
NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL

APRIL 2–6, 2013

nycemf.org



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ACKNOWLEDGEMENTS

Special thanks to the Doctoral Student Council of Graduate Center CUNY for their support.



Additional thanks to:



DIRECTOR'S WELCOME

Welcome to NYCEMF 2013!

On behalf of the Steering Committee, it is my great pleasure to welcome you to the New York City Electroacoustic Music Festival this year. We have planned an exciting program of 21 concerts in many different locations throughout New York City, and we hope that you will enjoy all of them.

I would like first to acknowledge the assistance and support of the many people who have helped make this event possible:

- Dr. David Olan, Executive Director of the Ph.D./D.M.A. programs in Music at the City University Graduate Center, and Kelli Kathman, manager of the concert office, for their assistance in organizing our use of Elebash and Segal Halls.
- Brian Fennelly, Louis Karchin, and Elizabeth Hoffman of New York University, for the inclusion of our first concert as part of their Washington Square Contemporary Music series.
- Fractured Atlas/RocketHub for their support in our fund-raising program, and all the donors who contributed to our campaign.
- The Doctoral Students' Council of the Graduate Center, for their support in contributing to the printing of the program book.
- The Steering Committee, who met for many hours in planning the events and who single-handedly selected all the music for the festival.
- Lastly, to all the composers who submitted the music that we will be playing. None of this would have been possible without your work.

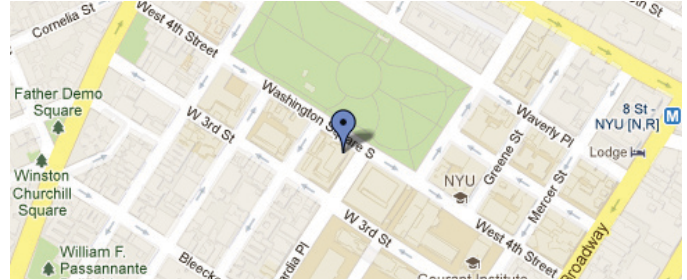
Hubert Howe

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

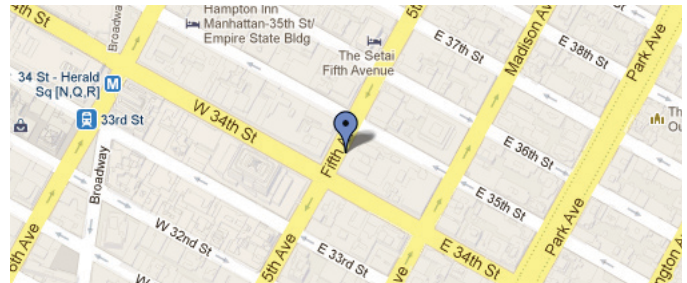
FESTIVAL SCHEDULE

MAPS

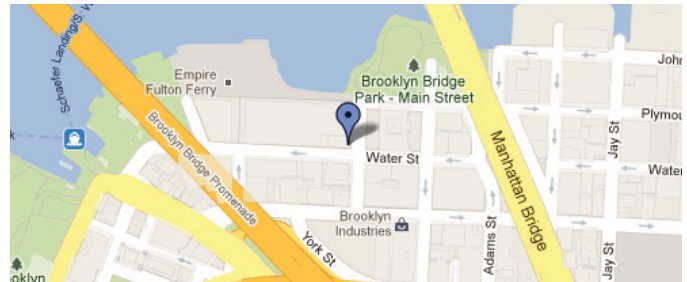
SKIRBALL CENTER, NYU
566 LaGuardia Place



THE GRADUATE CENTER, CUNY
365 5th Ave



GALAPAGOS ART SPACE
16 Main St., Brooklyn



SHAPESHIFTER LAB
18 Whitwell Pl., Brooklyn



**TUESDAY
APRIL 2**

CONCERT 1
7:30–10 PM
SKIRBALL CENTER,
NEW YORK UNIVERSITY
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**WEDNESDAY
APRIL 3**

ROBERT MACKAY
SEA WALL
10 AM–7 PM
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CONCERT 3
1:30–3 PM
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CONCERT 4
4:30–6 PM
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CONCERT 5
7:15–9:15 PM
ELEBASH HALL
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**THURSDAY
APRIL 4**

NATHAN BOWEN
4 QUARTERS
10 AM–7 PM
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11:30 AM–12:30 PM
SEGAL HALL
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CONCERT 7
MUSIC IN MIDTOWN
1–2 PM
ELEBASH HALL
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CONCERT 8
2:30–3:30 PM
SEGAL HALL
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CONCERT 9
4–5 PM
ELEBASH HALL
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CONCERT 10
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CONCERT 11
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**FRIDAY
APRIL 5**

ZACHARY SELDESS
VOICELOBES
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11 AM–12 PM
SEGAL HALL
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CONCERT 13
12:30–1:30 PM
ELEBASH HALL
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CONCERT 14
2–3 PM
SEGAL HALL
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CONCERT 15
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CONCERT 16
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CONCERT 18
10 PM–1 AM
GALAPAGOS ART SPACE
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**SATURDAY
APRIL 6**

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CONCERT 20
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SHAPESHIFTER LAB,
BROOKLYN
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CONCERT 21
8–10 PM
SHAPESHIFTER LAB,
BROOKLYN
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NYCEMF 2013 STEERING COMMITTEE

Hubert Howe *Professor Emeritus of Music at Queens College, Chairman*

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Travis Houldcroft *Composer, New York City*

Howard Kenty *Composer, New York City*

Judy Klein *Composer, New York City*

Levy Lorenzo *Composer, percussionist, graduate student at Stony Brook University*

Dafna Naphtali *Composer/performer, New York City*

Tae Hong Park *Composer, Associate Professor of Music at New York University*

Izzi Ramkissoon *Composer and performer*

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Roy Vanegas *Composer, New York City*

Red Wierenga *Composer, current CUNY graduate student*

Zachary Seldess *Composer, Senior Development Engineer at the Sonic Arts R&D Group, CallT2, UC San Diego*

FESTIVAL STAFF

Hubert Howe *Co-founder and Director*

André Brégère *Co-director and Social Media Coordinator*

Travis Garrison *Technical Director, Elebash Hall*

Travis Houldcroft *Technical Director, Segal Hall*

Zachary Seldess *Co-founder and Installation Coordinator*

Howie Kenty, Daniel Liot Fine *Late Night Events Coordinators*

Justin Tricarico *Equipment Manager*

Jeremy Bowen *Program Designer*

Nathan Bowen *Program Editor*

Madeleine Shapiro, Izzi Ramkissoon *Performer Relations*

Roy Vanegas *Webmaster*

PROGRAMS & NOTES

CONCERT 1

APRIL 2, 7:30–10 PM

SKIRBALL CENTER, NEW YORK UNIVERSITY

Andrew Lewis

Dark Glass

12'

Eric Lyon

NJ Honcho Wing (for John Chowning)

3'

Elsa Justel

Yegl

12'38"

Terry Pender

A Gentle Man

7'54"

Francesco Galante

Itinéraires (pour Edgard Varèse)

12'10"

Tae Hong Park

The Machine Stops

2'14"

Intermission

Judy Klein

The Wolves of Bays Mountain

21'

Christopher Haworth

Vertizental Hearing (Up & Down, I then II)

14'

Elizabeth Hoffman

Soundendipities

9'28"

Eric Lyon

Spaced Images with Noise and Lines

10'

Hubert Howe

Emergence

9'41"

This concert was curated and organized by Elizabeth Hoffman and was made possible through the generous support of the NYU Music Department, The Washington Square Contemporary Music Society, and the NYCEMF2013 Organization. Thanks also to Ryan Carter for helping organize this event.

Now in its 36th season, the Washington Square Contemporary Music Society seeks to further the cause of new music by presenting recent works of our time in exemplary performances. The organization works closely with composers in preparing their music for public presentation. From its inception in 1976, WSCMS has offered over 500 performances of carefully selected works by both established and up-coming living composers, of which more than 200 have been World or New York premieres. Featured composers have included Shulamit Ran, Morton Feldman, John Adams, Milton Babbitt, John Cage, Elliott Carter, Frank Zappa, Phillip Glass, Joan Tower, John Zorn, Bright Sheng, George Walker and Charles Wuorinen, among hundreds more. The Society's artistic directors are Brian Fennelly and Louis Karchin. Friedrich H. Kern is the Managing Director.

This concert is made possible by generous individual support and by funds from the New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State's 62 counties; the Cary New Music Performance Fund at Meet the Composer; the Faculty of Arts and Science Music Department at New York University; the Edward T. Cone Foundation; the Ann and Gordon Getty Foundation, ASCAP, and the Zethus Fund.

Andrew Lewis *Dark Glass*

...what we will be has not yet been made known..." (1 Jn 3:2)

When a piece of glass breaks its structure is degraded, and ultimately destroyed, but its liberated fragments are able to resonate with a new music, a unique harmony which could only be freed through the act of destruction. Since each piece breaks in a different way, the resulting pattern of resonances is always different, and since the fragments always add up to the surface area as the original, there is a beautiful logic to the way these harmonies are constructed. A kaleidoscopic variety of colour and beauty emerges from panes of glass which appeared commonplace, a unique and personal song which only death itself can bring to light. *Dark Glass* was composed in 2009–11 in the Studios of Bangor University, Wales. My thanks to Hughes Glass, Guto Puw and Stephanie & Steve Marriott.

Eric Lyon *NJ Honcho Wing (for John Chowning)*

NJ Honcho Wing is a tribute piece for John Chowning that revisits the sound world invented by him in the 1970s. The title reflects a few connections. We are both computer musicians from New Jersey. The word "honcho" is derived from the Japanese word "hancho" (squad leader). This reflects both John Chowning's leadership role in computer music and the fruitful collaboration which he initiated between Stanford University and the Japanese musical instrument corporation Yamaha, which resulted in the seminal FM synthesizer DX7. The full title "NJ Honcho Wing" is an anagram of "John Chowning" so naturally, all of the sound materials are sampled directly from Chowning's anagrammatically titled 1972 masterpiece *Turenas*.

Elsa Justel *Yegl*

Yegl (2007), commissioned by Ton Bruynel Foundation, is based on sounds of electronic bips and other surrounding sounds of every day life. We hear resigned our routine tools (printers, cell phones, vacuum cleaner...) and we support the tools of neighbour (scuttles, bips and all kind of signals). The title belongs to the name of one of those multiple fade files that the editing program uses to lose. So, look for it and enjoy the chase!

Terry Pender *A Gentle Man*

A Gentle Man is a piece for mandolin with computer processing and multi-channel sound. It is an intimate composition dedicated to the memory of my grandfather and father and was written in 2009.

Francesco Galante *Itinéraires (pour Edgard Varèse)*

The composition is based on a “block-structure,” a vertical and horizontal distribution of events of varying length and relationship. A drawing on a sheet, so speak; yet timeless and sound. New structures were derived by expansion/compression, metronomic microvariations, or extraction of groups. An “a priori” that I then reacted with the sounds. The music is the result of this process of study of sonic “reactions” of the structures, and on their polyphonic articulation over the time. I used FM synthesis but with the objective to get out from the typical spectral and perceptual behavior of this method. So I add solutions able to produce a higher quality of the synthetic morphology, to close to what that the real sound possesses. I searched very ambiguity forms in the sound and gesture, a kind of perceptual and semantic interference between electronic and non-electronic references of the synthetic sound object.

Tae Hong Park *The Machine Stops*

The Machine Stops was composed using various DSP filtering techniques mainly realized in Csound where sine waves were chosen as the fundamental sound source. The sounds, timbres and structure of the piece depict the “mortality of machines in a micro and macro level struggling to cling onto life until the very last minute,” somewhat analogous to human beings.

Judy Klein *The Wolves of Bays Mountain*

Bays Mountain Park is a nature preserve in the mountains of Eastern Tennessee. During the 1990s, I made several trips to the park to record the wolves who were living there. In the piece, the wolves are heard much as I heard them myself, sometimes only footsteps away, and also transformed, such as occurs in the realm of imagination, memory and dream. For the composition I used the Csound computer music language. All of the sounds come from the recordings, in unaltered or slightly modified form and as source material in musical settings and transitions. The piece opens with sounds derived from the recording of a winter chorus howl. Over time, the voices of the wolves become distinct. Two wolves bring the howling to an end with a sequence of short, antiphonal calls. In the middle sections, the recordings are virtually unedited. It's nearly spring. The wolves are heard in their environment, first in the early morning and then in the still of the late night. The howling in the final section is again from winter, the mating season. It ends with the duet of Kashtin, the alpha female of the pack, and her majestic mate, Navarro, who died the following year and in whose memory the piece was written.

Christopher Haworth *Vertizortal Hearing (Up & Down, I then II)*

Vertizortal explores both particular and the general aspects of auditory perception. Composed according to principles derived from auditory scene analysis theory, the work presents a multitude of different streaming ‘affordances’ whose perceptual arrangement depends upon voluntary and involuntary mechanisms of audition. Like all music, *Vertizortal* is only actualized in the present, when it is heard; but unlike all music, this situation gives rise to a number of very different hearings, as listener-to-listener variations in pitch processing, spatialisation, and attentional focus are exploited and treated as compositional opportunities. What emerges may be termed a ‘perceptually-informed chaos’, wherein the form appears to continually shift between deadening stasis and unremitting change. Akin to hearing words in the repetitive rhythms of machinery, or seeing faces in the ambiguous shapes of clouds, a never-ending variety of possible patterns appear to issue forth whilst others simultaneously recede, affording emergent experiences; a ‘creative’ mode of perception.

Elizabeth Hoffman *Soundendipities*

Vibrational motions pervade the texture here and suggest an external world seen too close up for one to recognize any substances themselves. This piece attempts to convey a hyper-frenetic immobility. Physical modeling techniques were used to sculpt small sections of this piece, objects which emerge out of nowhere. As embedded gestural fragments they are intriguing residue from unknown sources entangled momentarily in the sonic mesh.

Eric Lyon *Spaced Images with Noises and Lines*

Spaced Images with Noise and Lines (2011) was composed for the Spatial Music Collective, and premiered at the Joinery in Dublin. The work employs an image-to-spatialization algorithm I developed in collaboration with Shawn Greenlee. An image is read as a sequence of lines from top to bottom. Each pixel in a line corresponds to a virtual location on the perimeter of an eight-channel speaker array. The image data is scanned line by line, activating the spatial distribution algorithm.

The spatial images were created by the composer using the freeware image program GIMP. Image processing filters modulate the audio spatial effects. Since each pixel is interpreted as an amplitude to be applied to a sound, the spatial algorithm is tightly coupled to the sound-generation process as well as spatial diffusion.

Hubert Howe *Emergence*

Emergence is based upon the fascinating thing that happens when a group of independent tones are played together and tuned so that they are in a harmonic relationship. Another note, the fundamental, appears, and now we hear only that second note, while all the others are heard as the timbre of the sound. All notes in this work are created with up to 32 harmonic partials, and they are presented in three ways: as independently attacked tones, as continuously fading tones, and as a complex envelope. All notes are played with a pattern of overtones that begins from the sixteenth partial and state the “harmony” of the context in which the note occurs. The harmony is clearly discernible at the beginning of the sound, but it later merges into the timbre. The work concentrates on the interplay between the overtones and the fundamentals they are a part of.

CONCERT 2

APRIL 3, 11 AM–12 PM

ELEBASH HALL

Curated Concert presented by Pierre Alexandre Tremblay,
University of Huddersfield (UK).
Featuring Heather Roche on clarinets.

Alex Harker

Fluence

Heather Roche, *clarinet*

Julio d'Escrivan

aguas tranquilas corren profundo

Monty Adkins

Four Shibusa (no.4—Permutations)

Heather Roche, *clarinet*

Geoff Cox

Voicing Deconstruction

Pierre Alexandre Tremblay

La rupture inéluctable

Heather Roche, *bass clarinet*

Alex Harker *Fluence*

In several recent pieces I have explored the idea of the co-existence of two musical worlds. In one, time and pitch are articulated clearly and cleanly, as if on a grid, in the other things are blurred, unclear and constantly morphing. *Fluence* takes this idea and places the two worlds side-by-side, although the temporal grid in this case is treated as if it were elastic, constantly stretched and compressed. *Fluence* was commissioned by Ergodos (ergodos.ie) with funds from the Irish Arts Council. A recording can be found online via <http://www.alexanderjharker.co.uk/Releases.html>.

Julio d'Escrivan *aguas tranquilas corren profundo*

Aguas tranquilas corren profundo (Still waters run deep) is an audiovisual performance on the subject of stillness in motion. Using visual strands of colour and shape derived from photographic images, the piece explores possible sound stories beyond diegesis.

13'

Monty Adkins *Four Shibusa (no.4—Permutations)*

Permutations is the final part of a collaborative project with artist Pip Dickens exploring aspects of Japanese crafts. The clarinet part is based on change ringing techniques and presents a continually permutating sequence of pitches. This technique was chosen due to its inherent lack of development and innate simplicity—akin to the concept of shibusa on which the cycle is based.

6'

9'

Geoff Cox *Voicing Deconstruction*

Voicing Deconstruction is an audiovisual performance that first presents narrative settings for poetry and then proceeds to deconstruct both sound and image. As the materials dissolve and re-align themselves through a process that is both partially random and directed, novel juxtapositions and implied meanings are generated.

6'

15'

Pierre Alexandre Tremblay *La rupture inéluctable*

Four meditations on our metastable states.

For Heather

- I. *Vanitas vanitatum omnia vanitas* (Vanity of vanities; all is vanity)
Ecclesiastes
- II. *Memento Mori* (Remember you will die)
Latin phrase
- III. *Timor mortis conturbat me* (the fear of death disturbs me)
third Nocturn of Matins of the Office of the Dead
- IV. *Carpe diem quam minimum credula postero* (Seize the Day, trusting as little as possible in the future)
Horace, Odes

Happiness is so fragile, a kind of precarious and improbable balance: a multicolour soap bubble. How can one fully enjoy it despite the vertigo its transience induces? It seems that reflection on impermanence was, and forever will be, at the heart of self-conscience, both for the individual and society. This permanence should soothe me.

CONCERT 3

APRIL 3, 1:30—3 PM

ELEBASH HALL

Dan Tramte

The God Particle

8'34"

Christopher Cook

Siren Song

7'30"

Rachel Holland, *soprano*

Kotoka Suzuki

Automata: Mechanical Garden

8'38"

Ursula Meyer-König

l'espace entre les souvenirs

9'08"

Gerard Gormley

Bunker

9'36"

Anthony Tan

Pose I: Between the Sadness

7'49"

Michael Gogins

Blue Leaves 5a

6'

Travis Garrison

selectric.metal

7'33"

John Nichols III

Amovi Alaán

6'38"

Dan Tramte *The God Particle*

The work begins as an abstract audio realization of a circular particle accelerator culminating into a massive collision. The piece then takes on a false narrative, consisting of black holes and sonic representations of God himself.

Christopher Cook *Siren Song*

Siren Song, composed for Rachel Holland is a work for soprano and electronics. The electronic sounds are largely created from recordings of Dr. Holland, and have been manipulated through a variety of processes to construct the "sound world" for the composition. The work recreates the Song of the Sirens from Greek mythology, luring sailors with their seductive voices to shipwreck on the rocky coast of their island. The harmonic overtones of the pitch "C" are used to create a harmonic pallet that the singer interacts with throughout the work.

Kotoka Suzuki *Automata: Mechanical Garden*

The word 'automata' is derived from the Greek word 'automatos', meaning "acting of itself." The notion of autonomous mechanical processes has always interested mankind. In the hellenistic world, complex mechanical devices are known to have existed and used as toys, religious idols or tools to demonstrate basic scientific principles. In the 18th Century, sound effects became increasingly more important in order to make the automata seem more realistic. Jacques de Vaucanson created a life-sized mechanical duck that not only looked and moved like a duck, but also quacked like a duck, and digested and produced droppings like a duck after being fed. In this work, old and new automata are left in an imaginary garden where they are brought to life and allowed to operate freely according to their own imagination. This work is dedicated to Folkmar Hein, the former Director of the Electronic Studio of the TU Berlin.

Ursula Meyer-König *l'espace entre les souvenirs*

This piece was composed for a performance as part of a summer festival on the theme of nature and culture and took place in the ruins of a monastery, which later became a school and then a museum. I have used individual samples which for me are metaphors for the past and the present of the monastery. A sample from "Ave Maria" serves as a metaphor for the monastery, its slow, sonorous, textural register sound symbolising how time permeates the space. A sample of the alternating ricochet of a ping-pong ball, symbolises the rapid, staccato, gestural and playful time of a child. The present as experienced at the time of the performance is represented by samples of screeching, swooping swallows. During the performance itself, actual swallows up above entered into a dialogue with my concrete and electronically modified samples of swallows.

Gerard Gormley *Bunker*

The exploration/exploitation of a sampled drum kit through the juxtaposition of the original performance and the cacophonous destruction (and re-building) of each recording.

Anthony Tan *Pose I: Between the Sadness*

This work is the first in a series of pieces for solo performer and electronics. Each “pose” takes a particular stance or opinion on a musical topic. Pose I: Between the Sadness takes a position on music and emotion. I aimed to explore the expression of various states of emotion through the human voice. I extend the emotional expression of the voice through the manipulation of voice timbre, both pre-recorded and live, guided by relationships between timbre and emotion. In addition, research in psychoacoustics defines relationships between emotional states and musical structure. Using this, I attempted to “reverse engineer” a musical work. The intention, however, was not to evoke specific emotions within the listener. Rather, I aimed to explore how these relationships may be used as a model within a contemporary musical language and aesthetic that is not specifically designed for functional use.

Michael Gogins *Blue Leaves 5a*

This piece is algorithmically generated by a recurrent iterated function system generating both notes, and the chords to which they belong. The piece is coded in C++ and rendered by Csound, with both Csound and its orchestra being embedded in the program.

Travis Garrison *selectric.metal*

Type. Bounce. Hit. Manufacture.
Drone. Mix. Bake. Serve.

John Nichols III *Amovi Alaan*

Composed in 2012, *Amovi Alaan* (6:38) is a stereophonic fixed-media composition. Additive synthesis components were created using Digital Instrument for Sound Synthesis and Composition (DISSCO). Recordings were made in University of Illinois Experimental Music Studios and field recordings were taken in Chicago. The dream inspired title is a reference to the following passage which concerns the unconscious or superconscious: “Apart from the conscious activity of certain individuals, phenomena are determined by the purposeful action of the spiritual principal, which is independent of any particular consciousness and which, in its inner power, infinitely surpasses any particular consciousness, and is therefore called the unconscious (das Unbewusste) or the superconscious (das Ueberbewusste).” (*Philosophie des Unbewussten*, Fifth Edition, by Eduard von Hartmann, quoted in Vladimir Solovyov’s “The Crisis of Western Philosophy” Chapter V)

CONCERT 4
APRIL 3, 4:30–6 PM
ELEBASH HALL

David Taddie

Category 5 (Echoes)

9'16"

Francesca Arnone, *flute*
Mikylah Myers McTeer, *violin*

Mari Ohno

Floating sound

9'05"

Christopher Chandler

a thing of dream and mist

8'20"

Zach Herchen, *also saxophone*

Brona Martin

All Along the Bell Tower

12'

Butch Rován

Desire with Digressions

16'

Bruce Brubaker, *piano*

Patrick Conlon and Christina Giacona

Retro Rhapsody

10'25"

Christina Giacona, *clarinet*

Tae Hong Park

T1

7'44"

Joe Drew, *trumpet*

Margaret Schedel

Partita, Perihelion

8'

Christina McGann, *violin*

David Taddie *Category 5 (Echoes)*

Category 5 (Echoes) was commissioned by, and written for, Francesca Arnone and Mikylah McTeer. The electroacoustic part is based on flute and violin samples that have been extensively processed on computer to augment the timbral and harmonic resources employed for the instrumentalists. Interval class 5 (a perfect fourth or perfect fifth) forms the basis of much of the melodic and harmonic materials. The piece also contains fragments from five past compositions for instruments with fixed playback.

Mari Ohno *Floating sound*

This work is a composition using the sound of my own blood flow as a material.

All of sounds are created from my own blood flow recorded in an anechoic chamber.

I aimed to decompose and reconstruct the components of my biological information via laptop. I composed these sounds to express the virtual world beyond the boundary of the biological non-biological.

Christopher Chandler *a thing of dream and mist*

a thing of dream and mist was inspired by Conrad Aiken's poem "Nocturne of Remembered Spring," which deals with love, nostalgia, and the changing nature of memory. My intention was not to set this poem in a programmatic sense, but rather I sought to explore and respond to its rich atmosphere and vivid imagery.

Brona Martin *All Along the Bell Tower*

This piece investigates the illusion of the internal and external sound world of a church/cathedral space and also the sound world within those sounds. The church building is treated as a sound object, which is deconstructed exposing the multiple layers within. Space is also explored, both intimate/internal and distant. The reverberant acoustic qualities of this sonic environment are examined while also focusing on the smaller, microscopic elements. The aim of the piece is to create an illusion that connects the listener to an environment that one is perhaps very familiar with. It is a spiritual journey created to make the listener aware of the acoustic properties contained within this huge reverberant space, a space that has dominated our landscape for centuries. (Candles were recorded with the help of Irma Catalina Alvarez.)

Butch Rován *Desire with Digressions*

Desire with Digressions is a musical reading of a short story of the same name by Brian Evenson. The story explores the dissociative state of a single character, caught in the midst of flight from a former life. Pulled into an uncertain orbit, the character meets up with, and circles back to, various permutations of himself. The resulting variation form, with its noir-ish sensibility, becomes the basis for this musical reading, where piano and electronics suggest the affect of the surreal psychological journey. The piece is dedicated to Bruce Brubaker.

Patrick Conlon and Christina Giacona *Retro Rhapsody*

Retro Rhapsody marries virtuosic clarinet writing with lush soundscapes created through processed instrumental samples cued through a user-friendly interface available for either Ableton Live or Max/MSP. *Retro Rhapsody* will be recorded for the electroacoustic clarinet album *Effect* scheduled for release in 2013.

Tae Hong Park *t 1*

t 1 is written for live trumpet and tape. The tape part is composed from bits and pieces of trumpet sounds taken from Edward Carroll which are processed using various signal processing techniques. The trumpet part is "quasi-improvisation" based—directions are explicitly and non-explicitly laid out throughout the piece, resulting in a free, yet somewhat confined performance space for the trumpet player.

Margaret Schedel *Partita, Perihelion*

Partita, Perihelion for violin and interactive sound: As comets come closer to the sun, near the region of space occupied by Mars, they become warm enough to evaporate, creating a coma and tail. The perihelion is the point in the orbit of a planet, asteroid or comet where it is nearest to the sun. *Partita, Perihelion* was inspired by Bach's solo string works with their implied polyphony. I like to think that the work is a *Partita* which has come too close to the sun and developed a tail of notes which hang in the air. Special thanks to Tom Erbe for developing the recursive sound stretcher used in the Max/MSP patch, and Iryna Krechkovsky who commissioned the work. *Partita, Perihelion* is dedicated to Max Matthews, the "father of computer music" and a devoted violinist.

CONCERT 5

APRIL 3, 7:15–9:15 PM

ELEBASH HALL

Andy Dolphin
Mint Cascade

10'

Andrew May
Ripped-Up Maps

Andrew May, *violin*

8'

Adam Scott Neal
C/K/P

5'

George Brunner
La Nuit dans le Marais

9'29"

Stephen David Beck
Unhinged

7:43

Intermission

Andrew Babcock
Reconstruction

7'20"

Maurice Wright
A Fish's Tale

7'30"

David Berezan
Thumbs

12'

Jeffrey Stolet
Lariat Rituals

Jeffrey Stolet, *performer*

12'

Nils Potet
Reflet

10'

Andy Dolphin *Mint Cascade*

Mint Cascade explores and extends the spatial motion, and spatial features of recordings of kinetic objects, with all spatial movement in the piece derived from 8 channel recordings of the animated source. The kinetic materials transform, cascade, instigate and collide.

Andrew May *Ripped-Up Maps*

Ripped-Up Maps is a joint improvisation by instrumentalist and computer together, which can be performed on any monophonic solo instrument. Listening and responding to each other, performer and computer create a closed loop of interaction. The soloist influences but cannot control the computer's behavior; however, the soloist does control the computer's voice by providing live samples that make up its "orchestra." The title of the piece refers to the process of mapping by which input data about the soloist's playing are correlated with output. This takes place on several different levels of time and algorithmic structure; the "top" level is a set of four states of behavior, between which the computer shifts automatically (and often moodily) based on the performer's playing. Since creating and premiering the piece in 1996, I have revised the patch a number of times, adding features and fine-tuning its virtual "ensemble."

Adam Scott Neal *C/K/P*

In *C/K/P*, you will see three presentations of three video "panels," which change position in each presentation. The sounds associated with each panel are present throughout, but are brought forward in the mix when their panel takes the center position.

George Brunner *La Nuit dans le Marais*

La Nuit dans Le Marais is a remix of *Within/Without* composed at the studios of the IMEB. Le Marais is a very special place in Bourges, France that has a unique acoustic quality. John Cage referred to it as the most perfect acoustic space he encountered. Le Marais is also a beautiful place that comes to life in a way that can only occur at night. This work was made possible through a commission by the IMEB and was composed in the studios of the IMEB (Bourges, France) January and February of 2003 and remixed in NYC 2012.

Stephen David Beck *Unhinged*

I began this work as a way to teach my students how I compose electroacoustic music (and hence how they might approach composing such a work). We took an audio tour of our campus, recording interesting ambient and environmental sounds, and brought them back to the studio for analysis and exploration. This study is derived from two short sound samples we found; one, an old squeaky door hinge from the Life Sciences building, and the other, an old elevator with a manual door whose closing mechanism didn't work correctly, providing us with a loud and dramatic slam. The sounds were then processed using FFT-based and granular transformations, with the goal of discovering interesting microsound structures hidden within the fleeting moments we recorded.

Andrew Babcock *Reconstruction*

Reconstruction began as the recording of a significant number of extended techniques played on the cello. As the source materials were continuously fragmented and recombined through basic signal processing methods, such as pitch shifting, delay, filtering, and amplitude modulation, aural images reminiscent of Fraggie Rock and Lego emerged, helping guide the composition's narrative.

Maurice Wright *A Fish's Tale*

A Fish's Tale is a short (7:30) video work illustrating an electroacoustic composition. I composed and realized the musical sound and sketched ideas for the graphic sequences at the same time. Once the musical sound for a sequence was complete, I began to realize and sequence the images. The result is a comic fantasy touches on themes of language and understanding in the context of current events. I am grateful to Bryan William Jones and Jeffrey Solow for their willingness to share their excellent underwater photographs for this project.

