



Berklee

SEAMUS 2019

March 21–23

GENELEC®

Sweetwater®
Music Instruments & Pro Audio

Table of Contents

About SEAMUS	4
SEAMUS Board of Directors	4
President’s Welcome to SEAMUS 2019	5
Berklee Provost’s Welcome	6
Conference Cohosts’ Welcome	7
SEAMUS 2019 Conference Map	8
Overview of Events	9
2019 SEAMUS Award	11
2019 SEAMUS Adjudicators	12
2019 ASCAP/SEAMUS and Allen Strange Awards	12
Featured Performers	13
Installations	20
Notes on Installations	20
Listening Room	21
Notes on Listening Room	22
Detailed Conference Program	25
Biographies	54
Conference Committee	82
Acknowledgements	82

About SEAMUS

Founded in 1984, the Society for Electro-Acoustic Music in the United States (SEAMUS) is a nonprofit national organization of composers, performers, and teachers of electro-acoustic music representing every part of the country and virtually every musical style. Electro-acoustic music is a term used to describe those musics that are dependent on electronic technology for their creation and/or performance. SEAMUS is committed to facilitating member interaction and the dissemination of their work through an annual national conference, juried recording projects, and the publication of *Journal SEAMUS*.

SEAMUS Board of Directors

- Ted Coffey, *President*
- Ico Bukvic, *Vice President Programs*
- Kostas Karathanasis, *Vice President Membership*
- Eli Fieldsteel, *Member At Large*
- Heather Stebbins, *Treasurer*
- Kyong Mee Choi, *Secretary*
- Scott L. Miller, *Immediate Past President and Director of Recordings*
- Adam Vidiksis, *Director of Technical Development*
- Steven Kemper, *Director of Communications*
- Tae Hong Park, *Editor, Journal SEAMUS*
- Elizabeth Hinkle–Turner, *Diversity Officer*
- Steve Ricks, *Newsletter Editor*
- Joo Won Park, *Web Administrator*
- Sam Wells, *Conference Portal Developer*
- Jeffrey Stolet, *Conference Policy and Guidance Officer*

President’s Welcome to SEAMUS 2019



On behalf of the Board of Directors, I welcome you to SEAMUS 2019 at Berklee College of Music and Boston Conservatory at Berklee. I want to thank our conference hosts, Derek Hurst and Matthew Nicholl; conference technical director Brian Sears; and their entire team of staff, students, and colleagues for the countless hours they have given to realize this year’s conference. Through their generous persistence we are all in for three extraordinary days of music, installation, presentation, and social events. Thank you, hosts!

This year we honor Gordon Mumma, the recipient of our 2019 SEAMUS Award. Throughout his distinguished career, Mumma has sustained his commitment to open, experimental, heuristic composition and performance. He was integral to a number of important artistic scenes supporting both individual and collaborative practice—for instance: the storied ONCE Festival, the Merce Cunningham Dance Company, and the Sonic Arts Union. Originally (and still) a pianist and hornist, Mumma was one of the first composers to use electronic circuits of his own design. Details of his poetics and politics are gracefully related in *Cybersonic Arts: Adventures in American New Music* (2015). The book demonstrates that his work is an intermedia primitive and, as fine histories often do, indicates pathways to future invention. Mumma taught at several academic institutions, including the University of California Santa Cruz and Mills College. Recordings of his work are available on the Tzadik, Lovely Music, and New World Records, among others. It is a true joy to recognize his ideas and achievements this weekend.

Finally, I would like to acknowledge the SEAMUS board of directors and staff: Ico Bukvic, Kyong Mee Choi, Eli Fieldsteel, Elizabeth Hinkle–Turner, Kostas Karathanasis, Steven Kemper, Scott L. Miller, Joo Won Park, Tae Hong Park, Steve Ricks, Heather Stebbins, Adam Vidiksis, and Sam Wells. Their time, dedication, skill, and labor maintain and help to evolve the organization. We owe each of them our sincerest thanks.

SEAMUS exists to promote electro-acoustic music and to serve and strengthen our membership communities. Please feel free to share your ideas with me and with the board about how we might best continue to do so.

Very best wishes,
Ted Coffey, *President*

Berklee Provost's Welcome



I am pleased to welcome the Society for Electro–Acoustic Music in the United States to Berklee College of Music and the Boston Conservatory at Berklee for its 2019 National Conference. The SEAMUS 2019 conference will present a diverse program of electro–acoustic music including works for fixed media, real–time interactive compositions, works combining sound and video, installations, and presentations of research and scholarship related to electroacoustic music.

Berklee's commitment to innovation in both curriculum and pedagogy makes it an ideal place for this gathering celebrating artistic excellence and innovation in music technology. Electro–acoustic music has a long and rich history, and we at Berklee are excited to be part of the important legacy of SEAMUS as we host this year's conference.

The Electronic Production and Design Department (EPD) is a center of sound discovery and innovation, focusing on the musical and creative use of electronic music production and sound design tools and technologies. Students study electronic music composition and production, music synthesis and synth programming, sound design techniques for all types of visual media including VR and AR, video game audio design and implementation, interactive performance systems, software design, digital signal processing, alternate controllers, audio art and installation design, and more.

