters to My Future Self" of all original compositions, improvisations, and sound-designs for viola.

Vocalist **Joshua Scheid** specializes in the performance of opera, chamber music and art song—particularly contemporary works. Recent operatic performances include Susannah (Olin Blitch), Carmen (Escamillo), Eugene Onegin (Zaretsky), Don Giovanni (Leporello) and the world premiere of Greg Nahabedian's War is A Racket (Smedley Buttler). With the Boston Conservatory Contemporary Music Ensemble, Joshua has performed works including Crumb's Songs, Drones and Refrains of Death and Birtwistle's Liebeslied. Joshua is also an active composer and improviser. He holds a Bachelor's in Voice Performance from DePaul University and a Master's in Contemporary Classical Music Performance from Boston Conservatory. www.joshuascheid.com.

Called a "cello innovator" by *Time Out NY*, **Madeleine Shapiro** has long been a recognized figure in the field of contemporary music. She was the founding director of the internationally known ensemble The New Music Consort, and presently directs ModernWorks. Madeleine performs extensively as a solo recitalist throughout the United States, Europe and Latin America. Her concerts have included numerous premiere performances of recent works for cello, and cello with electronics, many written for her. Madeleine's first solo CD, *Electricity: Works for Cello and Electronics* was greeted as "focused and cohesive...a polystylistic collection of pieces that individually push the instrument and technology in unique ways" (*Time Out New York*). In addition to her performing, Madeleine is the director of the NewMusicMannes ensemble at New York's prestigious Mannes College of Music, where she also teaches a seminar in new music performance techniques. A dedicated and involved teacher, she presents new music workshops and master classes at universities both nationally and internationally, and has had numerous residencies at a wide range of institutions.

Thomas Torrisi resides in Rochester, NY and is active as both a soloist and chamber musician. Thomas has been heard performing throughout the United States and in the UK and has been featured on WXXI 91.5 Backstage Pass with Julia Figueras. His past performances have received top honors in numerous competitions including the APSU Concerto Competition (2013), the Memphis University International Guitar Competition (2014) and the Southern Guitar Festival Competition in Columbia, SC (2014). As an advocate for new music Thomas regularly performs with Eastman's

Musica Nova and OSSIA New Music and collaborates with composers to create new pieces for the classical guitar repertoire. Throughout his musical studies Thomas has worked with world-renowned teachers Nicholas Goluses, Stanley Yates, Douglas Rubio, and Lynn McGrath and has performed in master classes with Rene Izquierdo, Marcin Dylla, and the Los Angeles Guitar Quartet among others. Thomas is currently a candidate for a Doctor of Music at the Eastman School of Music.

Flutist and performer **Gianni Trovalusci** is active in music theatre and avant-garde performance and sound art. Collaborations with Roscoe Mitchell, Thomas Buckner, Hubert Howe, Soo Yeon Lyuh, Giorgio Battistelli, Alvin Curran, Walter Prati, Salvatore Sciarrino, Lidia Zielinska, Giorgio Nottoli, Alvise Vidolin, Ilan Volkov, Tonino Battista, Steed Cowart, Marcello Panni, Luca Pfaff, Marco Angius, etc. He performed in several Festivals: Tectonics Festival - BBC Scottish Symphony Orchestra Glasgow; AngelicA festival - Orchestra del Teatro Comunale Bologna; De Young Museum San Francisco; Estonian Music Days, Tallinn; New Horizons Music Series Chapman University Orange CA; Munich Biennale; Strasbourg Opera; M.A.N.C.A. Festival Nice; GAS Festival Goteborg; Cafè Oto, British Film Institute London; Nancy Opera; Flanders Opera; Ars Electronica Linz; Neue Alte Musik Cologne; Festival di Musica Elettronica Italiana - Centro Reina Sofia Madrid; Stockholm New Music Stockholm; Nits de Musica Mirò Foundation Barcelona; etc. He recorded for Auditorium Edizioni, Wide Hive Records, Rai Radio 3, BBC 3, National Swedish Radio, West Deutscher Rundfunk, Sud West Rundfunk.