David Berezan *Thumbs*

Thumbs uses a single plucked sound from a Balinese thumb piano as its primary sound source, subjected to transformations of pitch and grain, and mapped onto 8-channel space. I aimed to reduce the variety of sound-types and materials used in the work as much as possible, while still creating an engaging and evolving soundworld. A number of spoken expressions that include 'thumb' came to mind during the composition of the piece (rule-of-thumb, all-thumbs, thumbing through, thumbs-up/down, under thumb). These acted, at some level, as informers upon the work. The work was completed in 2011 in the studios of Centro Mexicano para la Música y las Artes Sonoras (Morelia, Mexico), University of Calgary and University of Montreal, and premiered at the Toronto Electroacoustic Symposium/Sound Travels concert in August 2011.

Jeffrey Stolet *Lariat Rituals*

“

seven lines of nothingness

”

Nils Potet *Reflet*

Reflets is a piece composed for a virtual instrument I created from the sound recording of a wine glass, that I then tuned in quarter-tones. This piece was written after two other works, *Ricercar* and *Perdu dans le Landmannalaugar*, using a piano tuned in eight-tones. The virtual instrument acts as a soloist, and develops a rhythm and melodic line in the specific harmonies of the

quarter-tone system. The virtual instrument line is accompanied by a sort of mysterious and strange sound landscape in which it evolves and with whom it interacts. The piece was first created at Seoul International Computer Music Festival on October 2012, and broadcasted again at Groupe Musiques Vivantes Lyon (Lyon, France) on December 2012.

CONCERT 6

APRIL 4, 11:30 AM—12:30 PM

SEGAL HALL

Andrew Bluff
The Post-Industrial Frogscope

Taryn Mongillo
KAIROS

Ying-Jung Chen
Deconstruction of the Piano

Alejandro Casales
Nymphaeas

Travis Houldcroft
System/Disperse

Alessio Gabriele
Unanima

5'

5'10"

3'30"

8'

10'

9'

Andrew Bluff *The Post-Industrial Frogscope*

A multi-channel electroacoustic soundscape depicting a distant future where post-industrial city objects have evolved to become organic creatures harmoniously living together in a natural habitat. Inspired by the sound of frogs in Southern Laos and Bernie Kranuse's niche hypothesis, *the Post Industrial Frogscope* uses concatenative synthesis techniques to transform the constantly blurred 'lo-fi' noises of city life into uniquely 'hi-fi' sonic creatures that can co-exist in a shared environment.

Taryn Mongillo *KAIROS*

The aim of this acousmatic composition can be found in the greek word *KAIROS*. *KAIROS* is the strong energy which leads to change. The spark that produces the explosion. The right point in time when something extraordinary and unexpected happens. Therefore, this electronic work can be considered as an image of this moment, described in detail in order to articulate the complex evolutive sound phases.

Ying-Jung Chen *Deconstruction of the Piano*

This piece is for 2-channel electronics. Collected piano's skills do the sound to develop and extend, which have pizz., attack, mute attack, struck chord. Methods used FFT Filter, VST, delay, reverb etc. Change different material after organized. As title of the piece implies, the creative concept and goal was changes and disassemble to the original sound of the piano. Breaking most people are often heard familiar with the piano's impression and further explore its inner richer original sounds.

Alejandro Casales *Nymphaeas*

Acousmatic and spectral decomposition, which has been verified from the intuitive level, a unique sound poetry, hybrid, that is not a concrete set of actual or improvised composition, but is a work that provides a fine line between what imaginable and building the spectrograph. The free form and refined, the quantification of various intensities of each frequency to break down something complex into simple parts and identify the complex in the most simple parts that comprise it. This intimate and subjective interpretation is constructed in the unruly times. So this dialogue between art and music remakes points and lines to find infinite interpretations that are structured on the basis of dynamic and fanciful subjects dreams.

Travis Houldcroft *System/Disperse*

In *System/Disperse*, audio gestures are algorithmically developed though the progression of a binary cellular automata (CA), specifically the scheme employed in John Conway's *Game of Life*. In this piece the development of the cellular automata system plays two compositional roles, driving both sound generation and video processing. The rectangular CA plane is divided into sixteen sections, each section associated with a pitch of the F Major scale tuned in just-intonation, whose pitch serves as the fundamental frequency for one of 16 tone generators developing timbre through frequency modulation synthesis. Additionally, each of these sections is linked

to one of the speakers surrounding the audience during performance. The percentage of living cells to total cells in each section determines the volume of that section's tone, the intensity in which the modulation synthesis shapes the tone's timbre, and, when initiated, the rate of tremolo that is featured in the generated tone. Meanwhile the CA controls the manipulation of video in real time alongside the generation of audio. As the piece progresses, the video being projected will display the progression of living cells within the CA scheme. At each point where a living cell exists in the CA grid, a cell from matching coordinates of a second video replaces the cell in the original video. As the living cells of the CA propagate we see a gradual infiltration of video cells from this second video, increasingly conveying the images of the second video. As the CA covers the entire plane, a composite video appears, and two video images are seen simultaneously, all the while visualizing the progression of the CA that is driving audio generation. While these processes commence, the performer of the piece controls the diffusion of the piece over the loud system, as well as controls aspects of the evolution of the cells by intermittently clearing portions of the living cells to shape the pitch clusters that amass over the course of the piece.

Alessio Gabriele *Unanima*

Unanima begins and ends in the act of tuning, harmony and interferences between sounds, iridescent and polyphonic sound mixtures live and move between foreground and background. The work was conceived as a path into the acoustic material of a string and the resulting musical form is drawn from the progressive exploration of timbre across different playing scenarios. The sound of the violin has been recorded while deeply changed by means of position, speed and various pressures of the bow, and then transformed and integrated with synthetic acoustic materials. The initial section starts with very characterized sounds that are a guide for all the piece because of their timbric and pitch profile. The string emerges from that sequence and with progressive transformations realizes a synthetic instrument that occupy the sound field. All the modulations tend to a chant that emerge on a real four-stringed instrument that mull over its soul.

CONCERT 7
MUSIC IN MIDTOWN
APRIL 4, 1–2 PM
ELEBASH HALL

—
 Featuring Madeleine Shapiro, cellist
 —

Judith Shatin
For the Fallen 6'40"

Michael Clarke
Enmeshed 3 9'

Anna Rubin
The Beekeepers 8'05"

Mark Ainger
13forLucky 9'

John Gibson
Red Plumes 11'

Andreas Weixler
Die Grenzen des Zufalls 10'

Judith Shatin *For the Fallen*

For the Fallen, originally for trumpet and electronics, was commissioned by Ivano Ascari, to whom it is dedicated. After discussing the project, I decided to make my inspiration from, and create electronics from, recordings of the Maria Dolens bell in Rovereto, Italy. Created from canons melted after World War I, this bell is one of the largest ringing bells in the world. Built between 1918 and 1925, to commemorate the fallen in all wars, it is rung every day in their memory. While the political situation changes in the particulars, the topic is still all too timely. The original recordings were kindly provided by engineer Marco Olivotto. The version for amplified cello and electronics is being composed for Madeleine Shapiro.

Michael Clarke *Enmeshed 3*

Enmeshed 3, for cello and live electronics, is the third in a series of works (following works for Saxophone and Piano/Pitched Percussion) in which a solo instrument becomes “enmeshed” in multiple layers of transformations derived from the live performance. The works are shaped in terms of the varying relationships between these layers and the ‘distances’ between the original and the transformations, in terms of pitch, timbre, texture and space. Multichannel spatialization also plays a significant part in all these works both in terms of spatial position and the creation of virtual spatial environments. *Enmeshed 3* is being written for the cellist Madeleine Shapiro and is currently “in progress”. The recording submitted is from an initial workshop with the cellist at the InTime Symposium in Coventry in October 2012. It demonstrates some of the timbres and textural transformations which will form part of the completed work.

Anna Rubin *The Beekeepers*

The Beekeepers for cello and fixed media was commissioned by Madeleine Shapiro and premiered in 2011 at the Tank, New York City. I recorded Jeff and Caroline Crooks and their bees to create an affectionate portrait of a couple’s love affair with bees. I used Csound, MetaSynth and SoundHack to create/process the sounds in a ProTools environment.

Mark Ainger *13forLucky*

13forLucky (cello and computer) was written in memory of the composer and conductor Stephen “Lucky” Mosko (1947–2005), one of my early musical mentors. A unique musical personality, his wonderful music combined seemingly contradictory influences to produce what one reviewer referred to as “post-Webernian minimalism.” The music is filled with allusions to Lucky’s influence: The exploration of the timbral resources of acoustic instruments; the use of space and silence; an odd use of repetition, and most of all, a love of sound.

John Gibson *Red Plumes*

Deep beneath the surface of the Pacific lie hydrothermal vents that spew scalding water, laced with toxic minerals and gases, onto the near-freezing ocean floor. In the pitch-black depths, giant tube

worms grow to a length of eight feet, protected from the harsh conditions by a tough outer shell. Having no mouth and no digestive tract, they host bacteria that convert minerals into food. The bacteria in turn receive food from the worm’s blood-filled plumes, which exchange carbon dioxide, hydrogen sulfide, and other compounds with the seawater. A worm has no eyes, but somehow it can sense vibrations, which cause it to retract the plume into its shell. Imagine that you are hearing these vibrations.

Andreas Weixler *Die Grenzen des Zufalls*

An interactive score turns the concert into live-event of a very special kind: the score is assembled within an algorithmic realtime process on stage based on mainly graphic notation, performer and composer process an interactive score and exert mutual influence on it. In addition to this, a realtime computer system creates a constant stream of ambience in the electroacoustic space. In this piece, a thrilling art work of interactive composition within improvisational concepts and realtime computer processes unfold. With support by ACF—Austrian Culture Forum in New York, the Arts Division of the Austrian Federal Ministry of Education, Arts and Culture, Province of Upper Austria, Province of Styria, City of Graz, City of Linz.

CONCERT 8

APRIL 4, 2:30–3:30 PM

SEGAL HALL

Curated Concert presented by Diego Garro,
Keele University (UK)

Dave Barnett
Crypticides

21'58"

Vincent Chan
Wire

4'39"

Diego Garro
patah2

15'26"

Chris Pedder
Virus

2'57"

Scott Voisey
Tranquillity Blue

7'27"

Dave Barnett *Crypticides* (2011)

Dave's piece emerges from his desire to connect the micro-biological with the cosmological, visiting (figuratively speaking) various points in the continuum between the two. Furthermore, using imaginary sonic and visual embodiments of the "micro" and the "macro" the piece often collapses impossibly distant dimensions into singular gestures, motifs, movements. Although its ebbs and flows provide structural anchors, *Crypticides* continuously draws the viewer from one vortex to the next, offering a seamless journey through fascinatingly diverse pseudo-elemental landscapes.

Vincent Chan *Wire* (2012)

The abstract animations in this piece are built in response to a simple creative paradigm: to create complexity from simplicity. "Wires", with their archetypal linear geometry, are combined into networks. Thus, the overall textures emerge from the individual and collective motions and chromatic behaviours of the single wires. The soundtrack flirts with ambient and drone aesthetics to provide the restrained sonic counterpart to the wires networks and their internal ripples.

Diego Garro *Patah* (2010)

Patah is an investigation into abstract spectro-morphologies articulated in both the audio and the visual domain. Stylistically, this composition is rooted in the tradition of Electroacoustic Music but the compositional endeavour, instead of revolving solely around the evolution of audible spectra and the construction of a sonic discourse with non-musical material, has been extended to the integrated audio/video media through the utilisation of computer generated abstract animations. One possible viewing strategy can focus on the role of the sonic material in permeating the "fractures" ("*patah*" in Indonesian) in the visual textures and on the dramatic effect that results from this interaction.

Chris Pedder *Virus* (2012)

This audiovisual miniature explores the behaviour of a single mutating object in which motions and morphing trajectories are reminiscent of microscope views of single-cell organisms. The two-dimensional imagery acquires unexpected spatial depth from the synergetic audio streams, which textural drifts mirror those of the entities on the screen. The colour space, which changes subtly during the different phases of this phantasmagorical mitosis, is also expanded by the timbral richness of the electroacoustic sounds featured in the soundtrack.

Scott Voisey *Tranquillity Blue* (2011)

Tranquillity Blue is a collection of short audiovisual sketches, some of which last only a few seconds. Compositionally, this can be seen as an étude into minuscule artistic forms sculpted using sounds and visual material. The internal compactness of each section negotiates a place within a cohesive whole by means of a clearly defined set of visual solutions and colour patterns. The sound world of *Tranquillity Blue* is characterised by washes of quasi-musical chordal material, moving freely across various degrees of dissonance and spectral densities.

Notes by the curator

CONCERT 9

APRIL 4, 4–5 PM

ELEBASH HALL

Jon Anderson
luft am morgen

6'19"

Christian Banasik
I see a voice (ver. 2)

7'15"

Christopher Burns
Jacquard

4'24"

Nina C. Young
Sun Propeller

9'45"

Emily Westell, *violin*

Karin Senff
XRF

4'54"

Javier Garavaglia and Claudia Robles Angel
Wooden Worlds

20'

Jon Anderson *luft am morgen*

“luft am morgen” is a location-specific acousmatic work, with environmental audio and video captured by the composer one early morning in Frankfurt around the Eiserner Stag and surrounding neighborhood. Abstract aural and visual landscapes, teased out solely from these audio-visual locations, portray an unwillingness to fully awaken. A rejection of one’s actual environment unfolds with clarity and recognition of source material revealed at the conclusion. Audio and visual elements were processed with a variety of software environments including Max, Adobe Premiere, and Nuendo.

Christian Banasik *I see a voice (ver. 2)*

The basis of this piece is the text “*mémoires, memory, memorias*” (1983) by Eugen Gomringer (the founder of concrete poetry). The concrete lyrics of the writer are first fragmented in the form and then recomposed acoustically. Determined sequences of numbers (algorithms) taken from the form of the poem and the words gave me the determinates for the musical process. Important acoustic elements are developed from the spoken passages and the actual writing procedure of the text.

Christopher Burns *Jacquard*

Jacquard integrates elements representing three time periods in the history of computation. The layered patterns of the music speak to nineteenth-century precursors of computing, especially the mechanical Jacquard looms which used punched cards to control complex weaving patterns for textiles such as brocade and damask. The vacuum-tube era of computing manifests in the sound of overdriven tube distortion, shaping the electric guitar sounds which supply the primary sonic material of the work. And our current era is reflected in the emphasis on audio fragmentation and glitchy digital aesthetics.

Nina C. Young *Sun Propeller*

Sun Propeller, refers to the propeller-like rays of light (crepuscular rays) that occur when sunbeams pierce through openings in the clouds. The “sun propeller” is a literal translation of the Tuvan word for these sunbeams: Huun-Huur-Tu. The inspiration for this work came while I was researching the music of Tuva, a culture whose music, particularly the practice of throat singing, is a vocal imitation of natural surroundings (the sounds of babbling brooks, wind resonating against mountains, etc.) and is used to pay respects to the natural spirits. This type of Tuvan music is built up upon a low drone-tone with overtones floating above and values timbre and vertical intervals over western melodic and harmonic principles. While *Sun Propeller* does not attempt to imitate Tuvan music, it borrows the concept of the static drone and timbre preference in the language used to write the violin and electronics. Nina C. Young graduated from the University of Technology Sydney with a Bachelor of Sound and Music Design in 2012.

Karin Senff *XRF*

XRF is a 7.1 surround sound electro-acoustic composition based around recordings made from an X-ray fluorescence spectrometer. Focusing on the subatomic processes that occur during sample analysis, Karin has created a conceptual model of the sub-atomic interactions that take place during sample analysis, where the action of an electron splitting from its atom can be read as a vital fracture of the most fundamental bonds of existence.

Javier Garavaglia and Claudia Robles Angel *Wooden Worlds*

Audiovisual performance with multimedia interaction in real-time (viola, video, photography and sound processing) by Claudia Robles Angel and Javier Alejandro Garavaglia, developed from the several different sound and visual layers, which interact with each other in real-time creating an atmospheric constellation. The attention of the audience is challenged by the piece's sounds and visual elements, which are not recognizable at first sight in most of the cases. The viola acts as an element of accretion and mergence between the elements with musical passages, some of which are composed in detail and some other, which are more of an improvised nature. The real-time interaction (sound processing, viola live-electronics and viola real-time manipulation of video) is produced by two laptops running Max, which are connected via Ethernet for data interchange.

CONCERT 10

APRIL 4, 5:30—6:30 PM

SEGAL HALL

Manuella Blackburn*Javaari*

10'21"

Young-Shin Choi*Pamuk for gayageum and electronics*

7'57"

Young-Shin Choi, *gayageum***Antonio Mazzotti***Wall of Breath*

4'54"

Yota Kobayashi*Shikisou*

11'11"

John Melby*Layers*

9'41"

Jana Irmert*T like a cross*

11'56"

Manuella Blackburn *Javaari*

This piece explores the fascinating timbres originating from the sitar and pays particular attention to the beautiful pitch bends that arch over and under like vocal melismas. The work is structured into four episodes, each exploring a different intensity of explicit cultural sound use—often the sitar material is in the fore and sometimes it recedes or pokes through intermittently. This acoustic work is the first in a series of pieces composed in collaboration with Milapfest (The UK's leading Indian Arts Charitable Trust) based at Liverpool Hope University. The yearlong project aims to examine the translation and transference of cultural sound to electroacoustic music and is funded by the Arts and Humanities Research Council (AHRC). Many thanks go to Roopa Panesar (Sitar), Kousic Sen (Tabla), Raaheel Husain (Sitar), Kiruthika Nadarajah (Violin), Senthana Nadarajah (Mridangam) Kaviraj Singh (Santoor), Upneet Singh (Tabla) and Rohan Kapadia (Tabla).

Young-Shin Choi *Pamuk for gayageum and electronics*

Pamuk is my fourth work influenced by Brush Calligraphy. It focuses on transforming the gestures inside the strokes and the shades of ink to music with the gayageum (Korean 12-string zither) and electronics. Non-processed traditional sounds and substantially processed sounds coexist and create intriguing sonorities. They are varied, detailed, subtle, flexible, reactive, blending with and supporting one another.

Antonio Mazzotti *Wall of Breath*

Wall of Breath was realized in several sessions from March to April, 2011 and was first conceived as a study of consonance. Sound, perception, and consciousness are the keys to this work for quadrasonic digital media. It is the result of computer assisted musical composition, that uses algorithmic techniques (generative grammars and recursive functions) implemented in “Mathematica” and “Csound” by the author himself. It uses mainly subtractive and granular synthesis on sample banks. The work is based on treatments of voice recordings. The work originally was conceived for live electronics performance and then developed as autonomous fixed media work in form of study of relationships between materials and musical gestures, according an hierarchical organization.

Yota Kobayashi *Shikisou*

The Japanese word “*shikisou*” means a cyclical gradation of colors and “appearance”. In addition to these definitions metamorphosis is a key concept within *Shikisou*. There are an infinite number of rhythms in the universe: some are perceivable while others are indiscernible. The initial rhythms were defined following the universe's first pulse, and ongoing events continue to create and define time. The resulting continuous evolution of cyclical patterns is the temporal foundation of the universal symphony. The cycle of seasons is one of these patterns. In this piece the four seasons are used for their organizational temporal force and symbolic connotations. The high-level conception of a year encompasses the cyclical and acyclic rhythms found in concrete materials that are developed in the lower levels of musical time scales. The conflict of

these juxtaposed rhythms creates tensions, resulting in a desire for an orderly, controlling macrostructure.

John Melby *Layers*

Layers was composed on a commission from the 1981 Venice Biennale and was given its premiere performance in Venice in September of that year. The title reflects the quasi-Schenkerian way in which the pitch and rhythmic structures are dealt with in the composition. A striking characteristic of the work is the frequent occurrence of octaves, which are not normally found, at least in such profusion, in pieces of this sort. *Layers* was originally realized as a composition for four-track tape; the present version is a stereo mix-down. This version was produced on an IBM mainframe computer at the University of Illinois at Urbana-Champaign using the MUSIC360 language for digital sound synthesis.

Jana Irmert *T like a cross*

a t like a cross
I flew
I lost my soul above
the atlantic
ocean
a tribute to something
long forgotten
and parts of me
are still
out there

T like a cross deals with the state of zero-gravity in the sense of detachment: the human being being detached from environment, from other people, from itself. Super 8 mm film material, the panoramic setup of three screens and a multichannel composition have been used to create a dense space for this fragile condition.

CONCERT 11

APRIL 4, 7:30—9:30 PM

ELEBASH HALL

James Paul Sain
Beondegi

10'03"

Brian Belet
Summer Phantoms: Nocturne

Andrea Lodge, *piano*

11'

Hans Tutschku
Klaviersammlung

10'

Mara Helmuth
Expanding Space

Timothy Northcutt, *tuba*

13'45"

Intermission

Savannah Agger
Guiame los pasos

10'

Takayuki Rai
Discrete Transfer for Piano and Computer

Marcel Rominger, *piano*

10'26"

YuChung Tseng
Points of Departure, 2. 17 vars.

7'40"

Monique Jean
Givre

17'24"

James Paul Sain *Beondegi*

Beondegi (2007), for solo digital media, is in homage to the wonderful and resilient people of South Korea. During one of his visits to South Korea the composer toured Seoul making many of the source recordings used in this work. From the historic beauty of the Gyeongbokgung to the modern skyscrapers reaching towards tomorrow, he has been impressed at the beauty of this ancient culture and the industriousness of her people. *Beondegi* is also the pupa stage of the silkworm (*Bombyx mori*). The silkworm, also industrious and beautiful, is not only the insect that creates the cocoon from which silk thread is woven into glorious garments but the pupae byproduct also serves as a protein-rich food. This snack food has a rather nutty flavor. This work is meant to convey the beauty of South Korea, the people and land of the morning calm.

Brian Belet *Summer Phantoms: Nocturne*

Phantom—

- something apparent to sense but with no substantial existence; as an apparition
- representation of something abstract, ideal, or incorporeal

Referential archetypal symbols include: phantom (akin to shadow), representing the creativity that we don't realize we already have; night and the night journey as the search for self; and the summer season as a time of life and abundance. The piano music was composed first (mostly on flights to music festivals and touring gigs), with marginal comments for the electronics. All of the electronics are processed piano sounds (string scrapes, hand dampened tones, soundboard strikes, and a few isolated tones—performed and recorded by the composer), and are constructed as a running commentary to the piano music. Analysis/resynthesis algorithms include Spectral Analysis, Sum of Sines (SOS), and Time Alignment Utility (Tau); with additional stochastic algorithms using the composer's COMP2 suite of tools, all operating within Kyma.

Hans Tutschku *Klaviersammlung*

The idea for *Klaviersammlung* developed over several years. Each time I visited the University of Cologne, I was impressed by the long hallway between the musicology department and the concert hall, which houses an impressive collection of desolate pianos from different centuries, charged with musical remembrances. One walks with respect, almost on tiptoes along them, to not disturb their dreams of a better past. Many times I thought about how their sounds could become the source material for a new composition. In July 2011, I finally spent some hours and elicited quite "un-pianistic" sonic expressions from some of the instruments. A large spectrum of those played sequences, together with their transformations, became the starting point for an outrageous sound travel into the sonic world of piano.

Mara Helmuth *Expanding Space*

The expanding universe creates an increasing need for sonic pathways of connection.

Savannah Agger *Guiame los pasos*

Guiame los pasos means “guide my steps” in Spanish. The piece is built from the basic rhythm of the Flamenco style “Buleria”. *Guiame los pasos* plays with the Buleria style and is inspired of its fast and virtuous Flamenco music and dance. The work was commissioned by EMS/Rikskonserter, Stockholm.

YuChung Tseng *Points of Departure, 2. 17 vars.*

The work received the first prize from Musica Nova 2010 International Electroacoustic Music Competition in category A. The sound source of the work was mostly drawn from the Chinese plucked Stringed instruments — Pipa, but, as heard obviously only at the ending (7m20s). The idea of limiting sound source and samples being recorded in small fragments is to work closely to sound, to investigate and explore all possible transformations or variations of sound. It’s through a compositional technique similar to “developing variation” employed by Brahms and others to work out all the transformation possibilities. As a result, 17 variations were then created. Each variation departs for its own new sound journey with a punctuated percussive sounds, taken from Pipa’s plucked sound.

Takayuki Rai *Discrete Transfer for Piano and Computer*

Discrete Transfer was composed for piano and a live computer electronic system consisting of a Macintosh computer running Max/MSP. The live computer electronic system samples the sound of the instrument from the stage, performs digital signal processing on it, and reproduces the transformed violin sound along with its original sound in the hall in real time. Various real-time signal processing techniques are employed for the transformation of piano sound, including the frequency and time domain manipulation using FFT/iFFT resynthesis techniques and the real-time grain oriented frequency modulation technique. This work was premiered by Kenichi Nakagawa in January 2012 in Tokyo during the concert series of the 80th anniversary of the ISCM (International Society of Contemporary Music) Japan Section.

Monique Jean *Givre*

The month is March, and we are in a white, iridescent, timeless place. It could be the centre of an ice mass through which rays of sunlight run, gradually warming it up. Slowness, whiteness, the creaking sounds of thawing, the cracks. *Givre* came out of the Calendar project (www.calendarproject.ca), a collaboration with choreographer Tedi Tafel. This series of 12 site-specific performances spread across one year were inspired by the passing of seasons and the cycles of nature as they are experienced in the heart of the city. Each event was intimately related to the time of the year when it was presented. The sound aspect of the whole project tries to bring forward different aspects in the act of listening. The artistic process consisted in stripping out and purifying, in order to get to what is essential.

CONCERT 12
APRIL 5, 11 AM—12 PM
SEGAL HALL

- Travis Ellrott**
In Okinawa (7) 10'
- Paola Lopreiato**
Altre voci, altre stanze 5'
- Kuei-Fan Lin**
Id, Super-ego, and Ego 6'20"
- Mark Oliveiro**
Tartarian Psalms 7'07"
 Jeremiah Stones, *bass trombone*
- Kristina Wolfe**
Ineffably Poignant Future Pastness 6'40"
- Jing Wang**
Brahmanda 11'54"
- Elaine Thomazi-Freitas**
the broken is the beautiful... 7'50"
 Kelli Kathman, *flute*

Travis Ellrott *In Okinawa* (7)

This is the seventh movement from *In Okinawa*, a twelve movement work. The samples are from a four week trip I made with my wife in December 2009 to visit her family and friends. The sounds recorded were just everyday experiences: conversations with my father-in-law, visiting a tourist site, drinking coffee with family friends, for example. I prefer to use informal sounds like these rather than site-specific or studio recorded sounds because there is an imperfectness and vagueness to them, in addition to a nostalgic quality, that appeals to my sensibility. Stylistically, *In Okinawa* is a hybrid work; it has elements of soundscape music, documentary approaches, and lush ambient music.

Paola Lopreiato *Altre voci, altre stanze*

The meaning, the expressive content, visual and audio messages of the audiovisual work *Other Voices, Other Rooms* are echoed in the words of a poem by Gabriella Leto: “No one will ever know the dream of another because it is the dream of one only display of thought nor is there even anyone so agile and clever that can be proud to throw open that black gate and enter a world of himself addressed symbolic and light so we crossed the empty spaces of a city without time or climate where a freedom never given before drives us towards unknown landscapes stones, cement and marble slabs between the veils of bluish darkness.”

Kuei-Fan Lin *Id, Super-ego, and Ego*

The inspiration of this piece derives from the thought of Sigmund Freud, who proposed that the human psyche could be divided into three parts: id, super-ego and ego. The unconscious id, which means the primitive thought originated by instinctive tension in human's mind, comprises the unorganized basic drives or the dark, inaccessible part of our personality. The super-ego works in contradiction to the id and it controls our sense of right and wrong and guilt. The ego, finding a balance between the impractical hedonism of the id and the practical moralism of the super-ego, is the organized realistic part of the psyche that is usually reflected most directly in a person's actions. In this piece, all sounds came from recorded sounds of beans. The composer used the sounds created by different ways of colliding of the mung beans to symbolize the three parts of human psyche.

Mark Oliveiro *Tartarian Psalms*

Tartarian Psalms is a performance ritual that pays homage to a collective mythology of the underworld. The gruesome fancies of mankind are manifest in the loathing, purging, punishment, possession and irrationality of the self. Antithetical religious symbology is embodied in the bass trombone and intermedia as an exploration, not celebration, of the pit. This re-mix, combines sections of Movements I, III and V of the larger mixed-media work.

Kristina Wolfe *Ineffably Poignant Future Pastness*

This piece for Electronic Drum is a piece that gets its title from a Ferneyhough article on “The Concept of Time” where he says:

“Music is surely the art form which most unapologetically tends towards productive confrontation with the residua of its own past. This perspectival approach nourishes itself on the unending—and ***endlessly obsessive*** —conversation carried on by present-day composers with their forebears. Far from being an incidental by-product of recent postmodernist stances, this productive dialogue-as-monologue can be found ***beating*** often unexpected paths through the thicket of occidental music history.”

Jing Wang *Brahmanda*

Brahmanda is a collaborative project conceived and produced by multidisciplinary artist Harvey Goldman (animation) and Jing Wang (music). The translation for the Hindu Sanskrit word *Brahmanda* is “the universal or cosmic egg.” Ancient creation mythology is rich in references to this theme as well as the birth of twin creators. The epiphany of these ancient cosmologies is woven together with our cultural obsession regarding ownership, material wealth and territory. (Goldman). The main sound source, the ocean surf and human voice, respectively representing the planet and the human being, is chosen primarily based upon the visual images revealed in the animation. The use of percussion instruments in the fight scene draws its influence from the martial-drama in Peking Opera. The synchronized or asynchronous musical expressions provide ways to either enhance visual articulation or dramatize the situation as a means to achieve a harmonious balance of unity and variety.

Elaine Thomas-Freitas *the broken is the beautiful...*

The core of the work aims to achieve a relationship of the flutist with the gestural control in the sound's processing. The instrument is acoustically explored, allowing for a more effective production (eventually exaggerated) of noisy sounds. The real-time audio processing (via FFT/iFFT) affects a distortion of the original spectrum. The visual interface is thoroughly programmed on the mapping of the flute's varying position (Max/Jitter). The compositional process had as a departure point the analysis of recorded sounds from the instrument, a research that was launched in the Summer 2007 in Paris. These recordings covered a wide array of extended techniques from the flute's repertoire as well as sounds specifically proposed by the original collaborator, Cécile Daroux (in memoriam), in direct dialogue with the composer. The work was premiered with flutist Orlando Cela at the Musicacoustica Series, Beijing Central Conservatory of Music, China, September 2011.