Berklee recently launched its new electronic digital instrument (EDI) program, in which a digital instrument can be the principal instrument of an incoming music student starting in fall 2019. The EDI is described as a system based around a computing device, user-configured software, and a variety of performance controllers that act as a single instrument capable of a wide range of musical expression. Musicians from all over the world, playing in many contemporary styles, currently use digital instruments to create and perform music. The EDI program at Berklee provides students who use this as their chosen instrument the opportunity to develop as musicians and as innovators, taking full advantage of Berklee's core music curriculum and all the musical opportunities the college has to offer.

We hope that you will take the opportunity to visit the EPD Department during the conference. There will be an open house on Saturday, March 23, from 10:00 a.m. to 1:00 p.m. Michele Darling, assistant chair of EPD, will be on hand to show you our facilities and discuss our programs with you.

Welcome to Berklee. May your experience at the SEAMUS conference be full of great music, fellowship, and exploration.

Sincerely,

Lawrence J. Simpson, Ph.D. Provost

Conference Cohosts' Welcome

We are very pleased to host the Society for Electro–Acoustic Music in the United States (SEAMUS) 2019 National Conference here at Berklee College of Music and Boston Conservatory at Berklee in Boston, Massachusetts. The culmination of a several-year journey—from conception, to proposal, to realization—we are honored to have been selected as this year's host institution and to be part of this tradition of institutions supporting the mission of the national organization, which is to foster, cultivate, and to push boundaries of electro-acoustic music and computer music and research. This conference, in particular, is a true collaboration between the interscholastic divisions and disciplines and schools. Along with institutional hosts Derek Hurst and Matthew Nicholl, Brian Sears (technical director, Brandeis University) assisted by Carter Rice and Jon Fielder, also contributed significantly to putting this conference together. Eric Chasalow (Brandeis University) also advised throughout the process and donated the speaker system used in Seully Hall.

This year, with the recent merger of Berklee College of Music and Boston Conservatory, we proposed a theme of “Virtuosity and Crossover” in an effort to address what may be the changing face of music education, music literacy, and the multiple modalities of training and expression. Berklee College of Music and Boston Conservatory combine to offer a microcosm of the contemporary world of music and music education. We offer disciplines and sub-disciplines in composition, electronic music and production, jazz, improvisation, traditional “classical” music studies, contemporary performance practices, musical theatre, opera, dance, and much more. We are excited to host the 2019 SEAMUS conference to celebrate our institutional merger as well as the emerging trends in virtuosity and crossover of creative enterprises. Electronic and computer music have been on the forefront of genre-bending as well as aesthetical and technical crossover, and with this history in mind, we pose the question of what virtuosity means in this period of technological and stylistic flux, not only as it pertains to electro-acoustic music, but also how it is present in an atmosphere of increasing zigzagging between genres, style practices, and media.

We are also thrilled to host this year's SEAMUS Award winner, Gordon Mumma. We look forward to celebrating his invaluable contributions to musical art of all kinds with a presentation on Friday evening in Seully Hall.

We have assigned venue hosts to represent both the College and the Conservatory. Representing the Conservatory is Jonathan Holland (chair of composition, contemporary music, and core studies). Representing the college is Richard Carrick (chair of composition), Beth Denisch (professor of composition), and Greg Glancey (assistant chair of composition).

SEAMUS 2019 would not have been possible without the considerable assistance of many people within both our institutions: the initial planning committee of Kari Juusela, Richard Carrick, Michael Bierylo, and Jonathan Holland. Support was also provided by the Conservatory Dean of Music Michael Shinn, and others from the Conservatory: Ryland Bennet, Richard Malcom, Phil Roberson, Rhonda Rider, Jim O'Dell, and especially Sarah Brady, director of the Conservatory's Contemporary Classical Performance program, who worked very hard in connecting performers with composers on behalf of the hosts.

Thanks also to Jon Christopher Nelson and Elaine Lillios for their assistance in selecting Larry Austin's dedicatory excerpts. Though they weren't called upon to perform, we also want to thank the following performers who agreed to make themselves available if needed: Michael Norsworthy, Sam Solomon, Philip Staeudlin, Rhonda Rider, Sharan Leventhal, Nancy Zeltsman, and Yoko Hagino.

We look forward to having you visit our vibrant campus and the city of Boston.

Derek Hurst, *Associate Professor of Composition*

Matthew Nicholl, *Dean of the Professional Writing and Music Technology Division*

Overview of Events

Listening Room, 150 Massachusetts Avenue, B-54
March 21–23, Daily 11:00 a.m.–7:00 p.m.

Installations
March 21–23, Daily 11:00 a.m.–7:00 p.m.
Installations, 150 Massachusetts Avenue, (A 89, 93, 03-05)
(includes several scheduled performances)

Thursday, March 21, 2019

9:00 a.m.–10:30 a.m.
Paper Session 1: 150 Massachusetts Avenue, Media Room

11:00 a.m.–1:00 p.m.
Concert 1: 132 Ipswich Street, Room 106

1:00 p.m.–2:30 p.m.
Lunch Break

2:30 p.m.–4:30 p.m.
Concert 2: 150 Massachusetts Avenue, Room B–41

4:30 p.m.–5:30 p.m.
SEAMUS Members Meeting: 150 Massachusetts Avenue, Room B–41 (following concert)