Beatrix Wagner studied flute with Richard Müller-Dombois in Detmold and with Philippe Racine in Paris. In 2001 she founded the Ensemble Reflexion K, the most northern ensemble for contemporary music in Germany, based in the Baltic seaside resort Eckernförde. As a soloist and as a member of different ensembles she gives solo recitals, chamber music concerts, courses and workshops for contemporary flute music and techniques in Europe, North and South America as well as in Asia. Beatrix Wagner has appeared in numerous radio and television broadcasts on such stations as BR, WDR, SWR, RB, DLF and DeutschlandRadio Berlin. Her solo flute CDs „positions“ (2003) and „Spiegelungen“ (2010), both were recorded and released in cooperation with BR (Bavarian broadcasting). The last CD of the Ensemble Reflexion K, "on the edges" with compositions from Gerald Eckert, has been released at mode records and nominated for the bestlist - 3/ 2016 - of the "Preis der Deutschen Schallplattenkritik".

www.beatrixwagner.de

Flutist **Linda DiMartino Wetherill** was Boulez's original flutist of Ensemble Intercontemporain and IRCAM in Paris, dedicated to collaborations and premieres of the world's major composers. She has recorded for radios of France, Germany, Netherlands, Spain, Britain, Saudi

Arabia, Kuwait, Egypt India, China, and others. Her Naxos CD of pieces collected in many countries as soloist for U.S.I.S has won accolades and credits for establishing non-Western traditions in the concert repertoire. She has also served as principal flutist for Frankfurt Symphony and ensembles in Italy and New York, currently directing "Counterpoint-Italy" International competition and chamber music festival in Lucca and Salento. She divides her year between summers in Italy and school years in New York as performer and associate professor of Creative Process, Major World Traditions, and flute at St. John's and Adelphi Universities.

Menghao Xie was born in China in 1997. He is presently studying instrumental composition with Prof. Markus Hechtle at the Hochschule für Musik und Tanz in Cologne, Germany. In 2011 he started his composition education in the Middle School Affiliated to the Shanghai Conservatory of Music. During this time he studied chamber music and music theory of traditional Chinese music. In 2012 he was a prizewinner in Chinese composition competition (Chinese wind music) of national universities and colleges. In 2015 he graduated and went to Germany to study composition. Up to now he joined many music festival.

Born in Turkey, **Beyza Yazgan** started playing piano at the age of 9 in Bursa. She continued her education at Mimar Sinan Fine Arts University State Conservatory in Istanbul with Prof. Hulya Tarcan, won the first prize at International Edirne Young Musicians Competition and deserved 'Success in Education Prize' hosted by Koc Holding. She performed concerts as a soloist with orchestra, solo recitals in various cities and played such benefit concerts for children with cancer and Syrian refugees at embassies in Turkey. She studied her first year of Doctorate of Arts with Prof. Alicia Paleta-Bugay at Warsaw-Chopin Academy of Music, than completed her degree at Mimar Sinan Fine Arts University. During her education she attended masterclasses of Oxana Yablonskaya, Richard Goode, Rolf Plagge, Vladimir Feltsman, Helena Mullova, Solomon Mikowsky and participated in Madrid Torrelodones Music Festival (Spain), Forum Musikae (Spain), New York International Keyboard Festival (2017). In 2016 she started Mannes School of Music, Professional Studies Diploma program at Prof. Yuri Kim's studio with full scholarship by Koc Holding. She is recently graduated from Mannes School of Music with Joseff Feldman Music Award and continues teaching as Prof. Kim's assistant.

Honolulu-born violinist **Patrick Yim** has performed as soloist, recitalist, chamber musician, and orchestral violinist throughout the world, including performances in Carnegie Hall and David Geffen Hall (New York), Severance Hall (Cleveland), Orchestra Hall (Chicago), Teatro alla Scala (Milan), and the Musikverein (Vienna). He is Assistant Professor in the Department of Music at Hong Kong Baptist University.