CONCERT 13

APRIL 5, 12:30–1:30 PM

ELEBASH HALL

Thomas Ciuffo
Fragments

12'

Marta Gentilucci
As Far as the Eye Can See

10'

Sarah Mullins, *percussion*

Peter McCulloch
Rust Belt

6'20"

Adam Vidiksis
synapse_circuit

8'11"

Briggan Krauss
Singularity

15'

Thomas Ciuffo *Fragments*

Fragments is an improvisational performance piece that utilizes physical treatments inside an acoustic piano, as well as digital treatments provided by computer-based digital signal processing. In addition to using a few simple physical controls (foot pedals and custom iPad interface) this piece also uses the performed audio stream as a gestural control source. The performed audio stream is analyzed and important features are extracted. The current state and trajectory of these audio features are used to influence the behavior of the real-time signal processing environment. This creates a computer-mediated performance system that combines the capabilities of computation with the tactile and expressive intimacy of the prepared acoustic piano. *Fragments* invites the listener into a unique and complex sonic environment where expectation, repetition, spontaneity, and discovery are intertwined.

Marta Gentilucci *As Far as the Eye Can See*

The first idea of the piece begun by collaborating the Italian poet Elisa Biagini and by her long poem *Gretel, o del perdersi* [Gretel, getting lost]. The Biagini's poetical world has a strong relation with body parts and natural substances; it is made of everyday words, which lead to a powerful metaphorical universe. The four main elements evoked in the text (stone, wood, bone, leaf) suggest immediately a division of the percussion instruments in four different groups. Their disposition on stage refers clearly to that division, as well as the imaginary spiral movement of the percussionist by playing all the instruments. In that way, the piece has its compositional central point in the creation of a "Polyphonic Macro-Instrument" and in its unfolding on the stage-space. The electronic takes the role of an extension of the original sounds. It is mainly based on sound synthesis processes

Peter McCulloch *Rust Belt*

Rust Belt is a meditation on the decay of the American industrial system. For many years I have been fascinated by stories coming from Detroit: of a city being reclaimed by scavengers, bulldozers, and nature; vast empty spaces in factories attesting to the mutability of progress; the proposed bulldozing of one-fourth of the residences in the city; desire lines snaking over vacant roads. The material for this piece comes from rusty bolts, brake drums, sheet metal, and a particularly unlucky AV cart.

Adam Vidiksis *synapse_circuit*

What is the voice inside the machine? While computers perform tasks that extend our own minds, they increasingly act as independent entities. *Synapse_circuit* serves not as a direct analogy between these two ideas, but rather as a symbol of human-machine interaction. The computer augments the percussionist's performance, and improvises sounds based on his/her playing using algorithmic processes in Pure Data. The performance consists of glasses, bottles, and a bowl, which the player hits, scrapes, blows and sings into. All sounds produced by the computer are derived from the realtime performance. Both human and machine performers work from a score, but listen and respond to the

performance of the other. Synapses and circuits—human and computer—together find the music inside the machine. This work honors the complexity both of the human mind and its digital counterpart, taking us from wonder, to discovery, to celebration.

Briggan Krauss *Singularity*

Singularity is a suite of four sound art compositions created in 2009 while I was an Artist in Residence at Harvestworks. The entire piece is about fifteen minutes in length and is composed for 5.1 surround-sound system. *Singularity* contains sounds assembled from a wide variety of sources which were edited and arranged in ProTools HD. The software tools used were Max/MSP, Supercollider and Reaktor. Additional analog techniques were also employed such as amplifier feedback, feedback with mixing board plus guitar effects, tape machines and tape based effects. In addition, I recorded acoustic instruments, objects and ambient environments which were also used in various ways in this project. The four movements of *Singularity* represent the dimensions of space-time and are not individually titled. Ideally the piece should be presented as an installation played in a loop. The sample audio is an edited stereo mix of excerpts.

CONCERT 14 **APRIL 5, 2–3 PM** **SEGAL HALL**

—
Curated concert presented by Theodore Lotis, Corfu, Greece
—

Theodoros Karkatselas

Sting 11'

Andreas Mniestris

Variations' Variations 9'

Apostolos Loufopoulos

Bee 13'13"

Theodoros Lotis

Arioso Dolente Beethoven Op. 110 7'11"

Orestis Karamanlis

Toys 9'

Theodoros Karkatselas *Sting*

The project *Sting* was created as one of the 3 final theses necessary for degree in Musical Composition, on the subject “Electroacoustic Music Composition” at the Ionian University. The inspiration for this piece came from the sounds of nature in combination with those of modern industrial society. Along with these, sounds of musical instruments were also used. Particularly, percussive sound-shapes are combined with buzz-like ones chosen from original sound material recorded near beehives. The form of the project evolved along with composing the piece and its development is based on the characteristic morphologies of these sounds. The piece is constructed as a multi-layered sound environment on which intense sonic gestures are developed. *Sting* is a prize winner at the Música Viva Electroacoustic Competition 2011.

Andreas Mniestris *Variations' Variations*

This piece was composed specially for a concert dedicated to Brahms' work, after a commission by the Italian association “Amici della Musica” of Cagliari where the piece was premiered in June 2nd 2001. It is based on the idea of creating a variation form using as source material the sound of a recorded performance of a Brahms' composition. I have decided to work on the orchestral version of Brahms' Haydn Variations because this would be a direct reference to the practice of using original musical material and reorganizing it at will. In this case Brahms has used the material of Haydn who has used the material from a medieval pilgrims' chant. At the same time I have chosen to work on a variation form because I see it as a “neutral” form in the sense that it is more closely related to transformations -- quite abstract processes applicable to any material within various contexts.

Apostolos Loufopoulos *Bee*

Bee is inspired by the microcosmos of insects, a world of intense/energetic flying behaviour, and could be described as a “journey on the back of a bee”, since metaphorically often places the listener in this imaginary position, as “travelling” on the insect itself. The purpose of the piece is to evoke images or imaginary situations, and can be well described as a ‘movie without the image’, as the sound is strong enough to let us -the listeners- mould the visual aspect in our imagination... This work uses the language of electroacoustic music, and derived from digital processing of natural sounds (mostly sounds of insects) in combination with electronic/synthesised sound material. The piece was awarded the Award of Distinction at the ARS ELECTRONICA 2011 International Competition on new media, category: Digital Musics & Sound Art.

Theodoros Lotis *Arioso Dolente Beethoven Op. 110*

Arioso Dolente Beethoven Op. 110 is based on Beethoven's Piano Sonata No. 31 in A-flat major, Op. 110, and more specifically on the third movement, which provided all the sonic material for the composition. *Arioso Dolente Beethoven Op. 110* was realized in 2002 at the studio of City University in London (England, UK) and the composer's studio, and premiered on June 1, 2002, during the festival Intorno a Beethoven in Cagliari (Sardinia). The piece

was commissioned by Amici della Musica di Cagliari (Sardinia). Thanks to Maria Metaxaki for the piano recordings, and to Lucio Garau for initiating the commission. *Arioso Dolente Beethoven Op. 110* was awarded the 1st Prize (UK Section) at the 2003 transatlantic competition Jeu de temps/Times Play and has been recorded on the compact disc “Epoque de l'Eau” by Empreintes Digitales.

Orestis Karamanlis *Toys*

Toys was commission by ZKM (Center for Art and Media Karlsruhe) Institute for Music & Acoustics. “Prix du Public” at 2012 Metamorphoses Competition. “Medal of the Camera dei Deputati della Repubblica Italiana” at the IX International Composition Competition “Città di Udine”. “First Prize” at 2012 Musica Nova international electroacoustic competition. To be released on CD by Musiques & Recherches.

CONCERT 15

APRIL 5, 3:30—4:30 PM

ELEBASH HALL

João Pedro Oliveira

Vox Sum Vitae

Levy Lorenzo, *vibraphone*

8'30"

Nicola Monopoli

La Quiete, La Fuga, Disordine

Madeleine Shapiro, *cello*

7'05"

James Andean

Hyvät matkustajat (The Good Travellers)

8'

Cort Lippe

Music for Cajon and Computer

Levy Lorenzo, *percussion*

9'

Joo Won Park

Block Routine

6'

Daniel Mayer

Lokale Orbits/Solo 5

Madeleine Shapiro, *cello*

15'

João Pedro Oliveira *Vox Sum Vitae*

Vox Sum Vitae (I am the voice of life) is an inscription in a church bell in Strasbourg. In one of my trips to Germany, on a Sunday morning I was woke suddenly with the sound of hundreds of church bells, announcing the early morning church service. This piece is a representation of that sound image. It intends to lead the listener in a trip where bell sounds are around him (emphasized by the distribution of the loudspeakers in the room and the spatialization of the electronic sounds). The instrumental gestures and produced sounds are melted in the electronics, leading to the illusion that the vibraphone transforms itself in a carillon of infinite bells.

Nicola Monopoli *La Quiete, La Fuga, Disordine*

The piece is structured in three sections (plus a final coda): the initial tranquility, represented by notes of long duration, turns almost immediately into an obsessive race against time running away from something that frightens us, which forces us to fall and rise again, with a multitude of tremolos which 'corrode' every certainty with their repetitive and aggressive motion, the race culminates in chaos, caused by the loss of every point of reference. The chaos, represented by the elaborated pizzicato in electronics, is opposed to a more regular pizzicato of the cellist, who seeks order and stability. But it is an unequal struggle: the listener at some point begins to feel at ease in the disorder and the cello finally give way, concluding with an anything but regular elegiac coda.

James Andean *Hyvät matkustajat (The Good Travellers)*

Hyvät matkustajat began life as a somewhat unambitious soundscape piece, of the 'sonic postcard from Finland' variety. This turned out to be only the first stop on its journey, however. Here, the original material is reworked and reinterpreted as material for sonic exploration and spectral transformations, with the external spaces of the original version taking a sharp turn inwards, to chart internal spectral landscapes instead. And, like the travellers of the title, it is likely that the work will continue on, before eventually reaching its final destination.

Cort Lippe *Music for Cajon and Computer*

Duo for Cajon and Computer was commissioned by the percussionist Patti Cudd for a tour of Korea and Thailand. The electronic part was created at the Hiller Computer Music Studios, University at Buffalo, using Max/MSP. Technically, the computer tracks parameters of the cajon performance using Miller Puckette's *bonk-* object, which does an analysis of the incoming cajon signal and gives out information as to when the cajon is struck, how loud it is struck, timbre of each strike, and details about relative loudness in 11 independent frequency bands. This information is used to continuously influence and manipulate the computer sound output by directly affecting digital synthesis and compositional algorithms in real-time. The DSP includes resonant filter banks, formant filters, and comb filters, along with delay/feedback, spatialization, frequency shifting, frequency modulation synthesis, and sample playback. This piece is dedicated to Max Matthews, who passed away April 21, 2011.

Joo Won Park *Block Routine*

Block Routine is an improvisational Duplo building processed in real-time. Materials used are Duplo Big City Hospital, Duplo Deluxx Brick Box, Korg CM-100, AKG C3000, MacBook Pro, and SuperCollider.

Daniel Mayer *Lokale Orbits/Solo 5*

Lokale Orbits started as a sequence of pieces for solo instrument and tape, whereby sounds, played by the musicians concerned, were recorded for further processing. In Solo 5 (cello samples: Michael Moser), I concentrated on the variation of mainly one of the many possible parameters of granular synthesis: the leading tape layer derives from cello tones played near bridge, the particles' entry distances stay constant (fast pulsation) and their durations vary—this results in a sound stream with permanently changing conceivability and localization. Some pulsar sounds act as a contrapuntal element; although derived from the instrument as well they may rather be perceived as originally “electronic”—an attribute that could almost likewise be related to some playing techniques of the violoncello.

CONCERT 16
APRIL 5, 5–6 PM
SEGAL HALL

Se-Lien Chuang

Of which your soul was constituted

14'05"

Andrew Borkowski, *cello*

David Z. Durant

Bay

7'40"

Tom Erbe (John Cage)

Williams Mix

4'15"

Stephanie Moore

Pleine lune

7'50"

Pierre-Alexandre Miranda, *double bass*

Thomas Dempster

10 Roentgens

8'

Ben Ramsay

Volmet North

8'

Se-Lien Chuang *Of which your soul was constituted*

The reencounter with people and the arts vivify much lingering indentations which impair the strength of the attitude and enframe the images, of which the soul was constituted. The individual privileged playing techniques are inherent in each performer. The subjective impression of the composer and the objective expression of the player squire the audience to a voyage of the longed for poetic and quaint scenery. The electroacoustic sounds are transformed from the recording of the cello sounds and also a PitchShift and a FFT SpectralDelay are also applied to the live-electronics. With support by ACF—Austrian Culture Forum in New York, the Arts Division of the Austrian Federal Ministry of Education, Arts and Culture, Province of Upper Austria, Province of Styria, City of Graz, City of Linz

David Z. Durant *Bay*

Much of the source material for *Bay* (2005) was created using recordings of objects that had personal significance to me. These recordings were then used as the basis for samples that were used in a sampler and as manipulated sounds inserted into the mix. An analog modeling digital synthesizer was also used in the composition. The title refers to Mobile Bay on the Alabama Gulf Coast which separates Mobile from Baldwin County. The piece was written right before and right after Hurricane Katrina struck the Gulf Coast. The composition process was halted for two weeks by a lack of electrical power. The Bay was significantly affected by the storm as were all of our lives.

Tom Erbe (John Cage) *Williams Mix*

John Cage composed *Williams Mix* in 1952 for 8 channels of magnetic tape. It was one of the first pieces for tape—an ambitious project with over 2,000 tape shapes drawn onto a 192-page score and resulting in only 4 minutes and 15 second of music. The original version took Cage and his friends nearly one year to complete. I started work on *Williams Mix* in January 2012 by carefully measuring and noting all of the events on the score—and in the process, discovered the shape and structure of the piece. I devised a patch in the PD language to play *Williams Mix* and perform the scored transformations. A group of my friends contributed the 500–600 sounds required to perform the piece. Other than the original, this is the first time anyone has realized *Williams Mix* from the score.

Stephanie Moore *Pleine lune*

Pleine lune is a piece for double bass and fixed media inspired by the notions of lunacy and lycanthropy (werewolfism) often associated with the full moon. The bass is lead through a journey of transformation by an altered version of itself (represented by the fixed media).

Thomas Dempster *10 Roentgens*

The amount of *10 Roentgens* seems like a negligible amount of radiation, but the innocuous-looking number is deceptive. The human observers of the Trinity, Castle Bravo, and Christmas

Island atomic tests absorbed between 0.2–0.8 Roentgens in less than a minute; some victims of Hiroshima—those who survived the blast, and depending on location—absorbed between 0.5 and 10 Roentgens (or more) every second for nearly two minutes; the “bio-robot” liquidators at Chernobyl—those who removed radioactive materials from the roof of the blown reactor—absorbed 8–10 Roentgens in a matter of 45 seconds. Hiroshima’s Roentgen per hour count ranged from 3 to over 1500.

Ben Ramsay *Volmet North*

Volmet North is the first piece on an EP which is composed around broadcasts from known and unknown sources, both foreign and more “local” to the recording location—somewhere in the West Midlands, UK. The central theme of the piece is the capture (and recapture) of materials that should have been, or were already, lost in the aether. Much of the rest of the materials in the piece, and indeed the rest of the EP, are formed from transformations of IDM works created by the composer between 1999 and 2004. The inclusion of these transformations is intended as the beginning of an acousmatic “remix” aesthetic by treating earlier compositions as concrete source materials with which to work.

CONCERT 17

APRIL 5, 7:15–9:15 PM

ELEBASH HALL

Miguel Chuaqui

Trance

Madeleine Shapiro, *cello*

10'20"

Jane Rigler

The Calling

Jane Rigler, *flute*

8'

Eric Chasalow

Are You Radioactive, Pal?

Phillip Staudelin, *alto saxophone*

11'30"

Karl Wilfried Jentsch

Widerschein des Lichtes (Ashen Light)

9'32"

Kyong Mee Choi

To Unformed

Marcel Rominger, *piano*

8'05"

Intermission

Kallie Marie

Nothing's ever Finished

Lavinia Vago, *dancer*

Choreography by Loni Landon

2'44"

Benjamin Broening

Twilight Shift

Jane Rigler, *flute*

6'38"

Mei-Fang Lin

Flux

Derek Kwan, *marimba*

7'30"

James Dashow

Soundings in Pure Duration 4

Nick Revel, *viola*

11'30"

Tom Williams

Dart

Madeleine Shapiro, *cello*

15'

Miguel Chuaqui *Trance*

Trance is an interactive work for cello and live electronics written for cellist Madeleine Shapiro during a time when I was obsessed with classical Indian music. All the electronic sounds in the piece originate in the performance itself. The piece begins with the cellist knocking twice on the sounding board. These knocks set the tempo for the piece, and are recorded and played back throughout most of the piece with various rhythmic figures, like a tabla in classical Indian raga. In the last section of the piece, the cello takes on the role of the tabla, playing pizzicato notes in a simple accelerating rhythm that causes the electronics to speed up and get higher and higher, as they play a recording of everything that the cello had played, reliving the experience of playing the piece, as in a trance.

Jane Rigler *The Calling*

The Calling is for flute and live electronics and offers an eclectic sonic example of where I've come from as a performer, to where I'm going as a composer, improviser and collector of sounds. In it, I have threaded together sounds from the street vendors in Kyoto, an ancient On-Matsuri festival in Nara, construction sites, coffee shops, and the humpback whales of Alaska as well as glaciers calving. All of this interweaves with a real-time performance in which I control the pre-recorded sounds, perform with my flute and process the sounds simultaneously. *The Calling* is a work-in-progress, but this live, unedited recording will give you an idea of the work as it stands now. It is structured in Ableton/Live and its progression (or "story line") moves from the human world to the natural world through voices, song, machines and under water.

Eric Chasalow *Are You Radioactive, Pal?*

Are You Radioactive, Pal? for alto sax and fixed media, takes its title from one of the Dream Songs of John Berryman (a long obsession of mine). The piece is one in my long series that build heightened dramatic structures around traditional instruments. They are all virtuosic and challenging, but fun to perform. I like to use a wide variety of sound sources, recontextualized, but very resonant with memories. The piece is in three movements.

Karl Wilfried Jentsch *Widerschein des Lichtes (Ashen Light)*

The title of this composition, *Ashen Light*, is based on cosmic radiations, the reflection of earth's light to the moon observed from the earth. Cosmic rays and grains with reflections and rotations in space symbolize this idea. The sound material is derived from the Tibetan gong and male singing voices (Tibetan Buddhist chants and boys' voices). This sound material was synthesized by cross synthesis and granular synthesis. The unique singing phrase used means "und die Sonne" (and the sun).

Kyong Mee Choi *To Unformed*

This piece is inspired by Thich Nhat Hanh's book, *No Death, No Fear*. He describes life and death by saying, "When conditions are sufficient we manifest and when conditions are not sufficient we go into hiding." *To Unformed* attempts to depict Thich Nhat Hanh's idea musically by using the same musical material as a tool

of formation and deformation. Depending on its musical context (condition), the same material serves alternatively as manifestation and hiding.

Kallie Marie *Nothing's ever Finished*

Nothing's Ever Finished was originally composed for choreographer Loni Landon. The piece is the second half of a larger dance work that was performed at the Chen Dance Center in NYC in the spring of 2010.

Benjamin Broening *Twilight Shift*

Twilight Shift explores the liminal light of dusk as shadows lengthen, the bright colors of day darken, and the familiar world is gradually transformed. A comparable transformation takes place in *Twilight Shift*: the flute and electronics slowly descend to lower registers over the course of the piece as flute sounds are gradually replaced by whispering percussion sounds in the electronics. Special thanks to Mary Boodell, principal flute of the Richmond Symphony, who spent many hours working with me and who recorded the flute sample used in the piece.

Mei-Fang Lin *Flux*

Flux was commissioned by percussionist Yi-Chia Chen. The piece continues an ongoing interest of the composer in pursuit of musical continuity through a constant flow of energy throughout the piece. A big part of the electronic material was derived from analysis/resynthesis of existing sounds and through granular synthesis. The acoustic writing itself incorporates a lot of similar concepts and techniques to reflect the same processes used in the electronic part.

James Dashow *Soundings in Pure Duration 4*

Soundings in Pure Duration 4 is my first foray into the world of octophonic electronic sounds, rather than my usual hexaphonic. The 8 channel configuration offers greater opportunities for developing spatialization structures, in particular a more elaborate exploration of my dual conception of movement IN space together with movement OF space. Following the trajectories of the spatial motion is very much like concentrating on the multiple voices in a contrapuntal work; but it is my sense that there is far greater involvement by virtue of the fact that the musical linearity is actually occurring physically around the listener, it is no longer a static experience (the musical lines all coming from the same point in space). It is a pleasure to compose for the viola: its timbral qualities vary from a more intense variation on the violin sound in the upper register to the absolutely unique quality in its lowest register. As such, designing electronic sounds for the viola was a fascinating challenge. And having worked on recent pieces (*Soundings n. 2a for percussive sounds*, *Soundings n.3 for guitar*) where the articulation of the principle instruments are made up of hits, points and plucks, it was both a relief and a pleasure to be able to compose for an instrument that can sustain a note for an arbitrary length of time and even produce a continuous crescendo or diminuendo. The title of this series of pieces, *Soundings in Pure Duration*, comes from

Henri Bergson in one of his essays on Time; in the original French the original "Soundings" means only (something like) "inquiries" or "plumbing the depths", which it shares with English. The French doesn't have the play on the word *Soundings* as does English (you might say it loses something in the original), and so it seems to me a perfect description of my approach to electronic music.

Tom Williams *Dart*

Dart takes its ideas and musical imagery from the River Dart that rises on the bleak moorland of Dartmoor (in England) and winds its way through the Devon hills to the sea. *Dart* is in two parts: the opening bursts forth with running torrents of sound, that move into reflective and turbulent pools, while Part II begins as if the river is in spate: tight, bubbling and rhythmic; the work ends in a more mature, thoughtful place. The live cello is in dialogue and accompanied by an electroacoustic fixed media that is composed from recordings made of the River Dart and of the cello itself. In Part I the live cello is also digitally delayed at specific times. *Dart* was written for the New York based cellist Madeleine Shapiro as part of Earth Day 2012 celebrations and was premiered in the "Water at the Tank" concert.

CONCERT 18

APRIL 5, 10 PM–1 AM

GALAPAGOS ART SPACE

Giulio Colangelo

Thauma 4'25"

Pat Kennedy and Dorian Costanza, *percussion*

Luca De Siena

Concrezione 4'19"

Max Alper

peacenoisefarrockaway 4'06"

Stijn Govaere

Entomon 9'50"

Alejandra Hernandez

Rompe calanda 10'

Eric Lein

Midnight Musings 2'39"

David Mendoza

Séance for violin and electronics 7'13"

David Mendoza, *violin*

Ayako Sato

kakurega 5'40"

Intermission

Nichola Scrutton

Fretwork 4'48"

Amanda Stuart

Light and Sharpness 4'30"

Justin Writer

Home Works 3'55"

James Borchers

Talking Drum 7'

James Borchers, *drum*

Brian House

I Can Hear the Heart Beating as One 5'

Andrew Martin Smith

Ambiance 8'06"

Snowkrash

Pomme de l'eau 9'30"

Giulio Colangelo *Thauma*

Thauma is the philosophical “wonder”;

Thauma is research;

Thauma is the hermeneutic;

Thauma is force and rage, it's tension and pressure;

Thauma is rational and irrational;

Thauma is music.

Luca De Siena and Antonello Belgrano *Concrezione*

This work uses abstraction as a sum not immediately identifiable shapes that recall a sets of species-specific gender that can not be assigned to classical sensibility, even though still human in the way of being assembled, composed, processed, and finally, perceived. These audio-visual landscapes are therefore microscopically explored, unraveled, untangled and subsequently re-established.

Max Alper *peacenoisefarrockaway*

This piece was made originally in February 2012 while hanging out in the surprisingly warm weather at Far Rockaway Beach. I didn't get home until 2:26 in the morning. The performance patch was created in April 2012 as a way to expand on the rhythmic aspects of the piece, as well as diving into new tonal landscapes. This piece consists of the original single piano arpeggio sample, without any processing, being repeated at various speeds and pitches only.

Stijn Govaere *Éntomon*

Éntomon (duration 9' 50"): Insects (from Latin insectum, a loan translation of Greek ([éntomon], “cut into sections”) They are among the most diverse groups of animals on the planet, including more than a million described species and representing more than half of all known living organisms. For this acousmatic piece I started from field recordings of insects (flies, bumblebees, crickets), combined with similar sounding electrostatic, white and pink noise. Towards the second half of the piece sounds of the insects' enemies are introduced: Bats (several times downwards transposed ultrasonic sounds), birds, and ultimately humans. Many people regard insects as creepy-crawly creatures to be avoided or worse still, squashed without mercy. Infamous as they may be, insects

play such a vital role in the food chain and the global eco-system of the planet that without them life as we know it would cease to exist.

Alejandra Hernandez *Rompe calanda*

Calanda is an Spanish village under which each year at Easter time, its inhabitants, without distinction of sex or age, remember Christ's death beating drums. This celebration is called "La rompida de la hora" the breaking of the hour. Hundreds of drums played in unison are perceived as the silent murmur of an earthquake. All drum players are dressed in purple robes, another element that pervades the streets of Calanda expressing mourning on one side and turn the tuning in which all its inhabitants are engaged. Viewers will inevitably enter the frequency which invites the atmosphere that is created. The completion of this work was to record personally, intending to maintain a subjective point of view that later contributed to the completion of the editing and processing of both the visual and sound leaving the two means to interfere in the opponent, as if they speak the same language.

Eric Lein *Midnight Musings*

This is my first electronic piece. I have only recently begun writing music with computers. *Midnight Musings* was written in the middle of the night and is quit placid, hence the name, and experiments with different sounds and textures.

David Mendoza *Séance for violin and electronics*

Séance was composed in May and finished in June of 2012. I wanted to write an ornamented melody similar to traditional Arabic violin music, but what came out was something darker, yet still beautiful. Like most of my electro-acoustic music prior to this piece, the presence of the supernatural seemed to take over once again, and visions of whispering spirits wandering a barren windswept earth began to translate itself into music.

Ayako Sato *kakurega*

"*kakurega*" means a hiding place. I have an affinity for trivial sounds in my life. I caught the sounds with affection and calmness in a hiding place of my life, and transformed into a small motif to hide their identity. This piece is constructed by scattered rather than development the motif. My "*kakurega*", it is a toilet. This is the musical work of a sound that caused using toilet paper.

Nichola Scrutton *Fretwork*

Fretwork draws its compositional language and form from the physical gestures associated with playing the guitar. While the piece unfolds as an abstract sound collage, fragments of recognizable guitar sounds emerge and recede amidst falsely extended vibrations and resonances. Meanwhile, the act of plucking becomes transformed metaphorically into a range of percussive attacks, pops and clicks.

Amanda Stuart *Light and Sharpness*

Light and Sharpness (2011) was inspired by the painting "Light and Sharpness" by Paul Klee (1935). Klee analysed musical composition methods and translated them into "polyphony painting". In this piece I have reversed this process, taking inspiration from the colors and shapes of his work to directly affect the sounds, the structure and timings of the piece. Klee uses a limited palette of four colours. I chose two percussion instruments for each color and two to create the pointillist effect: Orange—Finger Cymbal, Wind Chimes; Pink—2 Glockenspiels; Yellow—Wood Block, Guiro; Light Blue—Djembe, Low Tom; Pointillism—Rainstick, Maracas. The instruments were recorded and transformed into 36 samples using such programs as MetaSynth (where the picture itself was used to transform the samples) and High C (where the shapes within the picture dictated the contour of the sound).

Justin Writer *Home Works*

Home Works is a short piece that uses various recorded sounds, most of which are from items around the house. I rarely make any attempt to completely disguise the original sound source. Instead, I choose to simply let the sounds be natural with only minimal processing.

James Borchers *Talking Drum*

Talking Drum explores a variety of interactions between solo frame drum and computer. The piece moves through multiple sections, each with a distinct interactive profile and sound world. The score is strictly notated but does not adhere to traditional meter. Some sections are timed while others rely on the unfolding of a particular order of events allowing for a certain aleatoric aspect to the music while still dictating a specific large scale form. The drum examines its own timbre and resonance, evolving into a rhythmic structure and ultimately speaking, spiraling gestures between the acoustic and electronic sound.

Brian House *I Can Hear the Heart Beating as One*

This piece puts the performer in a position of negotiating between two ongoing rhythms -- his own heart rate, and the use of the word 'heart' by internet users on the microblogging service Twitter. A heart rate monitor triggers the underlying (and naturally variable) pulse, while the notes played correspond to the number of heartfelt tweets that are occurring in realtime, which are also displayed on a screen. The sounds are sampled from the TR-808 drum machine, a classic source of human/machine rhythms. The intent is to point at the tense but increasingly coupled relationship that our physical selves have with the networked world when it comes to our affective lives. Additionally, the audience can use their mobile devices to follow the hashtag #ICanHearTheHeartBeatingAsOne, where live updates about the performance of the piece will appear, and they may add their own.

Andrew Martin Smith *Ambiance*

The inspiration for *Ambiance* was the synergy of mathematical concepts and musical gesture. The Fibonacci sequence governs the overall form of this piece, providing a structural skeleton for several colorful phrases and textures. A variety of sound sources, both natural and artificial, are employed to articulate the character of each distinct section. Through intuitive changes in density, timbre, register, and intensity, the piece is propelled toward its eventual conclusion.