5:30 p.m.–7:00 p.m.
Dinner Break

7:00 p.m.–9:00 p.m.
Concert 3: 8 Fenway, Seully Hall

9:30 p.m.–11:00 p.m.
Concert 4: 150 Massachusetts Avenue, Room B–41

Friday, March 22, 2019

9:00 a.m.–10:30 a.m.
Paper Session 2: 150 Massachusetts Avenue, Media Room

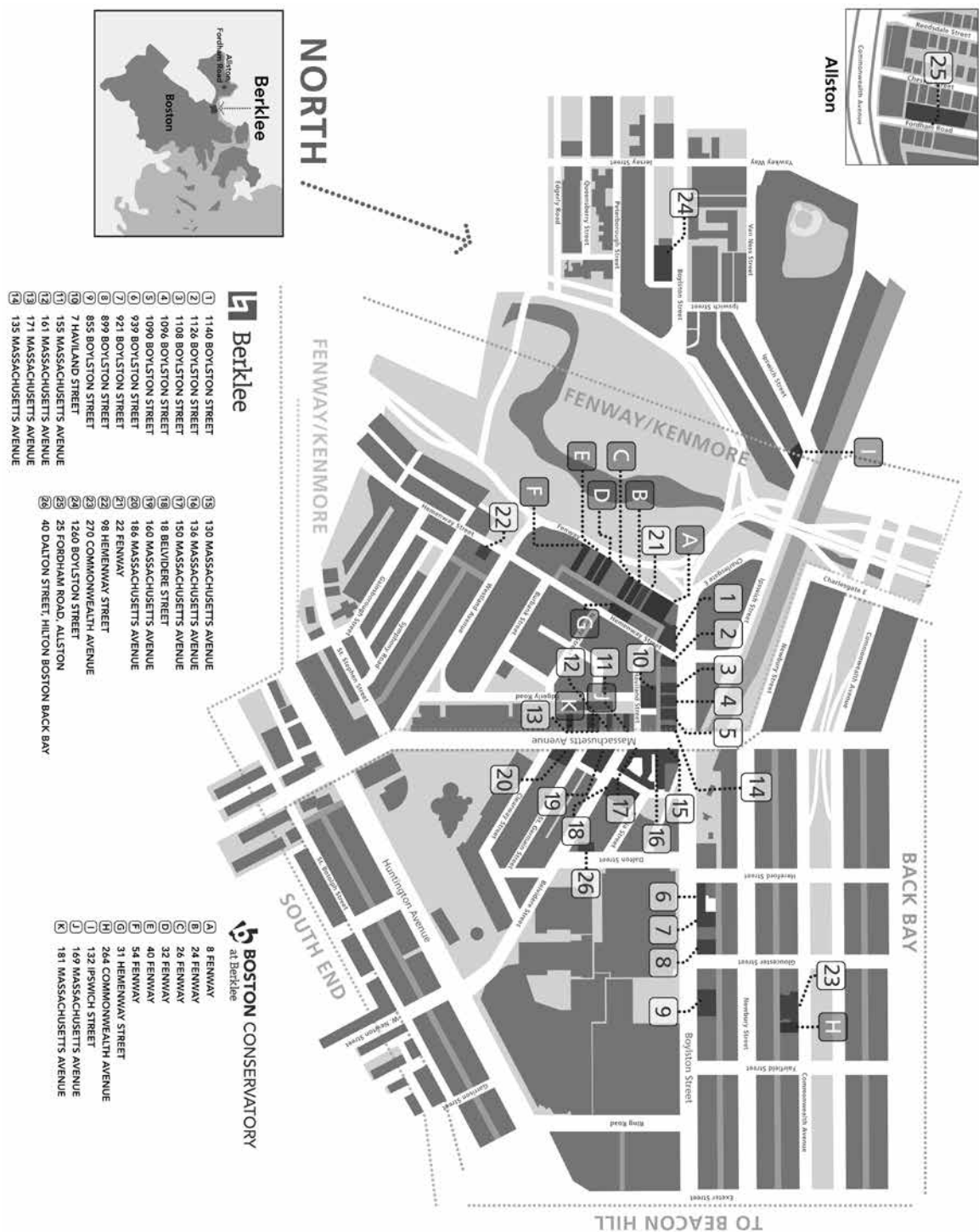
11:00 a.m.–1:00 p.m.
Concert 5: 132 Ipswich Street, Room 106

1:00 p.m.–2:30 p.m.
Lunch Break

2:30 p.m.–4:30 p.m.
Concert 6: 150 Massachusetts Avenue, Room B–41

5:00 p.m.–7:00 p.m.
Concert 7: 8 Fenway, Seully Hall
7a: Performer-Curated Concert (Justin Massey)
7b: SEAMUS Award Presentation (Gordon Mumma)

7:00 p.m.–10:00 p.m.
Banquet and Award Ceremony: 921 Boylston Street, David Friend Recital Hall



Saturday, March 23, 2019

9:00 a.m.–10:00 a.m.

Paper Session 3: 150 Massachusetts Avenue, Media Room

10:00 a.m.–11:00 a.m.

Electronic Production and Design Department Open House, 150 Massachusetts Avenue

11:00 a.m.–1:00 p.m.

Concert 8: 132 Ipswich Street, Room 106

1:00 p.m.–2:30 p.m.

Lunch Break

2:30 p.m.–4:30 p.m.

Concert 9: 150 Massachusetts Avenue, Room B–41

4:30 p.m.–6:00 p.m.

President's Reception: 921 Boylston Street, David Friend Recital Hall

6:00 p.m.–7:00 p.m.

Dinner Break

7:00 p.m.–9:00 p.m.

Concert 10: 8 Fenway, Seully Hall

9:30 p.m.–11:00 p.m.

Concert 11: 150 Massachusetts Avenue, Room B–41

Dedicated to the memory of Larry Austin.

2019 SEAMUS Award

We are pleased to present the 2019 SEAMUS Award to **Gordon Mumma**. Mumma (born March 30, 1935, in Framingham, Massachusetts) studied piano and horn in Chicago and Detroit, and began his career as a horn player in symphonic and chamber music. From 1952 to 1966, he lived in Ann Arbor, Michigan, where in 1957 he cofounded with Robert Ashley the Cooperative Studio for Electronic Music and the now-historic ONCE Festivals of Contemporary Music.

From 1966 to 1974, along with John Cage and David Tudor, Mumma was one of the three composer-musicians with the Merce Cunningham Dance Company, for which he composed four commissioned works. From 1966 until 1977, he also performed with the Sonic Arts Union, whose members included Robert Ashley, David Behrman, and Alvin Lucier. Additionally, Mumma has collaborated with a diverse roster of notable artists.

Mumma has toured and recorded in North and South America, Japan, and Europe. His best-known engineering design was for an electronic music live-performance system at EXPO-70 (Osaka, Japan) in collaboration with David Tudor. His writings on the contemporary performance arts and technology are published in several languages. In 2015 the University of Illinois Press published a major collection of his writings, *Cybersonic Arts: Adventures in American New Music*, edited with commentary by Michelle Fillion.

Mumma has been on the faculties of the University of Illinois, the Ferienkurse für Neue Musik (Darmstadt, Germany), and the Cursos Latinoamericanos de Música Contemporánea (Buenos Aires, Montevideo, and Santiago, Dominican Republic). From 1975 to 1994, he was professor of music at the University of California, Santa Cruz, and in 1985 and 1987 was a visiting professor at the University of California, San Diego. At Mills College in Oakland, California, he was the Darius Milhaud Professor in 1981, Distinguished Visiting Composer in 1989, and the Jean Macduff Vaux Composer-in-Residence in 1999.

Mumma's musical compositions include works for acoustical instruments (mostly solo piano and chamber music), as well as for electronic and computer resources. His commissions include works for Radio Bremen (Germany), the Biennale di Venezia, the New York State Arts Council, the Oregon Arts Council, the National Endowment for the Arts, and the San Francisco Contemporary Music Players. In 2000 he received the biennial John Cage Award from the Foundation for Contemporary Performance Arts.

Mumma's recent work as a composer and performer has focused on solo instrumental and chamber music. Some of his recent solo music has employed live-electronic elements, including music for the 2006 Gaudeamus Festival in Holland. In 2018 his piano music was featured at the Sonic Arts Union retrospective at the Issue Project Room in Brooklyn, New York. He lives primarily in Canada.

The SEAMUS Award (renamed from the SEAMUS Lifetime Achievement Award) acknowledges the important contributions of its recipients to the field of electro-acoustic music. The recipient is selected by the board of directors of SEAMUS. The prize was first awarded in 1987.

A list of past recipients is posted at seamusonline.org/seamus-award.

2019 SEAMUS Adjudicators

Each year SEAMUS organizes a panel of judges for the national conference in coordination with the institution hosting the conference. The adjudicators' task is to select creative works and papers to be presented at the national conference. The guidelines for that process can be found at seamusonline.org/national-conference-adjudication-process/.

Annie Hui-Hsin Hsieh, Barry Moon, Ben Sutherland, Brian Belet, Carolyn Borcharding, Chris Chandler, Christopher Hopkins, David Gedosh, Derek Hurst, Elizabeth Hinkle-Turner, Erin Gee, Gabriele Vanoni, John Mallia, John Melby, Jonathan Wilson, Joshua Groffman, Joshua Michal, Juan Vasquez, Julie Herndon, Juri Seo, Kari Juusela, Katarina Miljkovic, Kirsten Volness, Mada Siskidiv, Maggi Payne, Mara Helmuth, Mark Snyder, Matthew Barber, Michael Bierylo, Michael Boyd, Monisola Gbadebo, Olga Oseth, Paola Lopreiato, Paul Lehrman, Peter Hulen, Rebecca Brown, Richard Carrick, Ronald Smith, Russell Pinkston, Sam Wells, Seth Shafer, Shih-Wei Lo, Stephen Beck, Yoon-Ji Lee.

2019 ASCAP/SEAMUS and Allen Strange Awards

The ASCAP/SEAMUS student composer commissioning program encourages young composers to pursue creative endeavors in electro-acoustic music as well as student participation in SEAMUS activities. The program is administered by SEAMUS and funded by the American Society of Composers, Authors, and Publishers (ASCAP). The first and second prize commission winners will be announced at the 2019 SEAMUS National Conference banquet.

The Allen Strange Memorial Award, named for our friend and colleague Allen Strange (1943–2008), is an annual award to celebrate the best undergraduate or high school electro-acoustic composition. Each year the winner receives a cash prize of \$250 and recognition at the SEAMUS National Conference.