Snowkrash *Pomme de l'eau*

Pomme de l'eau is an improvisation using sounds produced by amplified aluminum bowls. Swimming in two apple-shaped PVC sandboxes filled with water, the six bowls are “played” by two musicians using a variety of methods, ranging from simply submerging them, pouring water in or out, to boisterous percussion actions. Metallic sounds produced by striking or rubbing the bowls and the dripping, flowing, sloshing, splashing of the water are augmented by vocal sounds from a contact microphone attached to one performer’s larynx. The sounds are amplified and distorted using mixers and effect modules. Numerous possibilities of sound production are explored, including distortion from overdriving the analogue mixer channels, as well as feedback. Reacting to these different colors and textures, and each others spontaneous actions, the musicians shape the musical structure of the performance into a strange ritual homage to the elements of water, earth and air.
<https://vimeo.com/53977290>

CONCERT 19
APRIL 6, 11:30—1 PM
SHAPESHIFTER LAB, BROOKLYN

Rodney Waschka II
Diptych

6'36"

Marshall Jones
Campanology

5'14"

André Brégégère
Against the Grain

5'

William Price
WOOSH

3'22"

Jerod Sommerfeldt
Linear

5'53"

Intermission

Jeff Weston
Line in/out

3'18"

Izzi Ramkisson
Kill Switch

7'08"

Maximilian Yip
Nature

5'

Stephen Pearse
Overture

5'38"

Roy Vanegas
Finalestrinë

8'

Daniel Fine
Chuva Obliqua

5'

Blanca Cecilia Gonzalez, *violin*
Andrew Borkowski, *cello*
Monika Haar, *keyboard*

Benjamin O'Brien
Densité

5'06"

Rodney Waschka II *Diptych*

The two parts of *Diptych* are named “Still Life with Castanets” and “La Verdad.” Source material for Still Life with Castanets consisted of a single short recording of the sound of castanets clacked together. That source material is presented in the first second or so of the piece. La Verdad (The Truth) uses only the sound of the Spanish word “Digame” (“tell me”) as source material except for the final sound of the piece. The piece is dedicated to politicians throughout the world and to corrupt and incompetent journalists everywhere.

Marshall Jones *Campanology*

Campanology was created in Logic using the sounds of different types of bells (tower bells, handbells, sleigh bells, and more) as sound sources.

André Brégègère *Against the Grain*

A very close look at a sound file, using the SF_Granular module (written by Joachim Heintz for CSound5).

William Price *WOOSH*

Composed in 2012, *WOOSH* was constructed using MacPod, CSound, and ProTools software. Divided into two main parts, Part I explores abrupt changes in gestural noise and dynamics, while Part II focuses on longer, subtle changes in timbre and harmony.

Jerod Sommerfeldt *Linear*

Linear is an audiovisual composition that contains several planes of motion: the gradual shift from black and white to color, the use of shapes with sharply defined lines to those without, and from the sounds of pure wave oscillators to more complex waveforms.

Jeff Weston *Line in/out*

Much of my work is concerned with exploring the synthesis of sound and object. In *line in/out*, I synthesize the sound of cable noise and feedback through the manipulation of natural sources, none of which sound like cable noise in their original format. I pair these manipulated sources with actual cable noise and feedback to create an ambiguous canvas of sounds to be dissected and pieced together as a whole.

Izzi Ramkissoon *Kill Switch*

Kill Switch is an audio-visual composition that draws upon the idea of situations that turn out of control, blurring the lines between control and havoc into a progression towards the inevitable explosion unless avoided. The composition was created by processing live flute, cello and percussion samples then arranging them into various patterns that develop in a specific start and stop sequence. In other forms the composition can be performed with or without the live processing of instruments. Kill Switch was commissioned by flutist Sarah Carrier.

Maximilian Yip *Nature*

Nature is an electroacoustic piece which deals with the topic of rural environment sounds. The composition contains sounds of several birds species, rain and fire. The resulting sounds were processed using MetaSynth 4 and Cubase 5.

Stephen Pearse *Overture*

Overture is the opening movement of a large scale acousmatic suite devoted to the exploration of a variety of sound worlds created using the female voice. Due to this nature, many of the sonic materials and spaces are introduced in this opening movement. The primary driving force in this instance is an exploration of timbral purity that the voice affords. The transformations gradually increase in complexity with the sonic materials becoming more and more abstract as with the nature of its parental work. The sonic spaces as presented here are stripped somewhat bare in an attempt to forge an intimate relationship with the female voice.

Roy Vanegas *Finalestrisinë*

Finalestrinë belongs to a hybridized Estonian-Spanish language called *Estanish*. This composition is a study in the hybrid of 16th century, Palestrina-style musical idioms and the Max programming language.

Daniel Fine *Chuva Obliqua*

Chuva Obliqua was originally conceived of as a response to the fourth part of the poem of the same name by Portuguese poet, Fernando Pessoa. However, the piece took on a life of its own and evolved in unforeseen directions that are purely musical and only concerned with its own internal processes. In fact, the original sketches made as a response to the poem quickly found their way to the digital trash heap where I hope they continue to simmer and warm other ideas to come. *Chuva Obliqua* continues my interest in pursuing a personal language that marries post-tonal procedures with the clarity and precision of Just Intonation. The intonational foundation is provided by a 13-limit lattice of 16 pitches per octave centered on G and derived from chords (or clusters, if one prefers) of a conflicting intonational character. Although *Chuvia Obliqua* has a definite fundamental pitch from which the entire pitch set is derived and incorporates distinct tonal moments, the work, as a whole, unfolds as more of a polystylistic counterpoint than as a formal, justly-tuned tonal composition.

Benjamin O'Brien *Densité*

Densité was written in the audio software languages of SuperCollider and Paul Koonce's PVC. *Densité* documents the interactions between the density of samples being selected and the dimensions of the space in which they are realized. Depending on particular sets of heuristics, different exponential models and soundscape audio files determine percussion sample playback parameters which are, in turn, recorded. These audio segments are then convolved with varying types of impulses responses, resulting in different sonic spaces. *Densité* focuses on subverting the inherent sonic qualities of percussion instruments as a result of temporal sequence and their individual placement within particular spaces.

CONCERT 20

APRIL 6, 3:30—5:30 PM

SHAPESHIFTER LAB, BROOKLYN

Donal Sarsfield

The Snare Piece

Levy Lorenzo, *snare drum*

11'11"

Howie Kenty

We Have Less Time Than You Think

Adrianna Mateo, *violin*

5'

Jeffrey Roberts

Song of the Roosting Crows

guqin and live electronics

6'

Jorge Variego

Ornet

Jorge Variego, *bass clarinet*

9'

Dafna Naphtali & Hans Tammen

Mechanique(s)77

Hans Tammen, *guitar*

12'

Intermission

Levy Lorenzo

Modified Attack

Levy Lorenzo, *percussion*

8'30"

Leonello Tarabella

Jacaranda

9'

Timothy Page

Toccata for Halldorophone, Clarinet, and Electronics

Alex Yu, *clarinet*

Andrew Borkowski, *cello*

9'45"

Federico Ortica

M. For Tymp

Laura Mancini, *percussion*

7'45"

Donal Sarsfield *The Snare Piece*

Thoughts tending to ambition, they do plot unlikely wonders.

—Shakespeare, *The Life and Death of King Richard II*
Act 5, Scene 5

Howie Kenty *We Have Less Time Than You Think*

We Have Less Time Than You Think, for violin and laptop, deals with the fact that we humans do not really have long; on the smaller-scale, in terms of the things we attempt to immediately accomplish, and on relatively larger scales, in the time we can spend with each other, the duration of our individual existences, and the collective lifespan of the human race. One of the truer clichés, time passes in a blur, fluidly and easily escaping attempts to stop or slow its flow, with certain events standing out in hindsight as demarcations of structural points. In my own experience, the longer I have existed, the more the passage of time seems to speed up exponentially; I, at least, certainly feel like I have less time than I think.

Jeffrey Roberts *Song of the Roosting Crows*

This piece brings together a collection of different yet resonant aesthetic and sound elements from a variety of different traditions: found object experimentation, guqin traditional and modern performance, Uyghur vocal-instrumental melodies, ancient Silk Road Buddhist pipa melody. The piece reflects poetically on Tang Dynasty China (618- 906) when music and culture traveling along the Silk Road intermingled in the capital city of Chang'an and the Tang court. The title of the poem is taken from a poem by Li Bai, which imagines the collapse of the Tang Court (roosting crows were symbolic of a family lineage in decline). I choose to use this poem's poetic impressions not only for its wild, spontaneous and imaginative imagery symbolic of Li Bai's personality and high Tang aesthetics, but for the swirl of cultural and musical during the Tang-era, which seems similar to diversity in the present day.

Jorge Variego *Ornet*

Ornet is the algorithmic rendition of my recent studies on improvisation and free jazz.

Dafna Naphtali & Hans Tammen *Mechanique(s)77*

Mechanique(s)77 is aleatoric/improvised electro-acoustic computer music, live electronics & sound processing, prepared guitar, and voice, drawing on many traditions in improvised and electronic music, and the overlap of technical and aesthetic practices. I use Max/MSP and an Eventide sound processor as my "instrument", controlling it with my voice, MIDI, gestural controllers, and Morse code, algorithms and composed music processes which I control/trigger to create polyrhythms and textures. Electronics processing is my live compositional tool. My collaborator Hans Tammen ("Endangered guitar") works in innovative ways with mechanical preparations for guitar (brushes, small stones, a fan, cigarette lighters, Ebow, chopsticks), Max/MSP sound processing, pitch tracking and an infrared controller capturing his head motion during performance. Together, we relate prepared/extended acoustic sounds to electronic sounds created with divergent means, varying audio gestures, registers, and

density intentionally creating elements of surprise for each of us—as we listen and adapt our phrases, timing and sound.

Levy Lorenzo *Modified Attack*

This new electronic instrument modifies an existed gaming joystick to enable it to control sounds. The sounds programmed into this iteration of *Modified Attack* are: bass drum, snare drum, cowbell, female voice sample, 8 octaves of pure sine wave, 4 octaves of sawtooth wave, and ocean wave (water) sample. Using the controls of the joystick, I am able to manipulate parameters of sound in a non-indiosyncratic manner. Rather, a new idiom is created by a new vocabulary of gesture-sound mappings to truly create a new tool for creating music. The product of this design allows for very agile and intentional electronic musical gestures where rhythm, volume, and pitch are very clear and deliberate. I have been able to achieve a wide variety of expressions and I am learning and discovering more as I practice *Modified Attack*.

Leonello Tarabella *Jacaranda*

This performance is a result of the long standing academic and artistic collaboration between Esther Lamneck and Leonello Tarabella. In “Jacaranda” Esther Lamneck creates the tarogato material following a pre-defined storyboard. The storyboard has been realized as real-time interactive computer music/graphics as composed by Leonello Tarabella who here also plays the PalmDriver (PD), a gestural interface based on infra-red beam technology, which he has developed over the last fifteen at the computerART Lab of CNR, Pisa, Italy. The graphics have been designed using Quartz Composer. It is controlled by MIDI data sent to Quartz via IAC driver. Midi stream is produced by programs written as algorithmic composition as well as from information produced by the performer’s gestures which interact with the PD device. Front projection creates an interactive and immersive dynamic scenario for both the performers.

Timothy Page *Toccata for Halldorophone, Clarinet, and Electronics*

This piece explores and manipulates the sound world of the halldorofone, a new cello-like electroacoustic instrument designed and constructed by Halldor Ulfarsson which produces feedback tones in addition to the normal sounds of a cello. Some of the instrument’s more unpredictable utterances have been captured and tamed for the work’s electronics component, while the clarinet stitches a melodic thread throughout. The work was a commission from Nordic Music Days Stockholm and Defunensemble.

Federico Ortica *M. For Tymp*

The piece *M. for Tymp* was composed for three classical timpani and live electronics. The whole composition is based on the relationship between space and time: the sound of the timpani is the primary vibration; this vibration is moving through the space and in the flow of time it explores different emotional states. The pure sound of the drum gives a deep dimension to the space. The relationship between the interpretation of the performer and computer processing generates different soundscapes destroying at the same time the rigidity of the rhythmic pulse to create a smooth imperfections.

CONCERT 21

APRIL 6, 8–10 PM

SHAPESHIFTER LAB, BROOKLYN

Felipe Otondo

Irama

9'33"

Gerd Rische

Risk 1

6'24"

Vicenzo Core and Fabio Scacchi

Miss Candace Hilligoss' flickering halo

13'45"

Diana Salazar

Capsicum Fever

10'

Intermission

Chester Udell

Steel Golem

8'30"

Andrew Walters

Pan's Music Imparts Form to Primal Matter

9'45"

David Wetzel, *clarinet*

David Mitchell

Howl

8'20"

Bo Yue (Maggie)

Small Change

8'29"

Oliver Carman

Electric Strings

11'31"

Felipe Otondo *Irama*

The current piece explores notions of pulse and micro-rhythmic developments using as a timbral framework a set of recordings of various types of gamelan orchestras. The purpose of this piece was to investigate distinctive rhythmic features of traditional gamelan music using the unique timbral explorations of contemporary electroacoustic music and spatial tools to create a sense of distance and perspective in the mix. The work is inspired on various rhythmic and timbral relationships between subdividing parts of the gamelan orchestra and structured as a surreal journey across distant lands where the gamelan plays an important religious role. This piece was premiered at the 2012 AKOUSMA festival at INA-GRM in Paris and was shortlisted to represent the United Kingdom at the 2014 ISCM World Music Days in Wrocław.

Gerd Rische *Risk 1*

Risk 1 is the first part of the ongoing risk series, in which electronic artist Gerd Rische explores the potential of creative destruction. Conflicts, threats and rigorous sensibility are sized up in permanent changing structures.

Vicenzo Core and Fabio Scacchi *Miss Candace Hilligoss' flickering halo*

The beginning is another movie, an american noir of the early 60s: gutted and disemboweled, tortured and “detourned” images organize themselves into precarious and evolving structures, intertwined in multiples and twisted plots in a state of permanent collapse. The aim is to incite the explosion of a closed system through a dispositive of audiovisual implosions. Forget what you see while you are actually watching it, and soak in a vibrating, optical ancestry. A scream without a reason.

Diana Salazar *Capsicum Fever*

Capsicum Fever is a sonic exploration of the taste experience of capsaicin, the compound that produces a ‘burning’ sensation when eating chilli peppers. Closely recorded sounds of chopping, slicing and deseeding pepper flesh are gradually transformed into harsher textures and glitches. These scattered hisses, scratches and clicks are presented in tangled rhythms and frenzied textures to evoke the fiery explosions of intense capsicum heat.

Chester Udell *Steel Golem*

Steel Golem is a piece for fixed media. Golem: -n (in Jewish legend) an artificially created human being brought to life by supernatural means. [from Yiddish golem, from Hebrew golem formless thing] Collins English Dictionary—Complete & Unabridged 10th Edition.

Andrew Walters *Pan's Music Imparts Form to Primal Matter*

My friend and colleague at Mansfield University, David B. Wetzel, approached me about writing a piece for clarinet and his interactive computer system, the Interactive Event Manager (IEM). It was to be based on a painting that hangs in his office entitled *Pan's*

Music Imparts Form to Primal Matter painted by his uncle, Dan Davidson. In the painting, Pan is seen on the left side playing his pipes. The landscape in which he performs is a stark and barren: a few black lines on white paper on the left-hand side. As the viewer moves from left to right, more color, complexity, and less abstraction emerge. Through Pan's performance this slowly evolving world comes into existence.

David Mitchell *Howl*

Howl is a stereophonic, musique concrète sound-sculpture based on Allen Ginsberg's poem “Howl” (1956). The electronic sounds are derived from and inspired by the words.

Bo Yue (Maggie) *Small Change*

It seems that in the contemporary world, people are obsessed with money, and cannot live without it. *Small change* has a much greater value than is initially perceived. While people tend to think of it as having very little value, not caring too much, this is often to save face or pretend how wealthy one is. *Small Change* takes this idea and explores it sonically. It is developed from a few sound samples of coins, and explores the relationships people have with hard currency, and the emotions it evokes

Oliver Garman *Electric Strings*

The source material for this piece is taken from recordings of the electric bass and electric guitar, as well as vocal improvisations. Heavily processed thumps, pops and in places glitch-like crackles, compete with the recognisable instrumental material throughout. The vocal material implies a human agent, with fragments of harmonic material creating a sonic theme that provides a running thread throughout the piece. Although material is almost melodic in places, the intention is always for the spectromorphological and spatial content to be the listening focus. Thanks to Mauricio Pauly for the electric bass and vocal performances and also to Barnaby Smith for the electric guitar.

INSTALLATIONS

INSTALLATIONS

APRIL 3, 10 AM–7 PM

Robert Mackay
Sea Wall

APRIL 4, 10 AM–7 PM

Nathan Bowen
4Quarters

APRIL 5, 10 AM–7 PM

Zachary Seldess
Voicelobes

Robert Mackay *Sea Wall*

Sea Wall drops you in the North Sea. It uses sound to position the listener within the body-space of the swimmer, and the moving image to create a seemingly never-ending swimmer's memory. This is one of a number of artworks created for the Sea Swim project. Sea Swim explores how swimming transforms the way we feel ourselves to be in our bodies and the liberating effects these changes have on the imagination. Sea Swim is part of imove: a Cultural Olympiad Programme in Yorkshire —www.imoveand.com/seaswim. Taking a phonographical approach, the sounds of Scarborough's South Bay were captured over a period of 6 months using a range of recording techniques. Hydrophone, binaural, and ambisonic soundfield recordings have been combined to convey different perspectives, from the intimate to the panoramic. At times, simultaneous recordings were taken, both above and below the waves in order to create an immersive experience.

Nathan Bowen *4Quarters*

4Quarters is a collaborative multiplayer musical instrument that uses mobile phones and a computer as a controller-plus-software setup. *4Quarters* is designed for the general public to serve as an alternative to a consumption-based approach to music (simple playback). It also aims to depart from interactive score-matching games such as *Rock Band* by offering an open-ended architecture for sound selection. Sounds are based primarily on prerecorded audio files, but playback is non-linear and determined by keypresses in real-time. The ultimate purpose of this software is to provide a structure for making music that is fundamentally decentralized and collaborative in nature, where prepared content, live manipulation, and the final recording of the music is brought to pass by multiple participants.

Zachary Seldess *Voicelobes*

Voicelobes is a spatial-granular exploration of the Arabic language, rendered using a combination of delay-and-sum beamforming and amplitude-based speaker diffusion techniques over a 12" 12-element speaker array. Material for the piece was generated by applying several granular sorting algorithms on the original recording of a male Arabic speaker, using custom software developed by the composer.

COMPOSERS & PERFORMERS

COMPOSERS

Monty Adkins (b. 1972, Leamington Spa) is a composer, lecturer in experimental electronic music and a runner. When not running his beloved Peak District, Adkins creates subtle post-acousmatic albums of works, the most recent of which have been released on Audiobulb. He completed his first book in 2011 on the relationship between art and music (*Shibusa – Extracting Beauty*) and is currently editing a second on the music of Roberto Gerhard. Along with Pierre Alexandre Tremblay, Adkins is co-Artistic Director of the Electric Spring Festival. Held in Huddersfield, annually, this festival focuses on live electronic music and experimental performance.

Savannah Agger (b. 1971) is a composer and performer from Sweden living in Berlin, Germany. Since 2001, after having performed as band leader with an internationally established rock-group (URGA), Savannah has worked as a full-time composer. Her work includes music for orchestra, choir, chamber ensembles and, primarily, tape and interactive electronics. She has written concert pieces, as well as music for theatre, new circus and contemporary dance.

She has a B.A. and a Master's degree in Composition/EAM from the Royal College of Music in Stockholm. She is currently studying part time a Ph.D. at the Birmingham University for Prof. Jonty Harrison.

Marc Ainger is a sound artist who works in the area of computer and electronic music, often in combination with other media such as film, dance, and theater. His works have been performed throughout the world, including at the American Film Institute, the KlangArts festival, Gagego New Music Ensemble, Guangdong Modern Dance, the Royal Danish Ballet, Streb, the New Circus, and Late Night with David Letterman. As a sound designer he has worked with IRCAM, the Los Angeles Philharmonic, the Olympic Arts Festival, and Waveframe, among others. He is currently head of the theory/composition program at the Ohio State University.

Max Alper is a Brooklyn based composer and performer specializing in extended technique vocal works, modal and free improvisational works, and rich drone works for electronic and acoustic instrumentation. He currently studies composition, synthesis, and performance at the Conservatory of Music at Brooklyn College under Douglas Cohen and Douglas Geers.

James Andean is a musician and sound artist. He is active as both a performer and a composer in a range of fields, including electroacoustic composition and performance, improvisation, sound installation, and sound recording. He is a founding member of improvisation and new music quartet Rank Ensemble, and one half of audiovisual performance art duo Plució/DesAndes. He has performed throughout Europe and North America, and his works have been performed across Europe, North America and Asia. He is currently completing a doctorate in acousmatic composition at the Centre for Music & Technology of the Sibelius Academy, in Helsinki, Finland.

Jon Anderson, Assistant Professor of Music at Wayne State University, teaches composition and theory courses, and composes for a variety of acoustic and electroacoustic mediums. He holds a Doctor of Musical Arts degree in Composition and Theory from the University of North Texas, a Master of Music degree in Composition from the University of North Carolina at Greensboro, and a Bachelor of Arts degree in Music from Luther College.

Andrew Babcock is a Ph.D. composition student at the University of Florida in Gainesville, Florida. Prior to earning his Masters in composition at the University at Buffalo, Andrew worked in New York City as a composer, sound designer, and recording engineer for television and film. He was awarded first prize in the 2011 Sound in Space competition co-sponsored by Harvard University, Northeastern University, and the Goethe-Institut and was a finalist in the *Metamorphoses 2012* composition competition in Belgium. Andrew's works have been featured internationally at festivals such as Sonorities, ICMC, NYCMEF, and SEAMUS.

Christian Banasik (b. 1963) studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann Academy of Music in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe as well as in the Americas, Asia, and Australia. He has received national and international music awards and scholarships.

Banasik is lecturer for audio visual design at the University for Applied Sciences and the artistic director of the Computer Music Studio of the Clara Schumann Music School in Dusseldorf/Germany. Beside live electronics and computer music, he has produced works for tape, radio plays and film soundtracks.

Dave Barnett was born in Newcastle-Under-Lyme. Dave studied Music Technology and Sociology at Keele University. His early musical influences come from Rock guitar but he became increasingly interested in electroacoustic music and, later, audiovisual composition. He completed his MA studies at Keele University under the guidance of Prof. Rajmil Fischman and Dr. D. Garro. In a less-than-artistic turn of event, he is currently employed by HM British Treasury, but still composes in his home studio on a part-time basis.

Stephen David Beck is the Haymon Professor of Composition and Computer Music at Louisiana State University, where he is Director of the School of Music. He holds a PhD from UCLA where he studied with Henri Lazarof, Elaine Barkin, Paul Reale, Roger Bourland, and Alden Ashforth. In 1985, he was a Fulbright Fellow at IRCAM, where he worked with Xavier Rodet and Jean-Baptiste Barriere. Beck also holds a joint appointment with LSU's Center for Computation & Technology where he founded the Cultural Computing focus area, and was Interim Director from 2008-2010.

Brian Belet lives in Campbell, California (USA), with his partner and wife Marianne Bickett. Here he composes, hikes, and tends to his fruit trees and roses. He performs with the ensemble SoundProof using Kyma, viola, and bass. His music is recorded

on the Centaur, Capstone, IMG Media, Innova, Frog Peak Music, and the University of Illinois CD labels; with research published in *Contemporary Music Review*, *Organised Sound*, *Perspectives of New Music*, and *Proceedings of the International Computer Music Conference*. To finance this real world, Dr. Belet works as Professor of Music at San Jose State University.

www.sjsu.edu/people/brian.belet & www.societyofcomposers.org/members/BrianBelet/

Antonello Belgrano graduated as an audio-video technician at “Scuola di Alto Perfezionamento Musicale” in Saluzzo. He lives and works in Turin as a videomaker.

David Berezan completed a BA in History (1988) at the University of Calgary, a Diploma in Composition (1996) at Grant MacEwan College (Edmonton) and a 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) with Jonty Harrison. In 2003, he was appointed Lecturer and Director of the Electroacoustic Music Studios at the University of Manchester (UK) and he founded MANTIS (Manchester Theatre in Sound). His work is published by emprintes DIGITALes: www.electrocd.com/en/bio/berezan_da.

Manuella Blackburn is an electroacoustic music composer who specializes in acousmatic music creation. She also has composed for instruments and electronics, laptop ensemble improvisations, and music for dance. She studied music at The University of Manchester (England, UK), followed by a Masters in Electroacoustic Composition with David Berezan. She became a member of Manchester Theatre in Sound (MANTIS) in 2006 and completed a Ph.D. at The University of Manchester with Ricardo Climent in 2010. She is currently a lecturer in Music at Liverpool Hope University (England, UK).

Andrew Bluff (aka Rollerchimp) is an emerging new media artist with 15 years of software development experience in the creative media industries. Recently completing a bachelor in Sound and Music Design, Andrew is interested in pushing the boundaries of creative and interactive technology to explore new sonic territories and performance modalities.

Including interactive theatre, mobile computing, concatenative synthesis and new music instrument design -- his work simultaneously employs technology as a compositional tool, instrument and performer while examining the intersection between order and chaos.

James's Borchers music spans an array of influences from science, visual art, poetry, literature, sacred texts, and the environment. He has composed for a wide range of media including orchestral and chamber music, electroacoustic music, opera, film, and music theater. He has been a fellow of numerous programs including Tanglewood Music Center, Wellesley Composers Conference, American Opera Projects, and Composing Interactive Multi-media at CMMAS in Morelia, Mexico. His music has been performed by groups such as the ICE ensemble, Talujon percussion quartet, Sospiro wind quintet, the New York Youth Symphony, and American Opera Projects. Mr. Borchers holds a Bachelor's degree

from the University of Nebraska, Omaha, two Master's degrees from Queens College, CUNY, and a Ph.D. in music composition and theory from Brandeis University. He is currently an instructor at Mt. Holyoke College where he teaches percussion and directs the schools percussion ensemble.

Nathan Bowen is currently an Assistant Professor at Moorpark College in California, serving as director of music theory and music technology. He is also completing a Ph.D. in Music Composition (2013) at the CUNY Graduate Center as a Chancellor's Fellow, having studied with Amnon Wolman, Tania Léon, and Doug Geers. Nathan has written music for a variety of genres, including film, theater, dance, commercial, and concert music. His current interests are networked music, mobile phones, and compositions geared toward audience participation. Nathan is also a co-founding member of the Intermedia Arts Group (NYC). More information can be found at nb23.com/blog.

André Brégègère is an active composer, music scholar and teacher, based in Brooklyn, NY. His music has been commissioned and/or performed in the US by ensembles including Cygnus, Second Instrumental Unit, MIVOS, VocalEssence, Cadillac Moon Ensemble, and Lunatics at Large. His piece “En route” is featured on the CD “Atlas” (New Dynamics Records). Ongoing projects include the redaction of a chapter on Henri Pousseur's opera, *Votre Faust*, and the production of a concert featuring new works for piano and percussion with his new-music organization, Dr. Faustus (www.drfaustus.org). Mr. Brégègère is a member of ASCAP. For more information, please visit: www.abregegere.com.

Benjamin Broening's music couples his interest in the expressive power of sound with a sense of line derived from his background as a singer. A composer of acoustic and electroacoustic music Broening has been recipient of a Fulbright Fellowship and numerous other awards. Recombinant Nocturnes, Broening's 2011 Innova CD of piano music performed by duo runedako has been called a “gorgeous disc of music” and “thoughtful, eloquent, and disarmingly direct” by New Music Box. Trembling Air, a 2012 Bridge release of Broening's solo and chamber music recorded by eighth blackbird was called “haunting” and “enchanting” by the Cleveland Plain Dealer. Other recordings have been released by Ensemble U: in Estonia and on the Centaur, everglade, Equilibrium, MIT Press and SEAMUS labels. Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Associate Professor of Music.

George Brunner—American composer of electroacoustic and acoustic music works. Significant residencies include Institut International de Musique Electroacoustique de Bourges (2003 & 2009), Electronic Music Studios of Stockholm (1996, 1998 & 2001), and Istanbul Bilgi University, Turkey (2002 & 2004). Significant commissions include the Royal Irish Academy, Dublin Ireland (2003 & 2004), Morris Lang, principal percussionist of the New York Philharmonic (1997, 2007, 2012), Relache Ensemble (2001), and various individual performers and chamber groups. He composed 2 Short Operas produced by Remarkable Theatre Brigade for their Opera Shorts Program (2009, 2010). Brunner

is founder and director the International Electro-Acoustic Music Festival at Brooklyn College, which has been in existence since 1987; and, is the Director of the Music Technology Program and Composition Faculty for the Conservatory of Music at Brooklyn College. His music has been released on Chrysopée Electronique 25 (2003), MSR Classics (2009), and MSR Classics (2010).

Christopher Burns is a composer, improviser, and multimedia artist. His instrumental chamber works weave energetic gestures into densely layered surfaces. Polyphony and multiplicity also feature in his electroacoustic music, embodied in gritty, rough-hewn textures. As an improviser, Christopher combines an idiosyncratic approach to the electric guitar with a wide variety of custom software instruments. Recent projects emphasize multimedia and motion capture, integrating performance, sound, and animation into a unified experience. Across all of these disciplines, his work emphasizes directionality, layering and intercutting a variety of trajectories to create form. A committed educator, Christopher teaches music composition and technology at the University of Wisconsin-Milwaukee.

Oliver Carman is currently a post doctoral teaching fellow in electroacoustic composition at Liverpool Hope University. Prior to this he completed a Ph.D. in electro-acoustic composition at the University of Manchester under the supervision of David Berezan, where he was an active member of MANTIS. His works have been recognized throughout the UK and internationally, through several awards and numerous public performances: Sonorities 2012, SICMF 2011, ICMC 2011, Bourges 2007 and 2008, "Pierre Schaeffer" 2007, Diffusion Composition Competition, Ireland 2010.

Alejandro Casales studied with Guillermo Flores M. and Martha Gomez in the National School Music. Between 2000 and 2009, he trained at various seminars and international courses with Peter Campus, Rodrigo Sigal, Mario Lavista, Francis Dhoumont, Gustavo Artigas, Santiago Ortiz and Carlos Montemayor. In 2007 he graduated with the degree of Commendation and supported by Secretary of Public Education for a highly rated at School of National Arts, under the tutelage of Andrea Di Castro and Alberto G. Chong. His most recent work has been developed in an interdisciplinary and intermediatic way, composing for Francisco Tellez, the Latin American Quartet and Ensemble New Mexico, between festivals, conferences and concerts.