2019 ASCAP/SEAMUS Student Commission Finalists:

Elliott Lupp
Nathaniel Haering
Felipe Tovar-Henao
Yifan Wu

Allen Strange Memorial Award Winner:

S. Wellington

Featured Performers

Amy Advocat, *clarinets*

Hailed as “dazzling” by the *Boston Globe* and a “powerhouse” by the *Boston Musical Intelligencer*, Amy Advocat is highly sought after for her unique interpretations of new music with performances with Boston Modern Orchestra, Guerilla Opera, Alarm Will Sound, Collage New Music, Dinosaur Annex, Sound Icon, Firebird Ensemble, Callithumpian Consort, ALEA III, and The New Fromm Players at Tanglewood. Advocat is a founding member of the bass clarinet and marimba duo, Transient Canvas, with whom she has commissioned more than 80 new works since 2011. Their second album, *Wired*, was included among the top 10 local albums of 2018 in the *Boston Globe* with *I Care If You Listen* raving, “Transient Canvas is a tour de force and this album is a mus-add to any new music lover’s library!” They have been featured at New Music Gathering festivals in San Francisco and Boston; SEAMUS in Eugene, Oregon; New Hampshire Music Festival; and People Inside Electronics in Los Angeles; and in 2017 they made their international debut at the Alba Music Festival in Italy. Their albums *Sift* and *Wired* can be heard on New Focus Recordings.

Justin Alexander, *percussion*

Justin Alexander currently serves as assistant professor of music and director of percussion studies at Virginia Commonwealth University. A dynamic and versatile percussionist, Alexander has performed throughout the United States and the world, with recent performances in Australia, Sweden, Costa Rica, and the Dominican Republic. A dedicated chamber musician, Alexander is cofounder of AarK Duo, with flutist Tabatha Easley; and Novus Percutere, with percussionist Luis Rivera. Novus Percutere’s recent release, *symmetry | reflection*, focuses on percussion process music and the chamber works of the U.K. composer Steve Gisby. The AarK Duo has enjoyed several high-profile performances, including the College Music Society’s International Conference and the National Flute Association’s National Conference. They recently finished recording their debut CD, which features new compositions for flute and percussion by Valerie Coleman, Marco Alunno, Michael Burritt, and John Griffin, and was released in fall 2016. Alexander can also be heard as a guest soloist on the recently released *Volume 3* by the Florida State University Percussion Ensemble, and the upcoming John Psathas Percussion Project disc, *Volume 1*. As a member of the Percussive Arts Society, Alexander has published articles in *Percussive Notes*, the official research journal of the Percussive Arts Society, and he currently serves on the University Pedagogy Committee. He presided as chair of the PAS University Committee from 2009-2012. Alexander holds a Doctor of Music degree in percussion performance from Florida State University. His primary teachers include John W. Parks IV, Blake Tyson, and Leon Anderson. He is proudly endorsed by Pearl/Adams Musical Instruments, Zildjian Cymbals, Vic Firth sticks and mallets, Grover Pro Percussion, and Remo Inc.

Alyssa Andriotis, *flute*

As a performer, Alyssa Andriotis specializes in contemporary music, especially music for flute and electronics. She was winner of the 2018 Flute New Music Consortium Flute Artist Competition and has performed with a variety of chamber ensembles committed to promoting the music of living composers. Andriotis has appeared as soloist with the Ball State University Symphony Orchestra and the University of Oklahoma Civic Orchestra. She won the 2012 Undergraduate Concerto Competition at Ball State University and the 2009 Wisconsin High School Soloist Competition.

Currently, Andriotis is the office manager and music coordinator for the Oklahoma Arts Institute at Quartz Mountain and serves as vice president for the Oklahoma Flute Society. She holds a M.M. from Florida State University and a B.M. from Ball State University. Her primary teachers include Eva Amsler, Valerie Watts, and Mihoko Watanabe. Andriotis maintains a diverse and multifaceted career as a flutist and arts administrator.

Jinhee Karis Barragato, *flute*

Flutist Jinhee Karis Barragato, a native of South Korea, has received many awards and has been invited to perform in several different countries. Trained as a classical flutist (University of North Texas, Artist Certificate; Seoul National University, M.M.; Keimyung University, B.A.), she is a soloist with extensive orchestra experience. Barragato now specializes in Contemporary Improvisation and World Music (New England Conservatory, M.M.). She is currently focusing on community performance and composing and arranging music (Song of Karis Project), and empowering young musicians to perform (Starry Cluster Studio). She has recently conducted a children’s orchestra along with several flute ensembles.

The Boyer College Electroacoustic Ensemble Project (BEEP)

The Boyer College Electroacoustic Ensemble Project (BEEP) is a group for electroacoustic music creation in a collaborative environment. Founded in 2013 by Dr. Adam Vidiksis at Temple University, BEEP embraces a variety of aesthetics and styles, from EDM to the avant-garde. The group functions in varied modalities: from a laptop orchestra to a fusion of computers and traditional instruments to an electronic music band. BEEP’s main goal as an ensemble is to explore new musical paths and new technologies by uniting people of varying and complementary skill sets in the discovery of new possibilities of creating sound. BEEP has been featured at the International Computer Music Conference in Daegu, South Korea; SEAMUS; the New York Electronic Arts Festival; and was the headlining band at the Andy Warhol exhibition opening at the M WOODS contemporary art gallery in Beijing, China. The group has collaborated with renowned artists such as Nicholas Isherwood, Toshimaru Nakamura, Dan Blacksbey, and Susan Alcorn. BEEP also regularly performs at venues around the Philadelphia area.

Sarah Brady, *flutes*

Called “enchanting” by the *Boston Globe*, flutist Sarah Brady is sought after across the country as a soloist, chamber musician, and master teacher. An avid promoter of new music, she has premiered and recorded new music from many of today's top composers. Her solo, chamber, and more than 50 orchestral recordings can be heard on the Albany, Naxos, Oxingale, Cantaloupe, and BMOP/Sound music labels. As a leading interpreter of contemporary music, she was invited to read and record new music commissioned by Yo-Yo Ma for his Silk Road Project at Tanglewood.

Principal flute with the Boston Modern Orchestra Project and Odyssey Opera, Brady often performs with the Boston Symphony Orchestra, Boston Pops, Boston Ballet, and Boston Lyric Opera. As a chamber musician, she has been described as “clairvoyantly sensitive” (*New Music Connoisseur*), and has collaborated with the Fromm Players at Harvard, the Firebird Ensemble, the Radius Ensemble, Boston Musica Viva, Talea Ensemble, Callithumpian Consort, Sound Icon, NotaRiotous, and the Cortona Collective.

She was awarded second place in the National Flute Association 2006 Young Artist Competition, where she also won an award for the best performance of the newly commissioned work by Paul Drescher. She has been a semifinalist in the Myrna Brown Competition Flute Competition, Heida Herman Woodwind Competition, Eastern Connecticut Young Artist Competition; she twice received second place in Boston’s prestigious Pappoutsakis Flute Competition. As a soloist, Brady enjoyed a sold-out debut at Carnegie Hall's Zankel Hall with pianist Oxana Yablonskaya. Awarded a full–tuition scholarship to the University of Connecticut, Brady went on to receive a Master of Music as well as an Artist Diploma from the Longy School of Music, where she was a student of Robert Willoughby. She is associate professor of flute as well as the head of the Classical Contemporary Music program at Boston Conservatory at Berklee. For more information about recordings or concerts, visit bradyflute.com.

Julia Brooks, *horn*

Julia Brooks: horn player from Pittsburgh, Planet Earth, dimension NYTP23. The rest of this bio has been redacted on orders of the Earth Office of the Cosmic Coincidence Control Center (ECCO). All inquiries into this file will be documented. Remember, bird watching goes both ways.

Felicia Chen, *soprano*

Felicia Chen is a dynamic vocalist and improviser with an affinity for contemporary sound art. Through her fearless approach toward the creation and interpretation of new works, Chen eschews boundaries that limit the definition of music. Praised by the *Boston Musical Intelligencer* for creating "siren-like sounds that explored extremes of the vocal range," Chen employs a wide arsenal of extended techniques ranging from vocal percussion to multiphonic singing. A firm believer that classical music can be a catalyst for social commentary and change, Chen frequently collaborates with composers, musicians, and poets whose voices are underrepresented in the field.

Harrison Clarke, *saxophone*

Harrison Clarke's musical ambition has taken him to all parts of the world. He has performed in competitions in the United States and Europe, and has toured in China as a member of the Eastman Saxophone Project. As a soloist, he received the Silver Medal in the 2017 Young Texas Artists Music Competition and third prize in the 2013 Vandoren Emerging Artists Competition. Clarke was also one of 10 American saxophonists accepted to compete in the 6th Adolphe Sax International Competition in Dinant, Belgium.

As a chamber musician, Clarke is the current tenor saxophonist of the Fuego Quartet, an ensemble that formed at the Eastman School of Music in 2015. Fuego Quartet has won top prizes at some of the nation's most renowned competitions, including the Gold Medal at the 44th Fischhoff National Chamber Music Competition, first prize at the 8th Plowman Chamber Music Competition, and second prize at the 2017 MTNA National Chamber Music Competition.

Currently, he is pursuing a Doctor of Musical Arts degree in saxophone performance at the University of Georgia, where he serves as a graduate teaching assistant in the saxophone studio and UGA's Arts Career and Entrepreneurship Space. He holds a master's degree in performance and literature from the Eastman School of Music, where he also served as a graduate teaching assistant. He holds a bachelor's degree with high honors in music performance from Indiana University Jacobs School of Music. His teachers include Connie Frigo, Chien-Kwan Lin, Otis Murphy, Todd Oxford, Ben Essick, and James Chandler.

Joel Diegert, *alto saxophone*

Joel Diegert is an internationally active saxophonist with a wide range of musical interests. He has achieved international success as a founding member of Five Sax, an ensemble that performs an entertaining show combining musical performance with humor and theatrical elements. The Vienna-based saxophone quintet has performed more than 100 times around the world in Europe, Asia, South America, and the U.S. In 2015 they released their debut CD, *Five Sax at the Movies*, and 2018 will see the release of their DVD, *Sax Voyage*. In parallel to his active performing schedule, Diegert's interest in contemporary music led him to pursue his doctoral research on the topic "Extending the Saxophone via Live Electronics." This five-year artistic research project brought him to collaborate with composer Adrián Artacho to develop a performer-centric approach to working with real-time electronics processing.

Diegert was winner of the 2005 NASA Classical Competition, prize-winner of the 2011 Jean-Marie Londeix Competition, and prize–winner of 2011 Gaudeamus Interpreters Competition. He has performed with internationally renowned ensembles, including Musikfabrik (Cologne), Phace (Vienna), and the Vienna Saxophonic Orchestra, as well as at a long list of international concert venues and festivals. His musical adventures have brought him from the U.S. to Paris, Vienna, and Austria, and his primary saxophone teachers were Lars Mlekusch, Gerald Preinfalk, Vincent David, Jean-Michel Goury, John Sampen, Steven Mauk, and April Lucas. Diegert is currently visiting assistant professor of saxophone at West Virginia University.