Vincent Chan, a.k.a. AlphaState, was born in Hong Kong in 1991. He began learning violin at the age of 9 but soon after starting secondary school he spent most of his leisure time with his laptop, producing electronic music using various audio software platforms and keyboards/ synthesizers. Through the influences from a variety of genres, from classical to ambient and glitch, his music always strives to explore new paths and artistic languages, a search into musical expressions that can be seen to mirror a quest for the undiscovered sides of one self. Vincent Chan, now a Music Technology student at Keele University (U.K.), is also a photographer and visual artist, his philosophy rooted on harmonious equilibrium of the simplest, yet most important forces: love and passion, the love for life and the passion for music. www.soundcloud.com/vzc.

Christopher Chandler is a composer of acoustic and electroacoustic music currently studying at the Eastman School of Music. His music has been performed by eighth blackbird, Ensemble Interface, the Argento Chamber Ensemble, cellist Madeleine Shapiro, and the Cleveland Chamber Symphony. Recent performances include June in Buffalo, the American Conservatory in Fontainebleau, and the SEAMUS 2011 and 2012 Conferences. His music has been honored with awards including second prize in the 2012 ASCAP/SEAMUS Student Commission Competition, winner of the American Modern Ensemble's Composition Competition, and the Nadia Boulanger Prix de Composition from the American Conservatory in Fontainebleau.

Christopher is currently a PhD candidate studying with Robert Morris and a teaching assistant for the Eastman Computer Music Center. He received his BA in composition from the University of Richmond and his MM in composition from Bowling Green State University. His teachers include Benjamin Broening, Mikel Kuehn, Elaine Lillios, and Ricardo Zohn-Muldoon.

Eric Chasalow (b. 1955, USA) is widely recognized as a composer equally at home with electro-acoustic music as with music for traditional instrumental ensembles. He produces the biennial BEAMS Electronic Music Marathon codirects the The Video Archive of Electroacoustic Music an oral history project chronicling the pioneer electronic music composers and engineers from 1950 to the present. Eric is Irving G. Fine Professor of Music at Brandeis University, and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio. His music is available from Suspicious Motives Music and on CDs from New World Records (1993 and 2003), ICMC, Intersound Net Records, SEAMUS, and RRRecords. Additional information may be found at www.ericchasalow.com.

Ying-Jung Chen, born in 1990 comes from Taiwan. Now she is studying with Yu-Chung Tseng at National Chiao Tung University.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. Her music was published at SCI, EMS, ERM, SEAMUS, Détonants Voyages (Studio Forum, France), CIMESP (São Paulo, Brazil) and PARMA. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

Young-Shin Choi, D.M.A. is a composer for both instrumental and electro-acoustic music with a strong interest in interdisciplinary digital media. Dr. Choi is striving to cultivate an aesthetic based upon a unique combination of musical elements drawn from Korean traditional music and modern Western musical idioms. Recent works were presented throughout the US, Europe,

Japan, and Korea. Dr. Choi received his Doctorate degree in music composition (D.M.A.) at the University of California Santa Cruz. He taught Music Theory, Electronic Music and Audio Production courses at San Diego State University, UC Santa Cruz, Rochester Community and Technical College.

Se-Lien Chuang, composer, pianist, media artist, 1965 born in Taiwan, since 1991 residence in Austria. The artistic, compositional emphases range from contemporary instrumental composition/improvisation, computer music to audiovisual interactivity. Studies in composition (Beat Furrer), music and media technology (Karlheinz Essl), piano/recorder, electro-acoustic music in Austria. International productions, research stays, lectures and numerous representations of compositions in Europe, Asia, North- and South America: Salzburger Festspiele, ICMC Ljubljana/Huddersfield/NYC/Belfast/Copenhagen, SICMF Seoul, NIME New York, ISEA Singapore/Nagoya, IAMAS Japan, Ars Electronica Linz, SONORITIES Festival Belfast, Electronic Music Festival Basel, Ultraschall Festival für Neue Musik Berlin, Wien Modern, Sumida Triphony Hall Tokio, National Theater Concert Hall Taipei, Computermusik Festival Montreal, European Electroacoustic Music Brussels, NICE Amsterdam, SIBGRAPI Video Festival Gramado-RS, among others. <http://avant.mur.at/chuang>.

The Chilean-American composer **Miguel Chuaqui** was born in Berkeley, California, and grew up in Santiago, Chile. He has received commissions from the Fromm Foundation at Harvard University, the Koussevitzky Foundation at the Library of Congress, the Utah Arts Council (NEA), Meet the Composer, and from U.S. and international performers and ensembles. Honors include an Award in Music from the American Academy of Arts and Letters, an Aaron Copland Recording Grant, the Eisner Prize, a Nicola de Lorenzo Award, an award from the Society for Universal Sacred Music, and induction into the National Association of Composers of Chile. His works are released on Centaur Records, New World Records, and Albany Records.

Thomas Ciuffo is a composer, improviser, sound artist, and researcher working primarily in the areas of electroacoustic improvisational performance and hybrid instrument / interactive systems design. He currently serves as Assistant Professor of Recording Arts and Music Technology in the Department of Music at Towson University. He has been active for many years in the areas of composition, performance, interactive installation, video work, as well as music technology education. Festival performances include the SPARK festival in Minneapolis, the Enaction in Arts conference in Grenoble, the International Society for Improvised Music conference, the NWEAMO festival, the Extensible Electric Guitar Festival, various NIME conferences, and the ICMC / Ear to the Earth conference.

Michael Clarke is a Professor at the University of Huddersfield. His recent compositions have focused primarily on works for acoustic performance with live electronic processing. He has won a number of international prizes both for his compositions and his software. He has developed a new approach to the analysis of electroacoustic music, 'Interactive Aural Analysis'. He was Conference Chair of the 2011 ICMC in Huddersfield. Clarke is currently leading an AHRC-

funded research project into the relationship between technology and creative practice in computer music composition.

Giulio Colangelo (b. 1986) obtained a BA degree cum laude in "Electronic Music Composition" at the Conservatory of Potenza (Italy) under the supervision of composer G. Gemini. He attended master-classes in contemporary instrumental techniques and electronic composition with Esther Lamneck and Cort Lippe. He attended many specialist courses in sound engineering and postproduction and he worked for a long time in the field of music production. He is completing a MA degree course in "Audio-Video Composition" at the Conservatory of Frosinone (Italy) under the supervision composer A. Cipriani. His compositions are played in several national and international competitions and festivals. Some of his recent awards and achievements : Intermedia Festival 2008 (Italy), Intermediart 2009 (Italy), Beam festival 2011 (UK), TES 2011 (Toronto Electroacoustic Symposium), ICMC 2012 (IRZU - Ljubljana), EMUfest 2012 (Italy), ZKM (Germany). [www.giulicolangelo.wordpress.com]

Canadian-American violinist and composer **Patrick Conlon** has been highly praised for both his artistry as a composer and his playing as concertmaster, chamber musician, and soloist. A genre-busting musician in every sense of the word, Patrick Conlon's compositions have been described as "bridging the gap between classical music's ivory tower intellectualism and popular music's visceral sensualism." As a composer and violinist he has performed and written for the Los Angeles New Music Ensemble, Scissortail Productions, OKMove, the New Century Ensemble, the Paul Bailey Ensemble, AMP, SoundCat, More Than Music, Minuet Music, and many others. In addition to his classical compositions, his extensive experience recording and orchestrating for popular music can be seen in his collaborations with Other Lives, Princeton, Good King Friday, Wu Tang Clan Member MoeRoc, and Sophia May.

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 has received awards and honors from the Fromm Music Foundation at Harvard University, 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 Amherst College, the University of Evansville, the Monroe County Indiana Community Schools Corporation and the city of Somerset, Pennsylvania. His works have been presented at conferences and festivals including the International Computer Music Conference, the Society for Electro-acoustic Music in the United States, the Florida Electro-acoustic Music Festival, Electronic Music Midwest, and the InterMedia Manifold TechArt exhibit. Dr. Cook is Director of Music Theory and Composition at Christopher Newport University.

Vincenzo Core was born in Giulianova in 1982. He studied electronic music with Alessandro Cipriani, at the "L. Refice" conservatory of Frosinone. Since 2008 composes for video, dance, installations and performances. His expressive research concentrates on

the relationships between various compositional materials to trace paths of meaning, and to express the complexity and vitality of Self.

Geoffrey Cox began his musical career in London as a guitarist in a post-punk band in 1979. Rejecting all forms of structured musical learning, he submerged himself in various rock groups before finally embarking on a course of musical study at Liverpool Community College in 1989 which led to the formation of a jazz-influenced quintet playing mostly his own music. He graduated from the University of Huddersfield with a 1st degree in Music in 1999 and a PhD in Composition in 2007, which explores the use of contemporary musical borrowing practices. He is a composer of both acoustic and electronic music in a variety of genres from avant-garde to more popular styles. Working with visual images in a musical context has become increasingly important to his output and he won an award for best sound design in “A Film About Nice” (made with Keith Marley) at the Maverick Movie Awards, 2012.

James Dashow has been working with electronic and digitally synthesized music since the late 1960's. He was the first vice-president of the International Computer Music Association, produced the first works of computer music in Italy, and has had recognitions from Guggenheim, Fromm, Koussevitzky, Ford Foundations, Bourges Magistere, Linz Ars Electronica, as well as commissions from La Biennale di Venezia, the Harvard Musical Association etc. He is the creator of the Dyad System methods for integrating pitch structures and electronic sounds and the MUSIC30 programming language for digital audio synthesis. In 2011 he was honored with the Rome “CEMAT per la Musica” prize in recognition of his distinguished contributions to electroacoustic music.

Julio d'Escriván is a composer working in creative technologies and moving image through laptop ‘comprovisation’. Julio is active as a laptop artist in the UK and abroad with performances this year in Brazil and Spain, as well as ICMC-Ljubljana in Slovenia. His FUSIL project combines live coding and visual loop remixing along with found-objects amplification, of which a recent CD, ‘fusil’ was published in Spain by KLEM-Bilbao. Julio’s recent written work includes the Music Technology book from the Cambridge Introductions to Music series published in early 2012 by Cambridge University Press. He is also coeditor of the Cambridge Companion to Electronic Music (C.U.P.) and co-author of the chapter on Composing with SuperCollider for The SuperCollider Book (MIT Press). At present he is Senior Lecturer at the Music Department of the University of Huddersfield in the United Kingdom.

Luca De Siena his bachelor on Electronic Music under the guidance of Prof. Alessandro Cipriani. He is mainly interested in the relationship between tradition and innovation and in the functionality of music in modern society rituals

Thomas Dempster (BM, UNC-Greensboro; MM, DMA, University of Texas) is on the Faculties of South Carolina State University and the Governor’s School of North Carolina. His music has been featured and performed on many national and international festivals and conferences. He’s a great cook and a bad dancer. Some of his music is published by Effny Publishing and Potenza Publishing. His website is thomasdempster.com.

Andy Dolphin is a composer, digital artist and lecturer in Music, Sound & Performance at Leeds Metropolitan University. He has a keen interest in composing for fixed media, creating multichannel works, audiovisual composition, and developing interactive compositional systems incorporating game engine technologies for sonic purposes.

David Z. Durant (b. 1957, Birmingham, Alabama, USA) is an Associate Professor of Music at the University of South Alabama located in Mobile, Alabama, U.S.A. where he is the Director of the Music Theory and Music Technology Programs. 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.

Travis Ellrott holds a Ph.D. from Stony Brook University, where he studied with Margaret Schedel, Daniel Weymouth, and Daria Semegen. His works have been featured in festivals in Europe, Canada, and the USA. In 2008 he was awarded the Bourges residence prize (residency in Krakow, Poland) and attended the Orford Sound Art Workshop. Travis served as the production manager for ICMC 2010, held in New York City and Stony Brook, and the Electronic Music Studies Conference 2011, also held in New York City. He currently works as an event technology specialist with PSAV in Los Angeles.

Tom Erbe has had an important role in American experimental and electronic music of the last 20 years. In addition to his pioneering and widely used program SoundHack, he has become one of the most sought after and respected sound engineers for contemporary music. In 1987 Tom became the Technical Director of the Center for Contemporary Music at Mills College. At CCM he worked with composers Robert Ashley, David Rosenboom, Larry Polansky, James Tenney and Alvin Curran, as computer musician and recording engineer. In 1993 Tom joined the faculty of the California Institute of the Arts. Here he continued his work with SoundHack, teaching courses in computer music and audio engineering. In 2004 he rejoined the faculty of UCSD in the Department of Music. Most recently Tom has released SoundHack Pvoc Kit, the second of a set of three plugin bundles to bring extreme spectral processing to computer musicians everywhere.

An eclectic artist, **Daniel Fine** is active as a composer/musician, writer, sound designer and visual artist. After a ten year exploration involving painting with food, dirt, stains and other sullied and sundry materials, he decided to focus on music and returned to school to study music theory and composition with Thomas Addison at the Mannes School of Music. Daniel is currently pursuing graduate studies in music composition at the Aaron Copland School of Music at Queens College C.U.N.Y. in New York City where his teachers have included Hubert Howe Jr., Jeff Nichols and Bruce Saylor. His *Suite from an Imaginary Score for an Underwater Sci-Fi Zombie Lord of the Flies* was honored with inclusion on the program of SEAMUS’s 26th national conference in January 2011. Daniel is a member of the American Society of Composers, Authors and Publishers (ASCAP), the Society for Electro-Acoustic Music in the United States (SEAMUS) and the

American Composers Forum (ACF). For more information please see www.danliotfine.com.

Born in 1977, **Alessio Gabriele** has graduated in Violin, Computer Science, studied Composition and finished his musical studies in Electronic Music with Michelangelo Lupone. Since 2000s, the constant attention to performance practices, traditional instruments and electronic technologies have resulted into forms and processes taking a deeper involvement into interactive and adaptive systems for sound and artistic expression. He is composer and researcher at Centro Ricerche Musicali - CRM in Rome, his production includes sound art installations, acousmatic music and electroacoustical pieces. Recent productions include works for the Accademia Filarmonica Romana, Federazione CEMAT, Centro Ricerche Musicali – CRM (Rome), Conservatoire de Strasbourg, Società dei concerti “B. Barattelli” (L’Aquila), IterEter on Musica Electronica Nova (Wroclaw, Poland)

Francesco Galante (b. 1956, Rome) is a composer of electroacoustic music, writer, researcher, professor of electronic music at the Conservatory of Cosenza. He studied electronic music in Italy and France. He was artistic director of Musica Verticale Ass. of Rome (1980-82), and he was one of the founders of the S.I.M. - Society of Musical Informatics (Rome, 1982-1990). In collaboration with Teatro alla Scala in Milan, from 1998 to 2000, he edited the biennial series of concerts “Metafonie” and the international conference “Music/Technology, tomorrow” (1999). His practice focuses on acousmatic composition. In 1997 he was “composer in residence” at the IIME of Bourges. His music is performed in important national and international festivals and it has been published on CD by various Italian labels. Some of his acousmatic pieces were selected in occasion of ICMC2005 and ICMC2012. He published two volumes devoted to electroacoustic music, *Musica Espansa* and *Metafonie*.

Javier Alejandro Garavaglia, composer/performer (viola/electronics), was born in Buenos Aires, Argentina; he shares also the Italian and German citizenships. Due to lack of space here, more details at http://icem.folkwang-hochschule.de/~gara/Garavaglia_CV_short.pdf.

Travis Garrison is a composer, audio engineer, and performer of electroacoustic music. Current research interests include computer-based improvisational systems and the aesthetics, history, and theory of electroacoustic music. Travis recently received Honorable Mention in the SCI/ASCAP 2012 Student Commission Competition. His works have been performed at conferences and festivals including the International Computer Music Conference, the Society for Electroacoustic Music in the United States conference, the Electronic Music Midwest festival, the New York City Electroacoustic Music Festival, and the Symposium on Arts and Technology at Connecticut College. Travis holds a BA in Computer Music and Composition from the University of California, San Diego, and an MA in Electroacoustic Music from Dartmouth College. Travis is currently a Ph.D. candidate in Music Composition with a cognate in Historical Musicology at the University of Florida, and has recently joined the staff of East Carolina University.

Diego Garro specialized in Electronic Music at the Centro di Sonologia Computazionale, University of Padua (Italy) and studied Electroacoustic Music at doctoral level with Mike Vaughan and Rajmil Fischman at Keele University (UK), where he is now a senior lecturer in Music Technology, Electroacoustic Music and Video Art. His audio and audiovisual compositions have received a number of prestigious international prizes and are regularly selected and performed in various festivals, concerts, events and conferences in UK and abroad. His activity as researcher and educator focuses on working practices and compositional languages that bridge the Electroacoustic idiom with other aspects of popular culture and experimental art (Electronica, glitch, video). His works have often received international recognition in various festivals, conferences and competitions, including prizes in two consecutive years at the Bourges International Competition of Electroacoustic Music and Sound Art in 2004 and 2005 and the ‘Visionen’ Priz at the 2012 Gemart Festival in Hannover for his collaborative video Visitation Adagio. www.keele.ac.uk/music/people/diegogarro/

Marta Gentilucci studied Vocal Arts as soprano at Conservatory of Perugia. She studied composition and composition-computer music at the University of Music Stuttgart (Germany) under the guidance of Marco Stroppa. In 2008, she attended the post-graduate course in composition in Vienna with C. Czernowin. Between 2009 and 2011, she attended the Cursus1 and the Cursus2 at IRCAM in Paris. She obtained several scholarships and Prizes, as for example: the Festival Junge Künstler Bayreuth 2004, Scholarship-prize of the 44. Internationalen Ferienkurs Darmstadt 2006, Centre Achantes 2007, Kuststiftung Baden-Württemberg 2008, Experimentalstudio des SWR Freiburg scholarship for all Matrix and the Working-scholarship in 2011. Her music was performed in Italy, France and Germany, Korea, Japan, USA, UK by ensembles as Wind-Soloist of the Orchestra Nazionale RAI, Ensemble Surplus, Interzone Percettibile, Ensemble Ascolta, cros.art ensemble, Neu Vocalsolisten Stuttgart, Ensemble Intercontemporaine. She is currently attending the Ph.D. Program in composition at Harvard University.

John Gibson is Assistant Professor of Composition at the Indiana University Jacobs School of Music. His instrumental and electroacoustic music has been performed worldwide and is available on the Centaur, Everglade, and SEAMUS labels. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, and the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center. He writes sound processing and synthesis software and has taught composition and computer music at the University of Virginia, Duke University, and the University of Louisville. He holds a Ph.D. in music from Princeton University.

Michael Gogins was born in Salt Lake City in 1950, has lived and worked around the country, and now lives with his wife Heidi in New York City. He has been trying to compose computer music ever since 1984, when he was an undergraduate majoring in comparative religion at the University of Washington.

Gerard Gormley is an Electroacoustic Composer from Co. Tyrone, N. Ireland. Gerard studied recording/production techniques, composition, and sound design for his BSc and MA at

Sonic Arts Research Centre and is currently studying for a PhD in Electroacoustic Composition in the same department at Queens University, Belfast. His research interests are based primarily around Acousmatic composition and, in particular, how the exploration of timescale affects compositional approach.

Stijn Govaere, a Belgian Composer living and working in Barcelona (Spain), received his initial musical training at the age of 12 in the local wind orchestra playing the alto saxophone. After finishing his saxophone studies at the Conservatorium in Mechelen, he continued at the Royal Conservatories of Brussels and Ghent studying chamber music, harmony, counterpoint, analysis, orchestration and composition in the class of Roland Coryn and Acousmatic Music at Musiques & Recherches (Brussels) with Annette vande Gorne. Awards in 2012: Honory Mention at the Fifth International Competition of Electroacoustic Composition and Visual-music organized by The Destellos Foundation in Mar del Plata, Argentina

Alex Harker (b. 1983, Bristol) composes electroacoustic, instrumental and interactive music. His recent work focuses on strategies for bringing together these sometimes disparate fields to create an engaging and coherent whole. He first studied composition with Gwyn Pritchard in Bristol and has since had numerous composition teachers, including Vic Hoyland, Jonty Harrison, Eric Oña, David Berezan and Scott Wilson, Ambrose Field and Roger Marsh. He is currently a lecturer at the University of Huddersfield following a period as a research fellow at the university. His research encompasses both composition, and also software development, primarily for the HISSTools project. His works have been performed in the worldwide by the Worldscape Laptop Orchestra, Peter Furniss, Darragh Morgan, Elastic Axis, BEAST, Jonathan Sage, Heather Roche, the University of Birmingham New Music Ensemble and Birmingham Contemporary Music Group. Alex is active as a performer of contemporary music in the roles of conductor and laptop performer.

Christopher Haworth is a sound artist and writer from Preston (UK). Much of his recent work focuses on the use of psychoacoustic phenomena as a compositional material. Works such as *Correlation Number One* (2010) and *Vertizontal Hearing (Up & Down, I then II)* (2012) are designed in such a way as to exaggerate aspects of everyday perception, encouraging 'perceptual creativity' and engaging voluntary and involuntary mechanisms of audition. He also writes about music, emotion and subjectivity, the aesthetics of the present moment, and the mediumship of the listener in post-war experimental, electronic, popular music and sound art practices. His publications include: "Xenakisian Sound Synthesis: Its Aesthetics and Influence on 'Computer Noise'" (in *Resonances: Noise and Musics*, Continuum Publishing House, 2013); "Ear as Instrument: Sound at the Limits of Audition" (in *Leonardo Music Journal*, Volume 22, 2013); and "Composing with Absent Sound", (in *Proceedings of the ICMC, ICMA*, 2011).

Mara Helmuth composes music often involving the computer, and creates multimedia and software for composition and improvisation. Her recordings are on Sound Collaborations, (CDCM, Centaur), Implements of Actuation (EMF) Sounding

Out! (Everglade), and Open Space 16. She is Professor at 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. Her software for composition and improvisation involves wireless sensor networks, granular synthesis, Internet2, and RTcmix. She also created two installations for the Sino-Nordic Arts Space in Beijing. She is a past president of the International Computer Music Association.

Alejandra Hernandez has received grants such as: Berklee College of Music Scholarship, Fulbright-García Robles, Mexican Endowment for the Arts and Culture (CONACULTA/ FONCA), BBVA Bancomer, Banff Centre for the Arts, Alberta, Canada. She became a member of the Mexican Endowment for the Arts and Culture, FONCA, 2005. In the same year, She was the winner of the Goethe Institut-Mexiko competition. Her personal work has been selected to participate at international contemporary music festivals. She has been interested in collaboration working with theater directors, choreographers, poets and visual artists, some of these works had been shown at international festivals in Latin America, United States and Europe.

Elizabeth Hoffman has lived and worked in NYC since joining the Arts and Science Faculty at New York University in 1998. Her electroacoustic music is released on Neuma Records, Centaur, Innova, Everglade Records, and empreintes DIGITALes.

Travis Houldcroft, composer, guitarist and audio programmer is a New York based artist working in both acoustic and electroacoustic mediums. He holds a Master of Music degree from New York University, where he studied electroacoustic composition with Joel Chadabe, Luke DuBois, Joan La Barbara, Robert Rowe, and Morton Subotnick. His primary interest lies in composing works for interactive electroacoustic performance, employing both commercial software and custom designed software that he himself programs. Houldcroft is currently an adjunct professor of music production at Ramapo College of New Jersey, and co-director of the Ramapo Digital Music Ensemble alongside Ben Neill.

Brian House is a composer and media artist whose work traverses alternative geographies, experimental music, and a critical data practice. By constructing embodied, participatory systems, he seeks to negotiate between algorithms and the rhythms of everyday life. His compositions, performances, and installations have appeared at MoMA (NYC), MOCA (LA), LACE, Eyebeam, New Museum, STEIM, Issue Project Room, Monkeytown, and the Stone, among others, and have been featured in publications including WIRED, TIME, The New York Times, SPIN, Metropolis, and on Univision. He studied computer music at Columbia University, art and technology at Chalmers University (Sweden), and is currently pursuing a Ph.D. in computer music and multimedia at Brown University. <http://brianhouse.net>.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and Professor of Music at Queens College of the City University

of New York. He also taught at the Juilliard School for 20 years. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and served as President from 2002 to 2011. In 2013 he was chosen as 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).

Jana Irmert was born in 1984 in Leipzig, Germany. After studying Musicology and Cultural Studies at Humboldt University Berlin, she is currently completing a 5-year program in Sound at filmschool "Konrad Wolf" Potsdam-Babelsberg. Besides concentrating on film audio post production for both feature films and documentaries, Jana Irmert creates audiovisual installations and experimental sound art. Therefore, the collaborative aspect of working with Visual and Sound Artists is of great importance. Her work was shown in Germany, Slovenia and Canada.

In 2011, she was scholarship holder of the Audio Post Production Work Study Program at the Banff Centre, Canada.

In her work as an electroacoustic composer and sound artist, **Monique Jean** is interested in the tensions, ruptures and clashes of sonic matter that produce a transmutation of the real into the poetic. This search for an organic substance takes various forms according to each project and technology at play: stereo or multitrack electroacoustic pieces, mixed music with live treatments, sound installations (Point d'attaches ou les infidélités rotatives), and live performance as part of the improvisers' collective Theresa Transistor (2005 Opus Award for Concert of the Year - musique actuelle & electroacoustic music). Monique Jean is also involved in various collaborative projects, among which: Calendar with choreographer Tedi Tafel and Dancing on the Edge of Darkness, a 5-screen video and electroacoustic music piece with visual artist Monique Bertrand.

Wilfried Jentsch was born in 1941. He studied composition at the Musikhochschule Dresden, 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 whereas he conducted a research of digital sound synthesis at IRCAM and the CEMAMu. He was the professor of composition and the director of the Electronic Studio at the Musikhochschule Dresden from 1993 to 2006. His Visual Music works have been presented at ZKM, VMM Boston and New York, Cinema Fest Melbourne, CEMC Beijing, EMU Rome, Cinema Nouveau Montréal and he is also working as a curator of Visual Music.

Marshall Jones was born and raised in the suburbs of Cleveland, Ohio and currently resides in Palm Harbor, FL where he serves as Minister of Music at St. Timothy Lutheran Church in Tarpon Springs, FL. He earned his Bachelor of Music Education from the College of Wooster in 2000 and his Master of Music degree from the University of South Florida in 2010. He is a composer of both acoustic and electroacoustic works, having had performances of his works recently by the Greater Cleveland Flute Society, as well as

at West Texas A&M University and at the Soundcrawl: Nashville festival. Marshall is also a recipient of an ASCAP Plus award for 2012 as well as a fellow of the Virginia Center for the Creative Arts.

Doctor in Aesthetics, Science and Technology of the Arts at the University of Paris, **Elsa Justel** currently works as an independent composer and video artist, having received commissions from the French government and different European production studies. She has developed a pedagogical and research activity at the Universities of Marne La Vallée (France) and Pompeu Fabra (Spain) as well as in various conservatories and music schools in France, Holland, Germany, Argentina and Spain. Her research; oriented towards the formal structures and aesthetics of electroacoustic music and the relationship between sound and image; has been published in Argentina, France, USA, Canada and Australia. Her musical and audiovisual works have received numerous awards in international competitions in the Netherlands, France, Italy, Germany, and Austria. Her musical production has been recorded by Empreintes Digitales (Canada) (http://www.electrocd.com/fr/bio/justel_el/discog/), J&W (Canada), ooDiscs (EU), Acousmatica (France), Organized Sound (UK).

Orestis Karamanlis was born in Athens, Greece. Initially studied Economics (B.Sc, 1996-2000) and Statistics (M.Sc., 2000-2003) in Athens by accident, Music and Music Technology (B.Arts, 2003-2006) in Cambridge and completed a PhD in Electroacoustic Composition (2010) at the Sonic Arts Research Centre in Northern Ireland. Currently, Orestis is lecturing in Music & Audio Technology at Bournemouth University.

Theodoros Karkatselas is a student at the Music Department, Ionian University, specializing in electroacoustic composition.

Howie Kenty, occasionally known by his musical alter-ego, Hwarg, is a New York-based composer. His music is stylistically diverse, encompassing ideas from contemporary classical, electronic, rock, sound art, and everything in between, sometimes using visual and theatrical elements. Throughout all of his creations runs the idea that the experience of a piece is more than just listening to the music; he strives for a wholeness of vision and an awareness of environment that attempts to fully draw the audience into his works. Besides premiering his pieces at numerous international forums and venues with amazing performers, playing guitar in the progressive rock band The Benzene Ring, and working with artists like DJ Spooky and Amanda Palmer, he is currently attempting to Master the Art of Composition at the Aaron Copland School of Music as the President of the Queens College New Music Group. Visit www.hwarg.com for music and info.

Judy Klein has been composing with computers since the mid-1980s. She was a long-term affiliate of the Brooklyn College Center for Computer Music (BC-CCM), while it was under the direction of Charles Dodge, taught computer music composition at New York University, and has lectured at colleges and universities in the U.S. and in Europe. For many years, she was the consultant for electro-acoustic music at the New York Public Library for the Performing Arts at Lincoln Center. Her music has been released on ICMA, SEAMUS, Open Space and Cuneiform labels. She

currently resides in New York City and is a guest composer at the Columbia University Computer Music Center.

Yota Kobayashi is a composer born in Nagoya, Japan, in 1980. He moved to Vancouver in Canada in 2000 and has studied music composition and technology with Barry Truax at Simon Fraser University and Dr. Keith Hamel at the University of British Columbia. In Vancouver, he currently teaches computer music composition and sound design at Langara College. Also at the University of British Columbia, he is pursuing his doctoral study in composition and conducting a research on “musical affordance in human–computer interactive performances.” His research has been funded by the federal agency in Canada, Social Sciences and Humanities Research Council (SSHRC), through Master’s fellowship in 2011-12 and Doctoral fellowship in 2012-15.

Saxophonist, composer, sound artist and guitarist **Briggan Krauss** has been a strong presence on the New York creative music scene since 1994. He is a founding member of the band Sexmob, has played on Grammy Award winning and nominated recordings, and leads several of his own projects as well as collaborating with many other improvisers and composers in New York City and around the world. He is currently an MFA student in Brooklyn College’s “Performance and Interactive Media Arts” [PIMA] program.

Eric Lein graduated from the Aaron Copland School of Music, Queens College, with an MA in Music Composition. There, he studied composition with Bruce Saylor. To date, his primary medium has been acoustic music, including orchestral works, chamber works, songs for voice and piano, choral works, and a chamber opera. He has recently begun working with computers to write music and is looking to advance his career as a composer.

Andrew Lewis studied composition with Jonty Harrison at the University of Birmingham, completing a doctorate in 1991. He was one of the original members of BEAST, and throughout the eighties and early nineties worked with them on many electroacoustic concerts and events.

His output is predominantly acousmatic music, but he also composes for conventional forces (chamber, vocal, orchestral) with or without electronics. His music has won several prizes, awards and mentions (PRS, Bourges ‘Euphonie d’Or’, Prix Ars Electronica, Stockholm Electronic Arts, Hungarian Radio, British Arts Council Bursary, Noroit finalist, ARTS XXI Valencia, CIMESP São Paulo). He is Director of the Electroacoustic Music Studios at Bangor University, Wales (UK).

Kuei-Fan Lin was born in Taiwan in 1984. She received her Master of Musical Arts in Composition and Theory from National Taipei University of Education (2008), where she studied with Yu-Chung Tseng. She is presently working toward a DMA in composition at the University of Arizona with Craig Walsh. She has received some prizes, among them: Second Prize for the 8th MUSICACOUSTICA (2011), Third Prize for the 6th Taiwan Computer Music Competition (2010), Third Prize and Mention Award for the 4th MUSICACOUSTICA (2007), and Mention Award for National On-line Arts Creativity Composition (2007). Her pieces have also

been selected from the EMM (2012), ICMC (2012, 2011), SEAMUS (2011), the 2011 Shanghai Conservatory of Music International Electronic Music Week (2011), the 2011 International Computer Music Conference (2011), and the finalist for the “electro-acoustic” section of the 8th International Competition for Composers “Città di Udine Italy” (2010). Her piece was also selected for inclusion on the “Città di Udine” CD series (8th Edition).

Mei-Fang Lin is currently an Assistant Professor in Composition at the Texas Tech University. She received her Ph.D. from the University of California at Berkeley and her M.A. from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor in Composition. Supported by the Frank Huntington Beebe Foundation and the George Ladd Paris Prize, she studied with composer Philippe Leroux in Paris during 2002-2005 and participated in the one-year computer music course “Cursus de Composition” at IRCAM in Paris in 2003-2004. Lin’s music has received awards, performances and broadcasts internationally in around 30 countries.

Cort Lippe studied composition and computer music with Larry Austin; followed composition seminars with various composers including Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis; spent 3 years at the Institute of Sonology working with G.M. Koenig and Paul Berg, 3 years at Xenakis’ studio CEMAMu; and 9 years at IRCAM. His compositions have received numerous international prizes, been performed at major festivals worldwide, and are recorded on more than 30 CDs. His research includes more than 35 peer-reviewed publications on interactive music, granular sampling, score following, spectral processing, FFT-based spatial distribution/delay, acoustic instrument parameter mapping, and instrument design. He has been a visiting professor at universities/conservatories in Japan, Denmark, Austria, Greece, and the USA, and since 1994 he has taught in the Department of Music of the University at Buffalo, where he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios.

Paola Lopreiato is originally from Calabria and studied in Florence, where she graduated in piano at the Conservatorio and in painting at the Accademia di Belle Arti. In 2006 she specialized in Electro acoustic composition at the Department of Music and New Technologies in Florence. Now she works mainly as a composer. Her Multimedia creations were realized in different theatre and festivals: SANTARCANGELO39, 7 stanze in cerca di autore (MANTOVA), Marino Marini Museum, Piazza della Signoria Festival della Creativita’ 2010 and 2009, Palazzo Strozzi(Firenze) and exhibited in:UK(University of Chester, University of Bournemouth, Sheffield Drama Studio), in USA (SEAMUS 2011 and 2012, ICMC 2012, New York City Electro acoustic Music Festival, NYU, Stedman Art Gallery NJ, Department of Fine Arts of Rutgers University, MONTANA State University), in Canada (Winnipeg University), in Greece (Corfu, Academia Yonica), Mexico, Fonoteca National 2011. She recently finished her M.Phil. in composition at University of Sheffield.

Levy Marcel Ingles Lorenzo, Jr. is an electronics engineer and percussionist living in New York. He performs and composes

Experimental live-electronic music using percussion and new, custom electronic musical instruments that he designs. His electronics work has been featured at STEIM's 2011 Patterns and Pleasure Festival in Amsterdam, the Guthman Musical Instrument Design Competition, the International Computer Music Conference, the International Society for Improvised Music, the G4TV network, Pitchfork.com, Slashdot.org, the 2007 Geneva Auto Show, and BBC Ecuador. Levy was an embedded systems engineer for Bose. He holds B.S. and M.Eng. degrees in Electrical & Computer Engineering from Cornell University. He also earned a M.M. degree from Stony Brook University in Percussion Performance, where he is completing a D.M.A. degree. Currently, Levy is active as a freelance electronics engineer, as well as a calculus and physics tutor. [www.levylorenzo.com]

Theodoros Lotis studied the guitar, flute, music analysis and composition in Greece, Belgium and the UK. He composes music for theatre and dance, instruments and electronics. Theodoros is Assistant Professor at the Ionian University of Corfu, Greece. He is founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and the Hellenic Society for Acoustic Ecology. His music has been released by Empreintes Digitales. www.electrocd.com / www.theodoretotis.com.

Apostolos Loufopoulos currently works as a freelance composer, music producer and teacher. He also teaches music technology and composition at the Technical Educational Institute of the Ionian Islands, Department of Sound Technology and Musical Instruments, Cephalonia-Greece. He is a founding member and currently on the board of HELMCA (Hellenic Electroacoustic Music Composer's Association) and the Greek Society for Acoustic Ecology.

Eric Lyon is a composer and computer music researcher. Major areas of focus include computer chamber music, spatial orchestration, and articulated noise composition. Recent works include "Spirits", a 43-channel electroacoustic piano composition for the ZKM Kubus, "Variations on Psycho-Killer" for violinist Pauline Kim-Harris, and "Noise Variations" for ensemble mise-en. Lyon plays piano with the Noise Quartet, and computer with the Biomuse Trio. His music is commercially available on Everglade Records, Capstone Records, EMF, Iospin Labs Records, Sound's Bounty, Centaur Records, Smart Noise Records, Ash International, and Bohn Media. Lyon has taught computer music at Keio University SFC, The International Academy of Media Arts and Sciences, Dartmouth College, Manchester University, and currently teaches in the School of Creative Arts at Queen's University Belfast.

Robert Mackay is a Senior Lecturer in Creative Music Technology at the University of Hull.

His work has been included in over 140 performances in 18 countries, including BBC Radio 3. Prizes and honours include: IMEB Bourges (1997 and 2001); EAR99 from Hungarian Radio (1999); Confluencias (2003); Concours 'Luc Ferrari' from La Muse en Circuit (2006).

He has held composer residencies at Slovak Radio (Bratislava), La Muse en Circuit (Paris), Habitacio'n del Ruido (Mexico), the

Tyrone Guthrie Arts Centre (Ireland) and CMMAS (Mexico). He has also been a member of a number of bands, including Welsh Hip-Hop collective "Tystion", collaborating alongside John Cale, recording two John Peel sessions on BBC Radio 1 and supporting PJ Harvey. More recently, he has collaborated with percussionist Evelyn Glennie on the Ruskin Rocks project (www.leeds.ac.uk/ruskinrocks). 14 CD and 3 vinyl releases including his work are available. More information: www.myspace.com/robflute.

Kallie Marie is a composer and producer, whose music can be described as bridging the gap between modern minimalist electronic, to modern classical, and alternative industrial rock. Kallie has had the pleasure of writing music for both dance and film. Kallie has composed music for Waren Adams, Loni Landon, and had her music used by Brice Mousset, and film director Axel Eberman, in the documentary *The Dakota Hunter*. Kallie also devotes some of her time to writing music for her band, Explosives For Her Majesty.

Brona Martin is an electroacoustic composer and sound artist from Banagher, Co. Offaly, Ireland. Following a BA in History and Geography at the University of Dublin, Brona studied music at the University of Cork where she had her first encounter with computer music, noise and experimental music. At the University of Limerick she completed a Masters in Music Technology with Jürgen Simpson and Dr. Kerry Hagan. Brona started her PhD in September 2010 under the supervision of Dr. David Berezan. Research interests include soundscape composition, augmented auralities, acoustic ecology and narrative within Electroacoustic music. Brona's work focuses on specific soundscapes including Manchester, West Coast Australia, and Ireland. The aim of her work is to make people listen and become more aware of their surroundings and the sounds of their environment.

Andrew May is best known for his pioneering instrumental works with live interactive computer systems, and has created numerous tools for statistical tracking and modeling of musical behaviors. May's music has been performed in at least a dozen European and Asian countries and throughout the United States. May has performed internationally as a violinist and conductor, specializing in adventurous new music and avant-garde improvisation. Born and raised in Chicago, May studied composition with Roger Reynolds, Mel Powell, and Jonathan Berger. SEAMUS and EMF Media have released recordings of his music.

Daniel Mayer (b. 1967) studied pure mathematics and philosophy at Karl-Franzens-University (MSc, MPhil) and music composition (MA) with Gerd Kühn at the University for Music and Performing Arts Graz, Austria. 2001 / 02 postgradual study at the electronic studio of the Music Academy of Basel, Switzerland, with Hanspeter Kyburz. Guest composer at the Center for Art and Media Karlsruhe (2003 / 04) and at IEM Graz (2005). Working with generative computer algorithms in electronic and instrumental music. www.daniel-mayer.at

Antonio Mazzotti graduated in Electronic Engineering at Polytechnic of Bari and received a degree of specialization in Signal Processing at University of Bari. Later, he continued in academic studies at Conservatory of Bari, where he graduated cum laude in

Electronic Music. His interests cover computer-aided composition for electro-acoustic and audio-visual works and his works for fixed media were represented during several events. Since 2004, he participates with Sin[x]Thésis, a group involved in research and production, as both a composer and performer.

Peter McCulloch is a Brooklyn-based composer who specializes in interactive electroacoustic music. He received his Bachelor's degree from Florida State University and his master's degree from the University of North Texas, where he studied with Joseph Rován. He is currently a Ph.D. candidate in music composition at New York University, and studied with Robert Rowe and Jason Eckardt. His dissertation research focuses on automatically tracking and analyzing the creative process of composers using purpose-built computer software. He teaches at New York University and Vassar College.

Born in 1941, **John Melby** began his musical studies as a trombonist/violinist/violist while still a child. He attended the Curtis Institute of Music, the University of Pennsylvania, and Princeton University. His composition teachers include Henry Weinberg, George Crumb, Peter Westergaard, J. K. Randall, and Milton Babbitt. In 1973 he was appointed to the Composition/Theory faculty in the School of Music of the University of Illinois at Urbana-Champaign, where he was Professor of Music until his retirement in August of 1997 and where he now holds the title of Professor Emeritus. He currently lives with his family in Salem, Massachusetts. John Melby is best known for his music written for computer-synthesized sounds. He has won numerous awards, including a Guggenheim Fellowship and an award from the American Academy of Arts and Letters, and his works have been widely performed both in the United States and abroad.

David Mendoza studied viola and composition at Florida State University earning his BM in composition (2003) studying under Ladislav Kubik and Mark Wingate. While at Florida State he also took advantage of learning Chinese Music with Haiqiong Deng, and Balinese Gamelan with Michael Bakan. In 2008, he received his M.M. from Florida International University studying with Orlando Garcia. Since then, his works have been accepted for performance at various festivals and conferences from around the country. He is currently pursuing his D.M.A. at the University of Miami studying with Charles Mason.

Ursula Meyer-König, lives in Zurich. After a career as a pediatrician, she undertook foundation and media art studies at the HGKZ in Zurich and the FH Aarau, Switzerland, followed by a continuation course in electro-acoustic composition at the Hochschule für Musik in Weimar, Germany under Prof. R. Minard. She is currently studying electroacoustic composition under Prof. G. Toro-Pérez at ZHdK and ICST, Zurich, Switzerland. Her music has been heard on festivals and concerts in Germany, USA (EMM), Crete (Electroacoustic Music Days), London, GB, and in Switzerland.

Dr. David Mitchell holds a DMA in music composition and theory from the University of Georgia. He also holds a master's degree in composition and a bachelor's degree in guitar performance from UGA. Dr. Mitchell is a former graduate research assistant for Ideas for Creative Exploration (ICE), an interdisciplinary initiative

for advanced research in the arts. He has worked on a number of interdisciplinary projects including *Blackbird* (a one-act play by David Harrower), *Specters of the Outer Spaces* (a feature length film by Marie Porterfield), and several video game projects funded by the National Science Foundation. Dr. Mitchell is an award winning published composer with an eclectic catalogue of acoustic and electronic compositions. He is also an award winning guitarist and former instructor at several colleges in Georgia.

Andreas Mniestris was born in Piraeus/Greece he studied Physics in the University of Thessaloniki and then he begun studying Music, soon to be attracted by *Musique Concrète* while, at the same time, he begun practicing the saxophone as a result of a constantly increasing interest in Afro-American music and free improvisation. He continued his studies in Electroacoustic Music in Paris at the Université Paris VIII and then in California at Mills College where he has studied among others with Robert Ashley, David Rosenboom, Anthony Braxton et al. He has returned to Greece in 1991 where he has worked as a saxophone player and sound engineer in Thessaloniki and Athens. Since 1995 he lives in Corfu where he teaches at the Music Department of Ionian University and is the director of the EPHMEE (Electroacoustic Music Research Lab).

Taryn Mongillo is graduated in Piano at the Conservatory “da Venosa” of Potenza (Italy). The interest in contemporary theater led her to the first work experience at the Center for European Dramaturgy of Potenza (Italy) as instrumentalist and musical consultant. In addition to her work like instrumentalist she carried out several propaedeutic courses in primary schools of Potenza and Rome. Since music has been part of his life she never lost the desire to know as much as possible about this magic and complex language. When she was a child, she just listened to classical music; but now timbres and sound research become matter of great interest to her. So the approach to electronic music seems to be inevitable. Thus starts a personal search that drive her to a more conscious control of timbral evolution through time domain.

Nicola Monopoli. Born in 1991 in Barletta (Italy), he started to play piano and compose at a very young age. He graduated *summa cum laude* from “N. Piccinni” Conservatory with a Bachelor's degree in Music and New Technologies. His music has been performed in Italy, France, Germany, England, Greece, Russia, Spain, Norway, Netherlands, USA, Canada, China, Taiwan, etc. His compositions have been selected and performed in many festivals such as De Montfort University SSSP, SICMF, Stanford LAC, ACL Conference, Hannover C-Sound Conference, Emufest, Fullerton Annual New Music Festival, *Musiche Nuove*, FIMU, Festival “Punto de Encuentro”, Shanghai Conservatory of Music Electronic Music Week and UCM Festival. He won the third prize in *Musicworks Magazine Competition 2011* for new music. His compositions have been selected for *Audiografit Jukebox*, *CKCUFM*, the online listening library *Sonus*, *Radiauteur* and the *Multichannel listening library* in Trondheim.

Stephanie Moore completed a Master's degree in composition in 2012 at the Université de Montréal, where she studied instrumental composition with Ana Sokolovic and mixed music (for instrument and fixed media or electronics) with Philippe Leroux. Her music

has been played by the Nouvel Ensemble Moderne in Montreal, the Windsor Symphony Orchestra, and on multiple occasions by Talisker Players Chamber Music in Toronto. Her piece *Pleine lune* (for double bass and tape) was recently chosen for the CD *Visions émergentes* of the Cercle des étudiants compositeurs at the Université de Montréal.

Since the mid 1990's **Dafna Naphtali** has created experimental, interactive electro-acoustic music using her custom Max/MSP programming for live sound processing of voice and other instruments, interpreting the work of Cage, Stockhausen and contemporary composers. She has worked on many projects with well regarded musicians in the US, Europe and India, with support from NYFA, NYSCA, Franklin Furnace, American Composers Forum, Foundation for Contemporary Arts and American Music Center. www.dafna.info.

Adam Scott Neal (b. 1981, Atlanta). Ph.D. Fellow, University of Florida. MA, Queen's University Belfast. MM & BM, Georgia State University. Over 90 performances across 16 States and 5 foreign countries.

John Nichols III is pursuing his Doctorate in Composition at the University of Illinois, Urbana-Champaign, where he was recently announced as the winner of the Fourteenth Annual 21st Century Piano Commission Competition (2012). His electroacoustic compositions have been selected for performance at numerous national and international conferences and festivals including the 11th Annual California State University, Fullerton (CSUF) New Music Festival (2011), Society for Electroacoustic Music in the United States (SEAMUS 2011 & 2012), Toronto Electroacoustic Symposium (TES 2012), International Computer Music Conference (ICMC 2012, Ljubljana, Slovenia), International Workshop on Computer Music and Audio Technology, where he was announced as a winner of the WOCMAT 2012 International Electroacoustic Music Young Composers Awards (Taipei, Taiwan). He was a finalist in the 2011 Morton Gould ASCAP Young Composer Competition and will appear on the 2012 *Métamorphoses* (Brussels, Belgium) and SEAMUS 2012 Electro-miniatures "Re-Caged" CDs.

Benjamin O'Brien composes and performs acoustic and electro-acoustic music. He is currently pursuing a Ph.D in Music Composition at the University of Florida. He holds an MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. Benjamin has studied composition, theory, and performance with John Bischoff, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and Paul Richards. His compositions have been performed at conferences and festivals including ICMC, Electroacoustic Music Studies Network Conference, Linux Audio Conference, Colloqui di Informatica Musicale, SEAMUS, Musica Viva, among others. He performs regularly with the international laptop quartet Glitch Lich.

Mari Ohno is an artist, composer and sound designer based in Tokyo, Japan. She was born in 1984 in Japan. She is studying electronic music composition in the master's course at Tokyo University of the Arts. She has been active primarily in the field of computer music and sound art to explore the various dimensions

of human perception. She presented her works at Musicacoustica-Beijing, The Museum of Contemporary Art Tokyo, Unique Forms of Continuity in Space, and so on. Her several works have been broadcasted on TV and Radio program internationally such as NHK, Radio France, and Radio Adelaide. She has been selected as the finalist of Le Prix ACSM116 at CCMC 2012 (Japan), the grand prix of Tokyo Sonic Art Award (Japan), International Composition Competition and Workshop ADELAIDE 2012 (Australia), the nomination of 18th Campus Genius Award (Japan), and Qubit Noise Non-ference (USA).

João Pedro Oliveira studied organ performance. From 1985 to 1990 he moved to the US as a Fulbright student, with a fellowship from Gulbenkian Foundations, where he completed a Ph.D. in Music at the University of New York at Stony Brook. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in *Metamorphoses* competition, 1st Prize in Yamaha-*Visões Sonoras* Competition, 1st Prize in *Musica Nova* competition, etc.. His music is played all over the world, and most of his works have been commissioned by Portuguese and foreign groups and foundations. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal) and teaches composition, electroacoustic music and analysis.

Mark Oliveira, a Sydney native and Doctoral Fellow at the University of North Texas, is an emerging composer with diverse extra-musical interests. Whilst notions of narrative, programme and theatre, have always been a stoic component of his music; Oliveira offers an exploration of the quintessence of ceremony inherent in all human expression.

Federico Ortica was born in Italy on the 21st of September 1979. He studied at Conservatory of Perugia, specifically attending percussions classes. He is currently studying electronic music with Mr Luigi Ceccarelli at the Conservatory of Music in Perugia and Institute of Sonology in Den Haag (NL). He can also claim to have attended courses taught by Andrew Bentley, Bob Ostertag, Francis Dhomont, Domenico Sciajno, Poul Berg, Peter Evans, Trevor Wishart, Joel Ryan. He participated in some prestigious music competitions in Italy, such as Emufest, LPM_live performing meeting, Prize National of the Arts. He is a composer for theatre and dance show with multimedia technologies (sensor, kinect staff). He played at many Festivals with audio/video project P/XL based on improvisation. He Composed soundtrack for "Perugiasisi 2019" European Capital of Culture Candidate. Currently working on live electronics improvisation.

Felipe Otondo studied acoustics in Chile where he started composing and performing music for experimental theatre developing several performance projects with actors and musicians. In 1999 he moved to Denmark to study sound perception at Aalborg University focusing on spatial sound and timbre perception. He studied composition at the Carl Nielsen Academy with Anders Brødsgaard and pursued his studies at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic composition and music theatre. His music has been widely played

in festivals across Europe, in North and South America, as well as in Australia. He composed the music for the BAFTA-award winning radio drama *The Glassman* in collaboration with Neil Sorrell and has received awards and prizes in composition competitions in Italy, France and Brazil. Felipe is currently a lecturer at the Lancaster Institute for the Contemporary Arts at Lancaster University.

Timothy Page (b. 1975, Chicago, USA) began composing after a career in physics. In 2000 he received a Fulbright grant from the American government to study composition at the Sibelius Academy in Helsinki the following year. He wound up completing a Master's degree at the Sibelius Academy, continuing his studies with composer Veli-Matti Puumala from 2001 to 2007, receiving his diploma in 2010 with the highest possible marks, and firmly establishing himself in the Nordic contemporary music scene. Page has represented Finland with his music in the Young Nordic Music festival five times since 2003, at the ISCM festival in 2009, and at Nordic Music Days in 2011 and 2012. He has attended master classes with Tristan Murail, Beat Furrer, Magnus Lindberg, Jouni Kaipainen, and Bent Sørensen, among others. In 2013, Page will commence a doctoral program in composition at the University of Chicago with composer/mentor Augusta Read Thomas.

Joo Won Park (b. 1980) is an electronic musician residing in Philadelphia. His music has been featured in several conferences such as the Society for Electro-Acoustic Music in the United States Conference, Seoul International Computer Music Festival, Bourges Electroacoustic Music Festival, and International Computer Music Conference. His research is printed in *Electronic Musician*, *Computer Music Journal*, *The Audio Programming Book* and *The Csound Book*. He received M.M and Ph.D. in composition at the University of Florida, and graduated from Berklee College of Music majoring in Music Synthesis and Contemporary Writing/Production. Joo Won was an associate director of Florida Electroacoustic Music Festival, and currently serves as an assistant professor of music at the Community College of Philadelphia. His music is available on ICMC DVD, Spectrum Press, MIT Press, and PARMA recording.

Tae Hong Park holds B.Eng., M.A., and Ph.D. degrees from Korea University, Dartmouth College, and Princeton University. He has worked in the area of digital communication systems at the LG Central Research Laboratory in Seoul, Korea (1994-1998). His works have been played by groups and performers such as the Brentano, California E.A.R. Unit, Zoe Martlew, Nash Ensemble of London, New Jersey Symphony Orchestra, Onix Ensemble, Ensemble Surplus, and the Tarab Cello Ensemble. He organized the 2006 ICMC conference, is President of ICMA, and is Associate Professor at New York University. He is author of *Introduction to DSP: Computer Musically Speaking* (2010).

Stephen Pearse is currently working towards the completion of a Ph.D. at the University of Sheffield Department of Music, under the supervision of Dr. Adrian Moore and Dr. Dave Moore. His research interests include acousmatic composition, compositional interfaces, audio software design and live coding. Stephen also works as a research assistant and software engineer for De Montfort University in Leicester under Prof. Leigh Landy. As part of this role,

he engineered "Compose With Sounds", an open-source, cross-compatible digital audio workstation under an European Commission FP7 project, under the same name, which is due for public release in January 2013. His most recent research has taken the form of a scriptable, multi-threaded artificial intelligence and synthesis system that uses image streams as control data. Stephen regularly lectures on a variety of Music Technology related courses at the University of Sheffield and runs its first Live Code Laptop Orchestra.

Chris Pedder is completing his degree in Music Technology at Keele University. During his studies he became interested in sound design and, especially, audiovisual composition. He is currently working on his final year Digital Arts creative portfolio, which will feature more work on this combined media.

Terry Pender is the associate director of Columbia University's Computer Music Center where he has worked and taught for the past 17 years. He performs live interactive and ambient music with his group PGT (Pender, Garton, Taylor) and plays the mandolin, guitar and harmonica.

At Columbia he teaches interactive music and recording studio techniques.

Born in 1979 in Grenoble (France), **Nils Potet** studied classical music at Paris Sorbonne University and Paris Conservatoire (CNR) where he obtained a first prize in musical writing, then turned to electroacoustic composition. After he discovered microtonal music by listening to the works of composers like Yvan Wyschnegradsky, he decided to explore in particular the synergies that can exist between electroacoustics and micro-intervals. His music has been broadcasted in different occasions such as Seoul International Computer Music Festival (south Korea), GMVL (Lyon, France), or in some radio programs like "Électrain de Nuit" on France Musique.

William Price's music has been performed in Europe, South America, Asia, and throughout the United States. His works have been featured prominently at such venues and events as the International Trumpet Guild Conference, the International Clarinet Association International Conference, the World Saxophone Congress, the annual SEAMUS conference, the National Society of Composers Conference, the Music Teachers National Association Conference, the Florida State University Festival of New Music, the Bowling Green State University New Music and Art Festival, and the Florida Electroacoustic Music Festival. Dr. Price is Assistant Professor of Music at the University of Alabama at Birmingham.

Takayuki Rai was born in Tokyo in 1954. He studied composition with Yoshiro Irino in Japan and Helmut Lachenmann in Germany, and computer music with Paul Berg at the Institute of Sonology in the Netherlands. He worked at the Institute of Sonology as a guest composer in the 1980s. Since 1991 he has been teaching computer music and composition at the Sonology Department, Kunitachi College of Music in Tokyo, and since 2006 at the Lancaster University in The United Kingdom. His works have been selected at numerous international competitions, including the Gaudeamus Competition of Composition, the ISCM World Music Days, and

the International Computer Music Conference. He also won the premier award at 13th International Electroacoustic Music Competition Bourges in France, Irino Composition Prize in Japan, and 1st prize at the NEWCOMP International Computer Music Competition in USA. In 1991 he received the ICMA Commission Award.

Izzi Ramkissoon is an award-winning electro acoustic multimedia composer, performer, and sound artist. He has written works for a variety of media including theater, dance, installations, alternative controllers, and interactive multimedia. His compositions deal extensively with the use of technology in composition and have been featured at major festivals including SEAMUS, NYCEMF, SPARK, Look and Listen Festival, Black Maria Film + Video Festival, World Maker Faire, MATA, Make Music New York, NIME as well as numerous other venues, universities and festivals, both nationally and internationally including Italy, Mexico, Greece, and Norway.

Ben Ramsay graduated from Middlesex University, London, with a BA (Hons) in Sonic Arts in 2001, and is currently lecturing in Music Technology at Staffordshire University in the West Midlands, UK. His research is centred around acousmatic music composition and the exploration of social and sonic relationships that exist in modern forms of sound art. He is currently studying for a PhD in Electroacoustic composition at De Montfort University, Leicester, UK, under the supervision of Prof. Simon Emmerson.

Flutist, composer, improviser and educator, **Jane Rigler** recently joined the interdisciplinary Music Program at the University of Colorado, Colorado Springs as an Assistant Professor. Ranging from solo acoustic pieces to electronic ensemble pieces, her works investigate relationships between the environment, language and gesture through improvisation and interaction. Her works and performances have been heard and seen in festivals and conferences around the world. Deeply committed to the process of collaboration, her JUSFC award in 2009-10 led to many diverse performances throughout Japan. Jane also organizes site-specific performances and events, such as the Relay! held in MoMA in NYC or the Spontaneous Music Festival which occurred in local neighborhoods in Brooklyn. Jane co-directs the UCCS Peak Frequency Creative Arts Collective which brings internationally acclaimed artists to Colorado and provides engaging performances and events for all. <http://www.janerigler.com> explores her most current research.

Berlin-based electro artist **Gerd Rische** was born in 1949. He studied violin, 1964-1969 played E-Bass in different groups, composing hard styled beat music, broke off completely as musician in 1970 to finish his studies of economy. Managed concerts and lectures in contemporary music and get back into music scene inspired of experiences in free improvisation while using self-built electronic devices. Producing completely back tape sounds as a hidden member in the legendary Berlin avant-garde group "Sprung aus den Wolken". Specialized more and more in electroacoustic loudspeaker music. 2008 founding member band »IVES#1« with Michael Wertmüller, Marino Pliakas and Thomas Mahmoud. Dedicatee of numerous compositions. Lives in Berlin. Artistic Director of the Electroacoustic Music Studio, Akademie der Künste in Berlin.

As composer and improviser, **Jeff Roberts** integrates different elements of music styles and cultural traditions that sonically and aesthetically resonate. His background in improvisation and experimentation combine with performance studies in China to shape his compositional language. His music has been commissioned and performed world-wide in the US, Europe and China. His music has received recognition with competition awards and artist residencies (VCCA, Brush Creek, STEIM). In 2006 was a Fulbright Scholar to China, studying guqin performance and Chinese aesthetics. He has developed a modern style of improvising which involves live electronics and presents recitals worldwide. He researches aspects of intercultural composition and aesthetics and has presented his research at multiple conferences. He directs the The Walden Percussion Project, a found object experimental ensemble. He holds a PhD in Composition from Brandeis University. In 2011-12 he was a visiting assistant professor of composition at Williams College.

Claudia Robles Angel. Media artist born in Bogotá (Colombia) currently living in Köln (Germany). Her work is worldwide known, having participated in several group and solo exhibitions around the globe, e.g. at the Bauhaus-archiv Museum fuer Gestaltung in Berlin, Germany (2003); the European Capitals of Culture: Sibiu and Luxemburg (2007); Enter3 in Prague, Czech Republic (2007), the International Computer Music Conference ICMC in Copenhagen, Denmark (2007) and Montréal, Canada (2009); at the SIGGRAPH Asia 2009 in Yokohama, Japan, at the DRHA: Sensual Technologies - Brunel University London, UK (2010), and lately at the Festival for Digital Media: Re-New2011 Copenhagen, Denmark and at the NIME 2011: New Interfaces for Musical Expression Oslo, Norway.

Butch Rován is a media artist and performer at Brown University, where he co-directs MEME (Multimedia & Electronic Music Experiments @ Brown). Rován has received prizes from the Bourges International Electroacoustic Music Competition, the Berlin Transmediale International Media Arts Festival, and his work has appeared throughout Europe and the U.S. Most recently his interactive installation "Let us imagine a straight line" was featured in the 14th WRO International Media Art Biennale, Poland. Rován's research includes new sensor hardware design and wireless microcontroller systems. His research into gestural control and interactivity has been featured in IRCAM's journal *Resonance*, *Electronic Musician*, the *Computer Music Journal*, the Japanese magazine *SoundArts*, the CDROM *Trends in Gestural Control of Music* (IRCAM 2000), and in the book *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies* (Palgrave Macmillan, 2009).