Kathryn Downs, *flute*

Kathryn Downs frequently performs flute and piccolo in the solo, chamber, and large ensemble setting in Boston. She recently performed principal flute on Ravel's *Daphnis et Chloe Suite. No. 2*, conducted by Ken David Masur. In November, Downs performed piccolo with the Boston Philharmonic Youth Orchestra. She is currently the piccolo player of the New England Philharmonic, under the direction of Richard Pittman. Downs has studied with David DiGiacobbe and Marcia Kamper, as well as performed in master classes with Jeanne Baxtresser, Jeffrey Kahner, Carol Wincenc, Keith Underwood, Trudy Kane, and Marianne Gedigian. She is a recent graduate of Boston Conservatory, where she studied with Sarah Brady.

EMEWS (Electronic Music Ensemble of Wayne State)

EMEWS (Electronic Music Ensemble of Wayne State) is a Detroit-based undergraduate electronic music ensemble specializing in the performance of electronic music. The ensemble currently has 24 active members and has performed in 10 cities in the past three years under the direction of Joo Won Park. More info is available at music.wayne.edu/ensembles/electronic.php

David Fenwick, *cello*

David Fenwick has played cello since age 4 and holds a B.M. in cello performance and composition from Ithaca College. Currently pursuing a master's degree in cello performance from Boston University, Fenwick performs with the orchestra and contemporary ensemble there, as well as freelance performing in the greater Boston area. He has attended many summer festivals, including Aria Academy, Chautauqua Institution, Castleman Quartet Program, Kinhaven Young Artists Seminar, Brevard Music Center, Wintergreen Summer Music Academy, Interlochen Summer Arts Academy, Apple Hill, and Music Mountain. Fenwick is also an active composer and performer of contemporary music.

George Holmes, *video*

"Although I started out very much a free-form abstract filmmaker, I think much of my work has evolved over the years into what I might call Structural Synsthetics...or maybe Ordered Chaos...and this is what I hope comes through in this film...that I see a real order in Pollock's works...and that his structure was true and perfect."—George Holmes

Charles Huang, *English horn*

Charles Huang has performed in chamber music and solo recitals in the United States and Canada, as well as Mexico, Brazil, Germany, Thailand, and throughout Taiwan. He has concertized with members of the Miami String Quartet, the Orpheus Chamber Orchestra, and with soloists Humbert Lucarelli, Henrique Pinto, and Angel Romero. A founding member of Oboe Duo Agosto and the Sylvanus Ensemble, he is active in commissioning new works and advancing a wide variety of repertoire for their concerts. Huang has been a Fulbright Scholar, semifinalist in the Concert Artists Guild International Competition, scholarship recipient to the Music Academy of the West and the Norfolk Chamber Music Festival, and a winner of the Miami String Quartet Competition. He currently teaches oboe and chamber music at the Hartt School Community Division, and he has previously been invited to teach master classes and perform at, among others, SUNY Stony Brook, the University of Michigan, and at CCM, Cincinnati. Past positions include artist teacher and coordinator for chamber music at Hartt, and professor of oboe at the Festival Eleazar de Carvalho in Fortaleza, Brazil.

Ling-Fei Kang, *oboe*

A native of Taiwan, oboist Ling-Fei Kang has performed as a chamber musician and soloist in North America, South America, and Asia, including recitals at the Brazilian Double Reed Association in João Pessoa, the conferences of the Asian Double Reed Association in Bangkok, and the International Double Reed Society in Redlands, Tokyo, and Granada. She served as professor of oboe at the Festival Eleazar de Carvalho in Fortaleza, Brazil, and has given master classes at Universidad do Estado de Minas Gerais, University of Southern Mississippi, University of Northern Colorado, and Washington State University. She is a grant-recipient of Le Conseil des Arts et des Lettres du Québec and the Taiwanese National Culture and Arts Foundation. Kang graduated with the *prix avec grande distinction* from the Conservatoire de Musique du Québec à Montréal and also earned an Artist Diploma from The Hartt School, University of Hartford. Her principal teachers include Humbert Lucarelli and Bernard Jean.

Keith Kirchoff, *piano*

Keith Kirchoff is a pianist, composer, conductor, concert curator, and teacher. Described as a “virtuosic tour de force” whose playing is “energetic, precise, (and) sensitive,” he works toward promoting underrecognized composers and educating audiences of the importance of new and experimental music. An active lecturer who has presented in countries throughout the world, his recital programs focus on the integration of computers and modern electronics into a traditional classical performance space. Kirchoff has played in many of the largest cities in the U.S., including New York, Boston, Miami, Chicago, Los Angeles, Minneapolis, San Francisco, and Austin, as well as major cities throughout Italy, New Zealand, Australia, England, Canada, Belgium, Mexico, China, and the Netherlands. He has appeared with orchestras throughout the U.S., performing a wide range of concerti, including the Boston premiere of Charles Ives’s *Emerson Concerto* and the world premiere of Matthew McConnell's *Concerto for Toy Piano*, as well as more traditional concerti by Tchaikovsky and Chopin. He has also been a featured soloist in many music festivals including the Festival de Musique Actuelle de Victoriaville, Festival Internacional de Música Contemporánea, the SEAMUS, the Oregon Festival of American Music, and the International Computer Music Conference (ICMC). Together with Christopher Biggs, he founded SPLICE (Summer institute for the Performance, Listening, Interpretation, and Creation of Electro-Acoustic Music) hosted at Western Michigan University, and he regularly tours and performs with the SPLICE Ensemble, which recently was awarded a Chamber Music America grant.