Anna Rubin's music has been heard on four continents. Among a variety of chamber and orchestral works, she has created several pieces which integrate acoustic instruments with live electronics as well as electroacoustic text/sound works. Among her awards are those from the Delta Ensemble, Amsterdam, arts councils in Ohio, New York and Maryland, the New England Foundation for the Arts, the National Orchestral Association and the Aether Festival #1/ Radio Station KUNM, Albuquerque. Her work has been recorded on the Capstone, Everglade, SEAMUS, Albany and

Neuma labels. Airi Yoshioka, F. Gerard Errante, Tom Buckner, Radio Station WNYC, New American Radio, and the Cube Ensemble are among those who have commissioned her work. She is an associate professor of music at the University of Maryland/Baltimore County.

James Paul Sain (b. 1959) is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He founded and directed the internationally acclaimed Florida Electroacoustic Music Festival for 17 years. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is currently Executive Committee Chair and President-Elect of the Society of Composers Inc. He previously served for several terms on American Composers Alliance Board of Governors. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Albany and NACUSA labels.

Diana Salazar (b. 1982, Glasgow) is a London-based composer and sound artist. Her output ranges from acousmatic work to music for instruments with live electronics, laptop improvisation and cross-disciplinary collaborations. Following undergraduate and Masters studies at the Royal Scottish Academy of Music and Drama in Glasgow she went on to complete her PhD at the University of Manchester (UK), funded by an Arts and Humanities Research Council Award. Her works have been performed throughout the UK and internationally, across Europe and North, Central and South America, with broadcasts on Swedish National Radio, Radio France, and BBC Radio 3. Selected works have been released on the Studio PANaroma, Disparc, SCRIME, Drift Station and Elektramusic labels. She is currently a Senior Lecturer in Music at Kingston University, London.

Donal Sarsfield. I want to develop an awareness in people about listening and sound. Thoughts tending to ambition, they do plot unlikely wonders.

Ayako Sato was born in Japan, in 1981. From 2000 until 2007 she studied at Senzoku Gakuen College of Music and graduate school. Since 2011 she is additionally studying at Tokyo University of the Arts graduate school of music. She picks up sounds and noises from the personal appearance in daily life, fragments the material, and builds to the musical composition. Sometimes she creates in collaboration with image works, animation, and crafts. In addition to composing electroacoustic music, she has been performed her works on acousmonium or laptop, and at present she is researching about music of Luc Ferrari.

Fabio Scacchioli was born in Teramo in 1979. He studied in Perugia and Madrid, graduating with a thesis on the semiotics of experimental cinema. In 2006, he met Gianfranco Baruchello and attended his Foundation, taking part in meetings on artistic practice, participating in exhibitions and seminars, and collaborating

on his latest film *Another day, another day, another day*. His research focuses on the relationship between memory, perception and thought. He works with film, video and installations.

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media whose works have been performed throughout the United States and abroad. While working towards a DMA in music composition at the University of Cincinnati College Conservatory of Music, her interactive multimedia opera, *A King Listens*, premiered at the Cincinnati Contemporary Arts Center and was profiled by apple.com. She holds a certificate in Deep Listening with Pauline Oliveros and has studied composition with Mara Helmuth, Cort Lippe and McGregor Boyle. She sits on the boards of 60x60 Dance, the BEAM Foundation, Devotion Gallery, the International Computer Music Association, and Organised Sound. She contributed a chapter to the Cambridge Companion to Electronic Music, and her article on generative multimedia was recently published in *Contemporary Music Review*. She is a joint author of *Electronic Music* and is working on an issue of *Organised Sound* on sonification. Her work has been supported by the Presser Foundation, Centro Mexicano para la Música y les Artes Sonoras, and Meet the Composer. She has been commissioned by the Princeton Laptop Orchestra and the percussion ensemble Ictus. In 2009 she won the first Ruth Anderson Prize for her interactive installation *Twenty Love Songs and a Song of Despair*. Her research focuses on gesture in music, and the sustainability of technology in art. As an Assistant Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is a core faculty member of cDACT, the consortium for digital art, culture and technology. In 2010 she co-chaired the International Computer Music Conference, and in 2011 she co-chaired the Electro-Acoustic Music Studies Network Conference.

Nichola Scrutton is a Glasgow-based composer/performer and sound artist. Her practice ranges from acousmatic compositions to live interactive vocal work, from interdisciplinary collaborations to education/outreach projects. Nichola received her PhD in electroacoustic composition from University of Glasgow in 2009 and then worked there for 2 years as a Teaching Fellow in Music. Some recent performances and projects include: ICMC, Slovenia; Air/Ear, Argentina; Música Viva Sound Garden, Portugal; Lifeguard, National Theatre of Scotland/The Arches; Lateral for High-Slack-Low-Slack-High, Glasgow International Festival of Visual Art; Songs for a Stranger, ArchesLIVE; Panic Patterns, Citizen's Theatre; All We're Skilled In, GFT/Plantation Productions/Scottish Screen; Hooks + Bites, GLOW Co-Create, Curriculum for Excellence.

Zachary Seldess (b. 1976), a Chicago native now living in San Diego by way of New York City and Saudi Arabia, is a media artist, composer, teacher, and programmer. Zachary has presented interactive installations at Gallery Aferro, ZKM, and Siggraph Asia 2009. His work has been published in *Antennae*, NIME 2007 and 2011, Chamber Music America 2009, Siggraph 2011, and ICAD 2011. Previous projects include collaborations with Hisao Ihara, Andrew Demirjian, and Johari Mayfield, as well as programming for artists Mari Kimura, Lillian Ball, Rashaad Newsome, Cory Arcangel, Miguel Frascioni, and many others. Zachary is Senior Development Engineer at Sonic Arts R&D, CalIT2, UC San

Diego. Previously, he worked as Audio Systems Coordinator and Developer at the Visualization Lab, King Abdullah University of Science and Technology. While living in New York, Zachary taught creative coding at Harvestworks, worked as a lecturer at Brooklyn College CUNY, and as a researcher at the CUNY Graduate Center's New Media Lab. He is co-founder and previous co-director of the New York City Electroacoustic Music Festival. Zachary is a candidate for the Ph.D. in music composition (ABD) at The Graduate Center CUNY where his primary teachers were Amnon Wolman and Morton Subotnick.

Graduating from the University of Technology Sydney with a bachelor of Sound and Music Design in 2012, **Karin Senff** has complemented her studies into the fields of electro-acoustic composition and sonic art with 12 years experience as a technician in the theatre and live sound industry and time as composer and performer in the Sydney metal band One Dead Madam.

Her projects have explored correlated microphone techniques to create immersive multichannel soundscapes and the use of generative boidal-systems to create three-dimensional ambisonic sonifications that trace the beauty of naturally occurring patterns. She looks ahead at further pushing the boundaries of spatial audio in live performance to create a unique sensorial experience for the audience beyond the standard stereo field.

Judith Shatin (www.judithshatin.com) is a composer whose music reflects her engagement with the sounding world, literary and visual arts, and the social and communicative power of music. Shatin is William R. Kenan Jr. Professor at the University of Virginia, where she founded the Virginia Center for Computer Music. She was the featured composer at the Sound and Computing 2012 Conference in Copenhagen. Her music has been commissioned by organizations including the Barlow and Fromm Foundations, the Library of Congress, and ensembles such as Da Capo Chamber Players, Kronos Quartet, and the National and Richmond Symphonies. A four-time fellowship recipient from the NEA, she has received grants from Meet the Composer and the Virginia Commission for the Arts. In demand as a master teacher, she will be Master Artist at the Atlantic Center for the Arts.

Andrew Martin Smith (b. 1984, Sharon, CT) is a doctoral student in Contemporary Music at Bowling Green State University, where he studies composition with Mikel Kuehn. He has received degrees in music composition from the State University of New York at Fredonia (B.M. 2007) and Bowling Green State University (M.M. 2009). His primary instructors have included Elaine Lillios, Burton Beerman, Andrea Reinkemeyer, Donald Bohlen, and Karl Boelter.

Andrew's compositions have been performed at several contemporary music festivals and conferences, including Electronic Music Midwest (2011), the International Computer Music Conference (2011), the MidAmerican Center for Contemporary Music's 31st Annual New Music Festival (2010), and the Region 8 Conference of the North American Saxophone Alliance (2011). He has been a participant in reading sessions with acclaimed new music ensembles, such as the Miklos Quartet, Dark in the Song // Contemporary Bassoon Collective, and Alarm Will Sound.

SnowKrash 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 multi-media performances. Since the summer of 2009, SnowKrash has presented eleven performances in Germany, UK and Slovenia. 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. Their most recent work *Flow Walzer* was presented at the International Computer Music Conference in Ljubljana in September 2012. www.snowkrash.org.

Jerod Sommerfeldt's music focuses on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation. His sound world explores digital audio artifacts and the destruction of technology, resulting in work that questions the dichotomy between the intended and unintentional.

Jeffrey Stolet is a professor of music and director of Music Technology at the University of Oregon. Stolet's work has been presented around the world and is available on the Newport Classic, IMG Media, Cambria, SEAMUS and ICMA labels. Presentations of Stolet's work include electroacoustic and new media festivals, such as the ICMC, the SEAMUS Conference, the MusicAcoustica-Beijing Festival, the Third Practice Festival, the Kyma International Sound Symposium, the Florida Electroacoustic Music Festival, SIGGRAPH, the transmediale International Media Art Festival, Cycle de concerts de Musique par ordinateur, the International Conference for New Interfaces for Musical Expression, and the International Electroacoustic Music Festival "Primavera en La Habana." In addition, his work has been presented in such diverse venues as the Museum of Modern Art, the Pompidou Center, the International Academy of Media Arts and Sciences, and the Center for Computer Research in Music and Acoustics.

Amanda Stuart is a composer and sonic artist, writing for image, video, animation, dance, theatre and multimedia. Her electroacoustic percussion piece *Light and Sharpness* was presented at the CMMR 2012 International Conference (London) and will be performed at the Leeds International Festival for Innovations in Production and Composition and the Sheffield University Conference "From Tape to Typedef" in 2013. Commissions include: *Mosquito Waltzka* - The Cambridge Festival for the London Festival Orchestra; *A Portrait of Peterborough* for the inaugural concert of the City of Peterborough Symphony Orchestra; *Title music* - B SkyB and Anglia TV. Previous posts include Performing Rights Society Composer in Education and Musician in Residence for the City of Peterborough and Composer in Residence for the Cambridge Festival, Suffolk County Council and the Firebird Trust. Amanda is currently studying for her Masters in Creative Music Technology at the Royal Welsh College of Music and Drama. (www.amandastuart.com)

Kotoka Suzuki, born in Tokyo, Japan, is a composer focusing on both multimedia Kotoka Suzuki, born in Tokyo, Japan, is a composer focusing on both multimedia and instrumental practices. She has produced several symphonic and multimedia works, including spatial interactive audiovisual work for both concert and installation settings, often in collaboration with artists and scholars from other disciplines. Her work is often produced in relationship to a specific site. Her work has been featured internationally at numerous festivals such as Inventionen (Germany), Ultraschall (Germany), ISCM-World Music Days (Hong Kong), Klangwerktag (Germany), sound:frame (Austria), Pan Music Festival (Korea), ICMC, Melos Ethos (Slovakia), and Music at the Anthology (New York) by performers such as Arditti String Quartet, Continuum, Nouvel Ensemble Moderne, Mendelssohn Chamber Orchestra (Germany), Pacifica Quartet and Earplay Ensemble. Among her awards include Bourges (France), DAAD Artists-in-Berlin Program (Germany), Robert Fleming Prize (Canada Council for the Arts), Howard Foundation Fellowship (Brown University), and Musica Nova Honor Prize (Czech Republic).

David Taddie has written music for band, orchestra, choir, solo voice, and a wide variety of chamber ensembles as well as electroacoustic music. His music has been widely performed in the United States and Europe, Asia, and Australia by numerous soloists and ensembles and he has received several prestigious awards including ones from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association. He teaches at West Virginia University and lives in Morgantown with his wife, Karen, and son, Andrew. In addition to composing, he enjoys gardening and speaker building.

Hans Tammen creates an “alien world of bizarre textures and a journey through the land of unending sonic operations”. With “Endangered Guitar” and interactive software programming, he produces rapid-fire juxtapositions of radical contrasts, micropolyphonic timbres and textures, aggressive sonic eruptions, but also quiet pulses – barely audible sounds – as a critic observed, with his “... fingers stuck in a high voltage outlet”. “...a killer tour de force of post-everything guitar damage”, *Signal To Noise*.

Anthony Tan is a Chinese-Malaysian composer born in Canada. He has presented his music at ICMC, Matrix, Voix-Nouvelles at Fondation Royaumont, Domain Forget, and Acanthes. Also involved with music for contemporary dance, he has written for the Merce Cunningham School, Tangente, and the Bravo!FACT dance movie commissions. Awards include a 2012 Stipendium from the Experimental Studio, the 2011 Giga-Hertz Prize, and the International Competition for live-electronics of the Hamburg Klangwerktag. Anthony is currently pursuing the Meisterklasse at the Hochschule für Musik Carl Maria von Weber Dresden with Mark Andre and Franz Martin Olbrisch. Additionally, he holds a Ph.D. (ABD) from McGill University. He further studied mixed music with Philippe Leroux and the analysis of electroacoustic music with Robert Normandeau at the University of Montreal. Anthony draws upon past experiences as a DJ, studies in biological sciences, and eastern metaphysics as artistic influence.

Leonello Tarabella, computer musician, graduated in Computer Science at the University of Pisa and started his work on computer science under the direction of M. Pietro Grossi who was pioneering the research at C.N.R., Pisa. He specialized in computer music at the EMS-MIT in Boston and at CCRMA in Stanford. His principal area of research at the computerART Lab of ISTI/CNR in Pisa, is concerned with the design and implementation of gestural interfaces and languages for algorithmic composition and interactive computer music performances. As a musician, he also plays jazz alto-sax, and composes and performs his own computer music with the systems realized. Author of “Informatica e Musica” (Jackson Libri) and numerous scientific papers, he has been coordinator of a number of European and International projects. He teaches the technology of computer music at the Computer Science and Electronic Engineering Faculties of Pisa University.

Elaine Thomas-Freitas, Composer and media artist. With an initial background in music/composition, her trajectory into the realms of music/technology turned out to be definitive, yet gradual. Elaine’s works range from acoustic compositions to interactive media, the latter having become her main focus of research. She has embraced the use of technology as a means of expression that adds to the artwork, never constraining the artistic output. Elaine received a doctorate in music composition from Columbia University, had undergone an internship in Music Documentation at IRCAM, and works as a Senior Lecturer and Course Leader in Music Technology at London Metropolitan University. Engaged in the contemporary performing scene, she has presented her works in the Americas, Europe, and Asia. Her latest works comprise a composition for alto flute with video-tracked live electronics (here presented) and collaborative works with composers and sound artists in which she expands her live video practice.

Dan Tramte is currently working towards his Ph.D. in music composition with a specialization in computer music media at the University of North Texas. He also holds degrees in percussion performance (BM) and Composition (MM) from Bowling Green State University (Ohio). His primary teachers have included Elaine Lillios, Mikel Kuehn, Jon Nelson, Andrew May, and David Bithell. At North Texas, Dan Tramte serves as a graduate assistant for the Center for Experimental Music and Intermedia (CEMI); he also teaches Beginning/Class Composition (MUCP 1180/3080). His music has been programmed on numerous computer music conferences and can be heard on the CDCM computer music series, vol. 38.

Pierre Alexandre Tremblay (b. 1975, Montréal) is a composer and a performer on bass guitar and sound processing devices, in solo and within the groups ars circa musicæ (Paris, France), de type inconnu (Montréal, Québec), and Splice (London, UK). His music is mainly released by Empreintes DIGITales and Ora. He is Reader in Composition and Improvisation at the University of Huddersfield (UK) where he also is Director of the Electronic Music Studios. He previously worked in popular music as producer and bassist, and is interested in videomusic and coding. He likes oolong tea, reading, and walking. As a founding member of the no-tv collective, he does not own a working television set. www.pierrealalexandretremblay.com

Yu-Chung Tseng is a full-time associate professor of music composition and serves as director of Music Technology Master Program at National Chiao Tung University in Taiwan. His music, written for both acoustic and electronic media, has been recognized with several international composition competitions including Italy-Pierre Schaeffer (1st Prize/ 2004, 3rd Prize/2008), Italy-Città di Udine (Mention / 2003, finalist/2006), Czech-MUSICA NOVA (honorary mention/2009, first prize/2010, honorary mention/2012), Belgium- Metamorphoses (Finalist/2006, 2008, 2010), France-Bourges (finalist/1998, 1999, 2005), and ICMA2011 Asia-Pacific Regional Composition prize. His music can be heard on labels including CDCM vol.28(USA), Discontact iii (Canada), Pescara2004 and 2008(Italy), Contemporanea 2006(Italy.), Metamorphoses 2006, 2008, 2010(Belgium), MUSICA NOVA 2004, 2005, 2007 (Czech), SEAMUS 25th Anniversary CD(USA), ICMC2011 DVD.

Hans Tutschku (b. 1966) has been a member of the “Ensemble for intuitive music Weimar” since 1982. He studied composition in Dresden, The Hague, Paris and Birmingham. He participated in concert cycles of Karlheinz Stockhausen to study sound direction. He taught in Weimar, Berlin, at IRCAM in Paris and has been working as composition professor and director of the electroacoustic studios at Harvard University since 2004. He is the winner of many international competitions, among other: Bourges, CIMESP Sao Paulo, Prix Ars Electronica, Prix Noroit and Prix Musica Nova. In 2005 he received the culture prize of the city of Weimar.

From the ancient cypress swamps of Wewahitchka, Florida, **Chet Udell** serves as instructor of Music Technology at the University of Oregon. He received his Ph.D. in Composition with focus in Electrical Engineering (2012) from the University of Florida. Some of his honors include: SEAMUS/ASCAP Student Commission 2010 1st prize, Destellos International Composition Competition 2011 honorable mention, and Sound in Space 2011 Finalist. His music has been presented around the world and is available on the Summit and SEAMUS record labels.

Roy Vanegas: In the late seventies, my father turned me on to Rachmaninoff and the IBM System/360. By the early eighties, I discovered Blondie, the Cold Crush Brothers, and Apple Macintoshes. I've teetered between music and computers ever since.

Jorge Variego was born in Rosario, Argentina. He has a doctorate degree in music composition from the University of Florida, a master of music degree in composition and clarinet performance from Carnegie Mellon University, where he attended as a Fulbright scholar. Actively involved with technology in sound and music, Jorge has been a pioneer in the field of interactive computer music, having created or performed a great deal of works for clarinet and electronics in the US, Europe and South America. He participated in many international computer music festivals such as MATA, SEAMUS, EMS, Sonoimágenes and can be heard on many CDs, including his most recent solo CD “Necessity” which was released with Albany records. For more visit www.jorgevariego.com.

Adam Vidiksis is a composer, conductor, and percussionist whose interests span from historically informed performance to the

cutting edge of music technology. Exceptional ensembles have performed his work, including the “Black Sea Symphony” in Constanta, Romania, the Omaha Symphony, the Momenta Quartet, and the Zephyrus Duo. His commissions include Network for New Music and ICIA. His compositions have been heard at SEAMUS and CMS National Conferences, NSEME, Huntsville New Music Festival, Guthman Musical Instrument Competition at Georgia Tech, New Jersey Shakespeare Festival, Toronto Electroacoustic Symposium, and the Licino Refice Conservatorio di Musica in Frosinone, Italy. He was a regional winner of the 2012 SCI/ASCAP Student Commission Competition. His works are available through HoneyRock Publishing. Adam holds a MM degree from NYU and is a DMA candidate at Temple University, where he teaches classes in music theory and computer music. For more, please visit www.vidiksis.com.

Scott Voisey was born in Bristol (UK). Scott holds a degree in Music Technology and Business Administration. He studied audiovisual composition with Diego Garro and Rajmil Fischman at Masters level and completed his studies at Keele University in 2011. His musical influences range between rock, electronica and the Sonic Arts. His style is driven by a great (almost obsessive) attention to details in the sculpture of abstract imagery and in the creation highly cohesive audiovisual gestures.

Andrew Walters was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. Walters' music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Juke Joint. His piece “Before Clocks Cease Their Chiming” was premiered by Duo Montagnard at the 2009 World Saxophone Congress in Bangkok, Thailand. His music appears on volume nine and sixteen of the “Music from SEAMUS” compact discs. Currently he is Assistant Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

Jing Wang is a composer and virtuoso erhu artist. She has participated in numerous musical communities, as a composer and a performer of diverse styles of music. Her compositions have been selected and presented in China, Spain, France, Italy, Canada, and throughout the United States. They have also been recognized by the American Society of Composers, Authors, and Publishers and Electro-acoustic Miniatures International Contest, Spain. One of her compositions Weathered Edges of Time is selected for inclusion in the collection of French National Library. She was the winner of 2006 Pauline Oliveros Prize given by the International Alliance for Women in Music. As an active erhu performer, she has introduced the Chinese indigenous erhu into Western contemporary music scene with her wide array of compositions for chamber ensemble, avant-garde jazz improvisations and multicultural ensembles. Ms. Wang is currently an Assistant Professor of Music at the University of Massachusetts Dartmouth.

Rodney Waschka II is best known for his algorithmic compositions, his unusual operas, and theater pieces. While he frequently composes music for traditional ensembles, his works often include electronic computer music or other media: visuals, theater, or poetry. Recent commercial recordings include the London Schubert Players chamber orchestra performing his trumpet concerto, Winter Concerto, and the Nevsky String Quartet performing his string music. His opera, Saint Ambrose, recorded on Capstone by Steve Duke, is part of a trilogy of operas he has just completed. Waschka teaches at North Carolina State University.

Andreas Weixler was born 1963 in Graz, Austria, is a composer for contemporary instrumental composition, computer music and interactivity with a special emphasis on audiovisual realtime processes and most recent interactive score. He studied contemporary composition at the University of Arts in Graz, Austria with Andrzej Dobrowolski, Younghi Pagh-Paan and diploma by Beat Furrer. His specialization in computer music and his concepts of composition, improvisation and audiovisual interactivity, which includes writing software for these artistic work, lead to concerts, performances and lectures in Europe, Asia, North and South America. His concepts got selected for performances at the International Computer Music Conference ICMC 2012 Ljubljana, 2011 Huddersfield, 2010 New York, ICMC 2008 Belfast, NIME 2007 New York, among others. Andreas Weixler is currently an associate university professor at Bruckn! er-University Linz, Austria and a lecturer at InterfaceCulture of the University of Arts in Linz and is also giving numerous international lectures.

Jeff Weston is a visual, electronic and acoustic music maker intrigued by simple forms, complex systems and irregular repetition. Currently, Weston is a Ph.D student in Music Composition and Theory at the University of Pittsburgh where he is studying with Eric Moe, Matthew Rosenblum and Amy Williams. Past teachers have included Christopher Dietz, Mikel Kuehn, Elainie Lillios and Brooke Joyce. Weston has garnered performances and fellowships at such venues as the Cal State New Music Festival, Red Note New Music Festival, North American Saxophone Alliance National Conference, Contagious Sounds Series, Iowa Composers' Forum, Bowling Green State University New Music Festival, University of Alberta NCounters Festival, University of Toronto, Gaudeamus Young Composers Meeting, soundSCAPE Festival in Maccagno, Italy and Radio France.

Tom Williams is an award winning composer and Principal Lecturer in Composition at Coventry University, UK. He studied composition at Huddersfield and Keele Universities and completed a doctorate in composition at Boston University. In the 1993 ALEA III competition Ironwork was a prizewinner; Break was a finalist of 2004 Music Viva, and Shelter received an honourable mention at Bourge. In 2010, Can won the medal of the Senato della Repubblica Italiana Music Contest "Città di Udine". Recent compositions include the dance video work, Voice (a retracing) (www.jar-online.net) and Leaf for hulusi, and electronics, and the acousmatic work, Wire & Wind. www.tw-hear.com

Kristina Wolfe is a doctoral student in the Computer Music and Multimedia Program at Brown University (@meme). Her

pieces have been performed at many festivals, conferences, and concerts, including the Third Practice Electro-Acoustic Festival, International Alliance for Women and Music conference, and International Computer Music Conferences. In 2007, she worked as the Greg Altman Media Intern for Pauline Oliveros at the Deep Listening Institute. In her other formal education, she has a B.A. in Music Technology from Florida International University, and her Masters degree in Digital Musics from Dartmouth College.

She plays the Double Bass, Electric Bass, and the Viola da Gamba.

Maurice Wright (www.mauricewright.org) was born in 1949 in Front Royal, Virginia. He attended Duke University and Columbia University, receiving a doctoral degree in 1988.

After experimenting with visualization of musical sound, he presented his first visual music composition in 1996. Recent work has been presented in national and international festivals.

Wright is Carnell Professor of Music at Temple University, where he curates the music and video series CYBERSOUNDS.

Justin Writer is a South-Texas based composer of chamber, concert, and electroacoustic music. His music has been performed across the U.S., Europe, Mexico, and South America. In addition to composing, Writer enjoys teaching music majors how to use music theory.

Maximilian Yip was born in 1988. In 2003 he started to play the violin. From 2005 to 2008 he got lessons in music theory. In 2006 he began to play piano. He started to compose at the Clara-Schumann School of Music with Christian Banasik in 2008. In 2009 he finished school with the German Abitur majoring in music and receiving a special appreciation for composing.

His works were performed amongst others at Roots Of Electronic Music Festival, Aachen (Germany), Musica Viva Festival 2010, Lisbon (Portugal), and Musica Viva Festival 2011 Lisbon (Portugal).

A graduate of McGill University and MIT, New York-based composer **Nina C. Young** composes instrumental and electronic music, with a particular interest in mixing those two worlds of contemporary music. She is currently pursuing her doctorate in composition at Columbia University, under the supervision of Fred Lerdahl, George Lewis, and Brad Garton, where she also teaches electroacoustic composition at the Computer Music Center. She previously worked and held research positions at CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology), the MIT Media Lab, and the McGill Digital Composition Studios. With a unique voice that draws from spectralism, romanticism, and Russian folklore, Nina's pieces incorporate her research into blending amplification and live electronics into instrumental ensembles, always with a view toward creating a natural and cohesive sound world.

Bo Yue (Maggie), an aspiring Chinese-New Zealand composer completed her M.M degrees with First Class Honors in composition at the University of Waikato, Hamilton, New Zealand. She studied with Ian Whalley and Michael Williams. She has had success on the national and international scene including premiers

in the United States, UK, Australia and in New Zealand. *You Zi Yin* – an Electroacoustic work for pipa and voice was premiered in New York City, in June 2011 at EMSII. Her piece *Small Change* received first prize in the Lilburn awards concert at The University of Waikato, also receiving the Niklas Werner Memorial Prize. *You Zi Yin & Small Change* have been accepted into APMC 2011 along with another recent work. Works have also been performed at Waikato Arts Electronica II-III in 2010, 2011 and as well as The Lilburn Trust Student Composition Awards concert 2010.

PERFORMERS

Francesca Arnone, flute

Francesca Arnone is a dynamic flute and piccolo soloist, recitalist, and clinician. An avid traveler, she enjoys pursuing this passion through music and has recently performed in Italy, England, Croatia, South Korea, Spain, and Brazil. She has extensive orchestral and solo experience in the U.S. and Mexico, and is currently the flute professor at Baylor University's School of Music, member of the Brazos Ensemble, the Baylor Wind Quintet, and the Waco Symphony. Dr. Arnone previously taught at West Virginia University, Boise State University, and Idaho State University. Please see www.francescaarnone.com.

Andrew Borkowski, cello

Andrew Borkowski performs regularly as soloist/chamber musician and with orchestras throughout New York City, as well as the Western New York area. He has participated in master classes with world-renowned artists including Eric Bartlett, Fred Sherry, and Chris Finckel, and has studied with such legendary performers as Benjamin Karp, Jonathan Golove, Stephen Harrison, and Marcy Rosen. He holds a B.A. in Cello Performance from the State University of New York at Buffalo, and an M.A. from the Copland School of Music at Queens College.

He has participated in music festivals throughout the world including the Schlern International Music Festival, and has participated in various orchestral training programs including the Brevard Music Center, where he collaborated with renowned orchestral players including Brinton Averil Smith and William Preucil. In 2008 he was the winner of the University at Buffalo Symphony Orchestra Concerto competition, and has appeared with such prestigious groups as the Argento Chamber Players, pioneering exciting new works by composers like Todd Machover and Eric Lindsey. An ardent supporter of new music, he is a co-founder of the InnoVox Contentemporary Ensemble, a pierrat-plus-percussion ensemble aimed at changing the way today's audiences experience and appreciate contemporary music. He also appears regularly with Manhattan Symphonie, and has performed extensively in New York City's premier concert venues, including Carnegie Hall, Avery Fisher, Symphony Space, and Barge Music, among others. An avid educator as well as performer, Andrew serves on faculty at the Harbor Conservatory, Eastern School of Music and Arts, and Sage Music at the LIC Music School. He has also teaches at the Chamber Music Institute annual summer festival at the University of Maine.

Bruce Brubaker, piano

In live performances from the Hollywood Bowl to New York's Avery Fisher Hall, from Paris to Hong Kong, and in his continuing series of recordings for Arabesque, Bruce Brubaker is a visionary virtuoso. Named "Young Musician of the Year" by Musical

America, Bruce Brubaker performs Mozart with the Los Angeles Philharmonic, and Philip Glass on the BBC. Profiled on NBC's Today show, Brubaker's playing, writing, and collaborations continue to show a shining, and sometimes surprising future for pianists and piano playing. Pulitzer-Prize-winning Washington Post critic Tim Page has said: "I wouldn't trade Pollini, Argerich, Richard Goode, Peter Serkin or Bruce Brubaker (to mention a terrific younger artist) for any handful of Horowitzes!" Brubaker was presented by Carnegie Hall at Zankel Hall in New York, at Trifolion in Echternach, at Michigan's Gilmore Festival, and at Boston's Institute for Contemporary Arts, as the opening-night performer in the museum's acclaimed new Diller Scofidio + Renfro-designed building. A longtime member of the faculty at the Juilliard School, Brubaker has chaired the piano department at the New England Conservatory since 2005. He is a frequent performer at New York City's Le Poisson Rouge. His blog "PianoMorphosis" appears at ArtsJournal.com. Brubaker trained at the Juilliard School, where he received the school's highest award, the Edward Steuermann Prize, upon graduation. He joined the Juilliard faculty in 1995. At Juilliard, he has appeared in public conversations with Philip Glass, Milton Babbitt, and Meredith Monk.

Dorian Costanzo, percussion

Dorian Costanzo is in his final semester of undergraduate study for percussion performance at the Aaron Copland School of Music at Queens College. He plans to get a master's degree in Education next year. Dorian has been playing drums since he was 8 years old. Besides playing in the college ensembles, he also plays in The Ugly Bug Ballroom Band and Le Petit Pepinot.

Joe Drew, trumpet

Joe Drew is a veteran of the new music and experimental concert scene, as well as New York's downtown rock clubs. He has toured with musikFabrik and Cursive. From 2004-2008, Joe directed a new music festival in Omaha, where he curated a program of Samuel Beckett's short plays, arranged a Rameau ballet-opera, and conducted *Ballet Mécanique*. He projected the U.S. and New York premieres of Karlheinz Stockhausen's last electronic piece, *Cosmic Pulses*. He has given 9, 12 & 24-hour solo organ performances of John Cage's *ASLSP*, and he is currently working on a 48-hour version. His latest performance project is called *dung*.

Christina Giacona, clarinet

Dr. Christina Giacona is a native of Los Angeles, California. Currently, she is the director of the Los Angeles New Music Ensemble (LANME) and an Instructor of Music at the University of Oklahoma. Fiercely dedicated to performing the music of our millennium, Christina Giacona has performed in diverse locations, from Los Angeles's Spaceland to Barbès in New York. Giacona has commissioned and performed new works from composers Eric V. Hachikian, Mary Kouyoumdjian, Marvin Lamb, Patrick Conlon, and Dan Formidoni, and collaborated with the Paul Bailey Ensemble, up-and-coming indie band Good King Friday, Los Angeles-based band Princeton, and mixologist DJ Journey. Within the next year Giacona will be releasing an experimental clarinet

album featuring the works of avant-garde and electroacoustic composers. As a high school student she studied with Kalman Bloch, principal of the Los Angeles Philharmonic. Other teachers of note are Julia Heinen, Keith Lemmons, and David Etheridge.

Zach Herchen, saxophone

Based in New York City, saxophonist Zach Herchen performs contemporary, jazz, and rock music. He has premiered dozens of pieces ranging from Japanese noise rock to jazz tone poems to multimedia works. Recently Zach released his first CD, *Emerging Voices*, featuring commissioned works for voice and sax with opera singer Elisabeth Halliday. He performs with First Construction, New Thread Sax Quartet, Emerging Voices Project, Rhymes With Opera, Quiet City, and Man Down. Zach has served on staff at New England Conservatory's Summer Institute for Contemporary Performance Practice and was an artist-in-residence at Wildacres Retreat. He has performed at Boston University's Spectral Summer Professional Performance Workshop, the SEAMUS National Conference, Third Practice Electroacoustic Festival, the 4th International Master-Class for Classical Saxophone, and the Look & Listen Festival. Zach has performed as a soloist in Italy, Sweden, Germany, and at various American institutions. Zach holds M.M. and B.M. degrees in saxophone performance (and a B.M. in recording arts engineering) from The Peabody Conservatory of the Johns Hopkins University, where he received the Richard Franko Goldman Prize for performance. He has studied with Gary Louie, Gary Thomas, Timothy McAllister, Arno Bornkamp, Vincent David, Jan Schulte-Bunert, and Ties Mellema.

Rachel Holland, soprano

Soprano Rachel Holland has been praised for possessing a voice of both power and sweetness. Since her operatic stage debut, Ms. Holland has striven to perform a variety of styles, from the opera and concert stages to recital and chamber works. Her professional credits include companies such as The Virginia Opera Association, Virginia Symphony Orchestra, Cincinnati Opera, Indianapolis Opera, the Buffalo Philharmonic Orchestra, Cedar Rapids Symphony, and the Sioux City Symphony. She currently resides in Newport News, VA, where she serves as the Director of Vocal Studies at Christopher Newport University.

Kelli Kathman, flute

Flutist Kelli Kathman is one of New York City's most in-demand flutists. Best known for her thoughtful interpretation and energetic performance of music from the 20th and 21st centuries, Kelli enjoys commissioning and premiering new works by young and established composers from diverse musical backgrounds and styles. Ms. Kathman performs regularly as part of Ensemble Signal under the direction of Brad Lubman. She is a founding member of the award-winning Sospiro Winds and the vigil ensemble. Ms. Kathman has performed across the United States and Europe with eighth blackbird, the Bang on a Can All-Stars, Alarm Will Sound, the Chamber Music Society at Lincoln Center and the Wordless Music Orchestra. Additionally, Kelli has performed with the Zankel Band, the Steve Reich Ensemble, and the Martha Graham Dance Company. Kelli's

festival appearances include Tanglewood, Chamber Music Northwest, Bang on a Can Marathon, Sacrum Profanum Festival, Look and Listen Festival, Wordless Music Series and June in Buffalo. Her love of new music has brought her into close contact with composers including Steve Reich, John Adams, Helmut Lachenmann, Julia Wolf, David Lang, Michael Gordon, and Terry Riley. Kelli's work can be heard on the labels Nonesuch, Canteloupe, Mode Records, Naxos, Warp Records and New Amsterdam Records. Ms. Kathman enjoys sharing music not only in concert hall settings but also in non-traditional community settings. As a Performing Artist in Carnegie Hall's Musical Connections program, Kelli reaches out to people in prisons, senior centers, hospitals and those in the community at large who otherwise have very limited access to live music. Ms. Kathman is currently a doctoral candidate at the CUNY Graduate Center, where she is a student of Tara Helen O'Connor. She received her bachelor's degree from the Eastman School of Music as a student of Bonita Boyd and her master's degree from Yale University as a student of Ransom Wilson.

Patrick Kennedy, percussion

Patrick Kennedy is young percussionist out of Long Island, New York looking to make a name for himself in the world of music. Currently studying at the Aaron Copland School of Music at Queens College, Patrick is actively performing and working vigorously to achieve his goals. He is obtaining a B.M. in Percussion Performance and a B.A. in Music Education. He has studied under Matthew Ward, Michael Lipsey and David Cossin, all accomplished musicians and all members of the Talujon Percussion Group. Patrick has performed with various ensembles and groups such as: the Talujon Percussion Group, Make Music NY, Gamelan Yowana Sari, and the Bang on a Can Marathon. Patrick is an accomplished student who has received numerous awards including the ACSM Freshman Award and ACSM Percussion Award. He currently is a teaching artist of the CASA program, which involves teaching music in public schools throughout Queens.

Derek Kwan, percussion

Derek Kwan, a native of Fresno, California, is a percussionist and electronic musician interested in the integration of technology into live performance and bringing the worlds of contemporary classical music and electronic music to a wider audience. Derek specializes in the realization of indeterminate electroacoustic pieces through live performance and programming with Max/MSP. He has appeared in such festivals as the Bang on a Can Marathon, Bang on a Can Summer Music Institute, New York City Electronic Music Festival, and soundSCAPE. Derek holds degrees from the University of California, Davis, where he studied mathematics and music performance, and CUNY Queens College. He is currently pursuing a Doctor of Musical Arts degree in percussion performance at Stony Brook University, where he also actively works with the computer music studio. www.derekxkwan.com.

Loni Landon, choreographer

Loni Landon, born and raised in New York City, received her training from the NYC High School of Performing Arts, Dance

Theater of Harlem, The School at Jacob's Pillow and The Scholarship Program at Hubbard Street Dance Chicago. In 2005, under the direction of the late Benjamin Harkary and Larry Rhodes, she received her B.F.A. in dance from The Juilliard School. After graduation, she worked with Aszure Barton on the opening of the Baryshnikov Arts Center before joining Ballet Theater Munich, under the direction of Phillip Taylor. Her work has been shown at The Joyce Theater as part of Working Women, Jacob's Pillow Inside/Out series, The Ailey Theater, Dance Now at Joe's Pub, HT CHEN'S NewSteps Choreography Series, Dumbo Dance Festival, and The State Theater of Munich. Loni, along with Gregory Dolbashian, founded "THE PLAYGROUND". The Playground was recognized by Dance Magazine as a "25 To Watch for 2013".

Andrea Lodge, pianist

Pianist Andrea Lodge has been called a "Must See" (The Telegram, St. John's, NL). A native of outport Newfoundland, Canada, Andrea specializes in the performance of contemporary piano music. She was awarded 2nd prize at the 2010 Eckhardt-Gramatté National Competition for the Performance of Contemporary Music. Andrea was additionally given a prize for the best performance of the 2010 commissioned work, "Curlicue" by Karen Sunabacka. Her playing has been heard across Canada on CBC radio on numerous occasions. She has premiered new works by composers Clark Ross, David Cutler, Marga Richter and C. Curtis Smith, among others.

Andrea is currently completing a Doctorate of Musical Arts degree at Stony Brook University with professors Gilbert Kalish and Christina Dahl. She holds a Master's of Music degree from the University of British Columbia and a Bachelor's of Music (Honours) from Memorial University. In the Winter 2010 semester, Andrea held the position of Visiting Assistant Professor at Memorial where she taught piano and chamber music. She currently holds the position of Staff Accompanist at SUNY Suffolk and teaches chamber music with the Stony Brook Pre-College and Community Music programs. Andrea performs regularly with guitar piano duo, Sorce-Lodge Duo, and Iktus+ new music ensemble. Andrea lives in New York City with her husband, guitarist Jay Sorce.

Levy Lorenzo, percussion

Levy Marcel Ingles Lorenzo, Jr. is an electronics engineer and percussionist living in New York. He performs and composes experimental live-electronic music using percussion and new, custom electronic musical instruments that he designs. His electronics work has been featured at STEIM's 2011 Patterns and Pleasure Festival in Amsterdam, the Guthman Musical Instrument Design Competition, the International Computer Music Conference, the International Society for Improvised Music, the G4TV network, Pitchfork.com, Slashdot.org, the 2007 Geneva Auto Show, and BBC Ecuador. Levy was an embedded systems engineer for Bose. He holds B.S. and M.Eng. degrees in Electrical and Computer Engineering from Cornell University. He also earned a M.M. degree from Stony Brook University in Percussion Performance, where he is completing a D.M.A. degree. Currently, Levy is active as a freelance electronics engineer, as well as a calculus and physics tutor. www.levylorenzo.com.

Laura Mancini, percussion

Laura Mancini, percussionist, studied in Perugia where she obtained her Master's in Percussion Performance. She continued her studies with Leigh Howard Stevens, Ney Rosauero, Emmanuel Sejourne, Maurizio Ben Omar, Stefano Cantarelli, and, at the Sibelius Academy in Helsinki, with Olli-Pekka Martikainen, Sami Koskela and Antti Rislakki. Laura is a Tetraktis Percussion member, which for Decca Records in 2013. Her chamber music projects are various and range from baroque to contemporary music. She works with Accademia Barocca Willem Hermans and with the ensemble Ludus Gravis, which recorded for Wergo Records in 2009. She also plays with Nyky Ensemble and SE Ensemble (Finland), and with the string quintet Collegium Tiberinum. Festivals and concert seasons she played in Europe include: Musica D'Hoy (Madrid, Auditorio Nacional), Imago Dei (Krems a Wien), Angelica, Societa del Quartetto (Sala Verdi a Milano), Rassegna di Nuova Musica, Cantiere Internazionale D'Arte, Musiikkitalo (Helsinki). In her activity as a percussionist she has played in the following orchestras: Orchestra del Teatro Regio di Parma (touring at the NCPA in Beijing and the Palacio Euscalduna in Bilbao), Orchestra Sinfonia Veneta, Orchestra Sinfonica di Perugia, Orchestra del Royal at Northern College of Music, Manchester, and the Sibelius Academy Symphony Orchestra. Laura Mancini was born in 1984 in Citta di Castello, and she is living in Perugia.

Pierre-Alexandre Maranda, double bass

Double bassist Pierre-Alexandre Maranda obtained a prize with great distinction in chamber music performance at the Conservatoire de musique de Montréal and is presently continuing his studies at the same institution. In parallel, he has perfected his improvisational technique with René Lussier, Robert Marcel-Lepage and Lori Freedman. Distinguished by the variety of milieus in which he participates and his interest for new works, he plays contemporary music with ensembles such as La Machine and Allogéne among others, he improvises, and he performs pop and classical repertoire, as well as tango with the Ensemble Verano. Having often worked in interdisciplinary art, he has had the occasion to take part in multiple dance, film and theatre productions.

Adrianna Mateo, violin

Regarded as a lyrical, powerful, and emotionally raw performer, new music violinist Adrianna Mateo has appeared as a soloist at The Stone, Steinway Hall, on tour in Europe, and at the Metropolitan Museum of Art in collaboration with its Artist-in-Residence, Paul Miller aka DJ Spooky that Subliminal Kid. Later this month, she will be performing at the American Museum of Natural History. This last year has been an active one for Ms. Mateo: in addition to the above performances, she was profiled in the *TimesLedger's* Qguide, appearing on its front cover; she was interviewed by NTD TV for international broadcast; she recorded with Grammy Award-winning producer David Starobin and performed at Carnegie Hall as a member of the Mimesis Ensemble Orchestra; recorded solo violin for two short films; was featured by the Savona News (Italy); and showcased her composer collaboration project, {NUE|LUSH}, in Italy, France, and in New York. In Summer 2013,

she will be taking the project to Australasia. Ms. Mateo will be graduating in May 2013 (music performance major/French minor) from the Aaron Copland School of Music (ACSM) at Queens College, where she recently performed Chausson's *Poème for violin and orchestra* as the winner of ACSM's 2012 concerto competition.

Christina McGann, violin

Christina McGann, violinist, enjoys a diverse performing career as soloist, chamber, and orchestral musician. She has performed concertos with orchestras, including the National Symphony Orchestra, the Richardson Symphony, Musica Bella Orchestra in New York, the Moldovan Chamber Orchestra, the National Chamber Orchestra in Washington D.C., Ohio University New Music Ensemble, and most recently the St. Petersburg Academic Symphony in Russia. Christina has had great success at national and international competitions, winning First Prize at the National Symphony Young Soloist Competition, the Lennox Competition, and the Fischhoff Chamber Music Competition, junior division. She was also awarded Third Prize at the Johansen International Competition and Second Prize at Chamber Music Yellow Springs with the iO Quartet. Christina holds both B.M. and M.M. degrees in violin performance from The Juilliard School where she was accepted with Presidential Distinction. Her principal teachers include Ronald Copes, Victor Danchenko, Robert Mann, and Donald Weilerstein. Ms. McGann is currently working towards a doctoral degree at SUNY Stony Brook under the tutelage of Soovin Kim, Philip Setzer and Hagai Shaham. Also an avid educator, Ms. McGann began her teaching career in New York City as a Juilliard Morse Fellow – a program that brings Juilliard students extensively trained as artist-educators into public school classrooms on a weekly basis throughout the school year. In addition to private teaching experience, Ms. McGann taught as part of Juilliard's Instrumental Music Program, served as faculty at Brooklyn College Preparatory, coached chamber music as a graduate assistant at SUNY Purchase, and received her Suzuki pedagogy training through all books at New York City's School for Strings. Ms. McGann has also served as Artist in Residence at Ohio University School of Music since 2011.

Mikylah Myers Mcteer, violin

Mikylah Myers Mcteer's performances have been called "energetic and virtuosic" by the *Pittsburgh Tribune-Review*, and "captivating" by Boulder, Colorado's *Daily Camera*. An award-winning chamber musician, McTeer is Associate Professor of violin at West Virginia University, where she is violinist of the West Virginia University Faculty Piano Quartet. She was formerly concertmaster of the San Juan Symphony in Durango, Colorado, and a member of the Moores Piano Trio in Houston, Texas, which was the silver-prize winner at the 2000 Carmel Chamber Music Competition. She has performed internationally as a soloist, chamber musician, and orchestral player in Japan, Korea, Taiwan, Italy, Germany, Austria, Slovakia, and Hungary, and is a member of the Britt Festival Orchestra in Jacksonville, Oregon. McTeer received her Doctoral and Master's degrees in violin performance from the University of Houston's Moores School of Music, where she studied with Ferdell Lack, and her Bachelor of Music degree from Oberlin

Conservatory of Music, where she studied violin with Roland and Almita Vamos. She was also a four-year member and co-captain of the Oberlin College varsity women's soccer team.

David Mendoza, violin

David Mendoza (b. 1979, El Paso, TX) David plays mostly his own music, but has been a member of new music ensembles at Florida State University, Florida International University, and the University of Miami. A multi-instrumentalist, he is comfortable on violin, viola, cello, viola da gamba, erhu, or basically anything with strings and a bow. He has performed at various festivals and conferences from around country including the 2006, 2007, 2009, and 2013 Subtropics Experimental Music Festival, and the 12 Nights Series in Miami.

Sarah Mullins, percussion

Sarah Mullins is the percussionist for Periapsis Music and Dance, a founding member of the experimental music group/network Quiet City, and synth-electronics-drums/percussion ensemble Modulo Z. She is also a member of Gamelan Dharma Swara, a Balinese gamelan located in New York City. Sarah has performed with the Glenn Branca Ensemble, Talujon Percussion, the Toronto Symphony Orchestra and the Calgary Philharmonic Orchestra, and at events such as the Bang on a Can Marathon, Lincoln Center Out-of-Doors, and Make Music NY. She is a graduate of CUNY Queens College, The Glenn Gould School of The Royal Conservatory of Music in Toronto, and McGill University in Montreal.

Timothy Northcutt, tuba

Timothy J. Northcutt is Associate Professor of Music, Instructor of Tuba and Euphonium at the University of Cincinnati College-Conservatory of Music (CCM) in Cincinnati, Ohio. In addition, he serves as Music Director of the CCM Brass Choir and coordinator of the brass chamber music program. Under his leadership, the Brass Choir has performed at the 1995 International Brassfest (Bloomington, Indiana), the 53rd Annual Midwest Clinic (Chicago, Illinois) and the 2002, 2005 and 2010 Ohio Music Education Association Conferences (Cincinnati, Ohio). In the spring of 2003, the Brass Choir performed and recorded with the Cincinnati Pops Orchestra for the Telarc Label. Tim has been awarded CCM's Ernest N. Glover Outstanding Teacher Award and the University of Cincinnati Mrs. A. B. (Dolly) Cohen Award for Excellence in University Teaching. He was recognized as one of Ohio's Top 100 Educators in Ohio Magazine's Excellence in Education Awards. He served as the Executive Director of the Rafael Mendez Brass Institute. In 2008, Tim served as artistic director and host of the 2008 International Tuba Euphonium Conference. Tim currently performs as Principal Tuba with the Dayton (Ohio) Philharmonic Orchestra. Tim holds degrees from Tennessee Technological University, The Catholic University of America. Tim is proud of the guidance and tutelage provided by his teachers: James Garrett, R. Winston Morris, Harvey Phillips, David Fedderly, Warren Deck, and Daniel Perantoni.

Nick Revel, viola

Nick Revel received his Bachelor's of Music in viola performance from the Eastman School of Music in 2008 where he studied with John Graham. Since then he has built up his career in New York City by performing as a soloist, chamber musician, improviser, and orchestral violist, as well as composing and teaching. Nick Revel has made appearances performing on stages in Berlin Germany, Tokyo Japan, in the Rochester International Jazz Festival, and in concerts all over New York City. As the violist and founding member of PUBLIQuartet, Nick Revel strives to inject fresh perspective into the classical music scene through creative and interactive programming. This past season PUBLIQuartet attended the Robert Mann Institute and the Juilliard Quartet Seminar as well as the Deer Valley Contemporary Music Festival in Utah. In addition to performing, Nick Revel has a budding career as a composer. He has been commissioned to write *Broken Lines*, a viola quartet, for the New York Viola Society, and choral works for a production of *Medea* with the Xoregos Performing Company. His music has been featured in concerts with the Norwalk Symphony Orchestra and with PUBLIQuartet as well as the Silver Bay Concert Series in Silver Bay, NY. His duet *Energy* for violin and viola was performed on a New York Composer's Circle concert in 2011.

Heather Roche, clarinet

Born in Canada, clarinetist Heather Roche trained in England and now lives in Cologne, Germany. She has performed at some of the major European festivals, including musikFest (Berlin), Bach-Fest (Leipzig), Musica Nova (Helsinki), HCMF, Acht Brücken (Cologne), the ICMC, the Witten New Music Days and the Agora Festival (Ircam, Paris). She is a permanent member of the ensemble handwerk (Cologne). She has performed with musikFabrik (Cologne) including recently in the La Fura Dels Baus staged premiere of Stockhausen's *SONNTAG aus LICHT*. She has additionally performed as a soloist with electronics in venues in Basel (Gare du Nord), Copenhagen (SMC) and Montreal (CIRMMT). She holds a Ph.D. from the University of Huddersfield.

Marcel Rominger, piano

The BBC hails Marcel Rominger's playing as "equally polished, considered and characterful" and New York Concert Review described it being with "poise and elegance" when he made his Carnegie Hall debut January, 2009. Mr. Rominger won the 2001-2002 Crane Concerto Competition and 2002-2003 North Arkansas Symphony Orchestra Concerto / Aria Competition and is the recipient of the Rose L. Greenblatt Award in Piano. He was also named the 2003 MTNA Arkansas State Winner of the Young Artist Category. In 2005, Mr. Rominger was awarded an Honorable Mention at the William Garrison Competition in Baltimore, Maryland. He was selected as the recipient for the Council on the Arts & Humanities for Staten Island 2007 Excellence in the Performing Arts Award. Since 2009 Mr. Rominger has participated in the New York City Electroacoustical Music Festival. In addition to being a soloist, Mr. Rominger has appeared with the Potsdam Symphony Orchestra and the North Arkansas Symphony Orchestra. His music has been featured on the radio station

WDAV in Charlotte, NC, and BBC's World Update on World Service Radio. He continues to give performances throughout the U.S., Europe and South America. Mr. Rominger obtained a Bachelor of Music from the Crane School of Music at the State University of New York in Potsdam and a Masters of Music from the University of Arkansas. His teachers included Olga Gross, Paul Wyse Jura Margulis and Hugo Goldenzweig at the Mannes College of Music in New York. Active as a performer, teacher and scholar, Mr. Rominger is the recent recipient of the CUNY Chancellor's Fellowship Award. He is currently pursuing a Doctorate of Musical Arts in Piano Performance at The City University of New York, Graduate Center.

Madeleine Shapiro, cellist

Called a "cello innovator" by *Time Out New York*, cellist 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, an ensemble that performs and commissions recent chamber works. Madeleine performs extensively as a solo recitalist throughout the United States, Europe and Latin America, programming both acoustic and electro acoustic works, many of which were written for her. Madeleine's first solo CD, *Electricity: Works for Cello and Electronics* (Albany Records) was greeted as "A focused and cohesive... polystylistic collection of pieces that individually push the instrument and technology in unique ways" (*Time Out New York*). ModernWorks most recent CD, string quartets by Ge Gan-ru was chosen by *The New York Times* as one of the best CDs of 2009. Among her many awards and grants, Madeleine is a recipient of three Encore Awards from the American Composers Forum, the most recent in support of her Nature Project, and a Barlow Award, all to assist in the presentation of new works. As director of the New Music Consort, she won First Prize in Adventurous Programming awarded by ASCAP Chamber Music America. She has been a three-time Visiting Artist at the American Academy in Rome. Madeleine's "Nature Project" is an ongoing concert program which is currently touring in both traditional and non-traditional concert venues; these have included the Miami Beach Botanical Gardens, the Shortridge-Mt. Morris Nature Preserve (Maine), the Museum of Art and Design (New York City), and the Ear to the Earth Festival. Other recent concert appearances include five tours of Italy; the Logos Foundation, Belgium; two appearances at the International Cello Encounter, Rio De Janeiro, Brazil; Amber Festival, Istanbul, Turkey (as a member of the Palindrome Intermedia Gruppe); and regular appearances in New York City venues such as the Museum of Art & Design, Le Poisson Rouge, and the Knitting Factory. In addition to her performing, Madeleine is the director of the Contemporary Music Ensemble at New York's prestigious Mannes College of Music, where she also teaches a seminar in new music performance practice. She presents new music workshops and master classes at universities both nationally and internationally. Recent presentations have included Yale University, Bates College, ME; University of Coventry, UK; University of Utah, Salt Lake City; University of Missouri, Kansas City; University of North Carolina, Greensboro and the Symphony of the New World in Miami, Florida. Madeleine has

recorded for Naxos, Albany Records, New World Records, CRI, Mode, SEAMUS, and Harvestworks.

Philipp A. Stäudlin, saxophone

Philipp A. Stäudlin, a native of Friedrichshafen, Germany, has appeared as a soloist with numerous orchestras and ensembles, including the Basel Symphony, the Niederrheinische Synchroniker, Longy Chamber Orchestra, Tufts University Orchestra, Bielefeld Orchestra, Providence Singers, and the Harvard University Choir. He has performed hundreds of concerts as a chamber musician in Germany, Switzerland, Russia, Austria, Sweden, France, Italy, Japan, and in the U.S., as well as performing at major music festivals in Schleswig-Holstein, Tanglewood, and at Gidon Kremer's Lockenhaus Festival. He has performed with new music groups and orchestras, such as Soundicon, Steamboat Switzerland, Boston Modern Orchestra Project, Pro Arte Chamber Orchestra of Boston, Parma Recordings, Alea III, Callithumpian Consort, IGMN International Society of Contemporary Music Basel. Mr. Stäudlin has won many awards as both a saxophone soloist and chamber musician. As the youngest competitor, Stäudlin won First Prize and Audiene Prize in the Gustav Bumcke International Saxophone Competition. As a member of the New Art Saxophone Quartet he has received First Prize in the Chamber Music Competition of the German Music Foundation and the Artist in Residence Newcomer's Award with German Radio. Mr. Stäudlin teaches as the applied faculty at Tufts University and at MIT. He is the soprano saxophonist of the Radnofsky Quartet. During the past few years, Stäudlin premiered more than fifty works. Current CD releases on the Ars Musici, Enja, Newport Classics, Albany, Innova, Navona, New World Records, New Focus Recordings labels.

Hans Tammen, guitar

Hans Tammen creates an "alien world of bizarre textures and a journey through the land of unending sonic operations". With "Endangered Guitar" and interactive software programming, he produces rapid-fire juxtapositions of radical contrasts, micropolyphonic timbres and textures, aggressive sonic eruptions, but also quiet pulses – barely audible sounds – as a critic observed, with his "... fingers stuck in a high voltage outlet". "...A killer tour de force of post-everything guitar damage." – *Signal To Noise*.

Lavinia Vago, dancer

Lavinia Vago is a dance artist from Italy. She has been working with Loni Landon Projects since 2012, dancing, creating and performing in New York City. She is currently working with Victor Quijada's Rubberbandance Group in Montréal, and is co-director and dancer with Kate Wallich | The YC. She has previously worked with Sidra Bell Dance New York, and has toured internationally with Korhan Basaran and Artists. She graduated Magna Cum Laude from Cornish College of the Arts in Seattle, where she had the honor of working with great artists such as Tonya Lockyer, KT Niehoff, and Zoe Scofield.

Emily Westell, violin

Emily Westell made her debut as soloist with the Calgary Philharmonic at age 15, and since then has performed as soloist with the Tanglewood, Banff Festival, and University of Calgary Orchestras. An advocate for new music, Emily has performed with the Harvard Group for New Music, Yale's Norfolk Contemporary Ensemble, Boston's Callithumpian Consort, and at the 2009 International Computer Music Conference. She gave the world premiere of Shane Fage's *Violin Concerto*, and has had the privilege to work with composers Elliott Carter, Osvaldo Golijov, and Steve Reich on performances of their works. A recent graduate of the Manhattan School of Music's prestigious Zukerman Performance Program, Emily holds a Doctor of Music degree from McGill University, where she was also Instructor of violin and chamber music. Emily performs on the 1717 Windsor-Weinstein Stradivari, on loan from the Canada Council for the Arts Musical Instrument Bank. www.emilywestell.wix.com/violinist.

David Wetzel, clarinet

Clarinetist/Bass Clarinetist David Brooke Wetzel is a specialist in new music and interactive electronics. A featured performer at SEAMUS 2012 (Appleton, WI) and ICMC 2010 (New York/Stony Brook), Dr. Wetzel's other recent solo appearances include the Electroacoustic Barn Dance, Electronic Music Midwest, the Endless Mountains Music Festival, the Spark Festival of Electronic Music and Art, and the Sonic Fusion Festival of International Contemporary Music in Edinburgh, Scotland. His research interests are primarily in the field of interactive computer music systems, with a special focus on maintaining electroacoustic repertoire in the face of rapid technological change. His writing on this subject has appeared in *Organised Sound* and in recent presentations to SEAMUS and ICMC. Dr. Wetzel is currently an associate professor of clarinet and coordinator of the music business and technology program at Mansfield University of Pennsylvania. Dr. Wetzel received a B.M. in clarinet performance from Lawrence University, the M.M. in computer music performance and concert production from the Peabody Conservatory, and the DMA in clarinet performance at the University of Arizona. He has studied clarinet with Jerry Kirkbride, Loren Kitt, Edward Palanker, Thea King and Dan C. Sparks, and computer music with McGregor Boyle, Ichiro Fujinaga and Geoffrey Wright.

Alex Yu, clarinet

Alex Yu is a versatile music performer and conductor. He holds degrees in clarinet performance from Aaron Copland School of Music, Queens College and University of Michigan. He has studied the clarinet under the tutelage of Charles Neidich, Ayako Oshima, Andrew Simon and Deborah Chodacki. He was first-prize winner of the 2012 American Protégé International Romantic Music Competition, and has given solo performances in such venues as Weill Recital Hall, Carnegie Hall and the Grand Theatre, Hong Kong Cultural Centre. He was awarded the Bernard van Zuiden Music Scholarship from the Hong Kong Philharmonic Society during his studies in University Michigan. He has been the principal clarinet of the Pro Arte Orchestra of Hong Kong from

2009 - 2010. He is currently appointed as a clarinet instructor at Queens College. Alex is also active as a chamber musician and was awarded the Adele Lerner Chamber Music Award during his studies at Queens College. An Advocate of contemporary music, Alex was featured in solo and chamber music performances in the Long Island Composers' Alliance Concerts in 2012 and 2013. Alex is currently completing his advanced certificate in orchestral conducting at Queens College, studying under Maurice Peress. He is assistant conductor of the Queens College Orchestra, Chamber Orchestra and Symphonic Wind Ensemble. As a virtuoso recorder player, Alex has given concerto performances with the Queens College Baroque Ensemble and was awarded the Paul Maynard Award in Early Music. He has attended the virtuoso recorder seminar at Amherst Early Music in 2011 and has studied under Bart Spanhove and Nina Stern.

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