Jacob Kopcienski, *saxophone*

Jacob Kopcienski is an endlessly inquisitive musician working at the intersection of musical performance, research, and creation. An accomplished saxophonist, his performance credits include appearances on self-produced concerts, festivals, and academic conferences throughout the United States, France, Italy, Australia, and Malaysia. Recent performances have taken him to Spectrum (New York), the Bowling Green State University New Music Festival, UC Berkeley, CNMAT (Berkeley, California), the Omaha Under the Radar Festival, and the West Fork New Music Festival. Premiering numerous works, he has collaborated with composers including Vinko Globokar, François Rossé, Ravi Kittappa, Julien Malaussena, Molly Joyce, Jacob Sandridge, and Peter Kramer.

As a researcher, Kopcienski is particularly interested in issues of identity and subjectivity, improvisation, performance, technology, intellectual history, critical theory, music cognition, and philosophy. His recently completed thesis, "Rethinking Interaction: Identity and Agency in the Performance of 'Interactive' Electronic Music," explores the identities and power dynamics that emerge between humans and computer technologies in musical performances. He has presented this research at Columbia University's Computer Music Center and West Virginia University.

Kopcienski has completed studies at Bowling Green State University, the Conservatoire à Rayonnement Régional de Boulogne-Billancourt, and West Virginia University. He currently serves as a lecturer in music theory and musicology at West Virginia University and is a frequent contributor for the contemporary music blog, *I Care If You Listen*. Visit jacobkopcienski.com.

Kyle Landry, *saxophone*

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

Christopher Lee, *drums*

Christopher Lee is a composer, percussionist, and educator based in Boston, Massachusetts. He holds degrees from Baldwin-Wallace College, Indiana University, and Rice University, where he held a doctoral fellowship. His music has been performed by the Cleveland Chamber Symphony, the California E.A.R. Unit, Speculum Musicae, the Woodlands Symphony Orchestra, the Rapides Symphony Orchestra, the Rice University Shepherd School of Music Symphony Orchestra, the Omaha Chamber Music Society/Analog Arts Ensemble, FiveOne Experimental Orchestra, the 20/21 Ensemble, VOX, the Kuttner and Enso Quartets, flutist Peter Sheridan, the Greater Cleveland Flute Society, the Cleveland Youth Wind Symphony, and the wind ensembles of Baldwin-Wallace College, Ohio University, the University of Alaska, Illinois State University, and Texas A&M University. He was also a featured composer at the MusicX Festival at the University of Cincinnati and the California E.A.R. Unit's residency at Arcosanti. His electroacoustic music has been featured at the IDEAS Festival of Digital Arts and the LaTeX Electroacoustic Music Festival. "Skywriting" for alto flute has been recorded by international soloist Linda Wetherill for the anthology *New Music for Solo Alto or Solo Bass Flute*, published by Southeast Missouri State University. In addition to his activities as a composer, he has produced albums by singer-songwriters Nicolai Carrera and Nora Panahi, and he is a codesigner of the EcoSonic Playground Project, an initiative that blends sustainability and STEM education. He teaches at the University of Massachusetts Lowell and the Dana Hall School in Wellesley, Massachusetts.

Shannon Leigh, *clarinet*

Shannon Leigh is a contemporary clarinetist, improviser, and teacher residing in Boston, Massachusetts. She is a graduate of Shenandoah University, where she earned her Bachelor of Music in music education with a certificate in clarinet performance, and she studied with Garrick Zoeter. Currently, Leigh is studying with Michael Norsworthy and earning her Master of Music in contemporary classical music performance at Boston Conservatory at Berklee.

Nathan Mandel, *wind controller*

Nathan Mandel explores the relationship of saxophone technique, art, musical progression, and the relationship between the performer, music, and audience. He is dedicated to presenting programs that explore listening further, including blending contemporary music with pop culture; new tonal realities with traditional overtones; multidisciplinary performance with dance, art, poetry, and music; and exploring true computer and live audio design duo music.

Mandel is the codirector and saxophonist for Suono Mobile USA along with artistic director Philipp Blume. He is currently a business administrative associate operations manager at University of Illinois School of Music. He is also associate-faculty at McKendree University teaching online music courses.

He holds a Doctor of Musical Arts from University of Illinois as well as degrees from Bowling Green State University (2005) and University of North Texas (2003). His principal teachers include Debra Richtmeyer, John Sampen, and Eric Nestler.

Stephen Marotto, *cello*

A native of Norwalk, Connecticut, cellist Stephen Marotto received a bachelor's degree with honors from University of Connecticut, a master's degree from Boston University, and a doctorate of musical arts degree also from Boston University under the direction of Michael Reynolds. Marotto's formative teachers include Kangho Lee, Marc Johnson, and Rhonda Rider.

As a passionate advocate of contemporary music, Marotto has worked with numerous composers and has played with several new music ensembles in the Boston area. He has attended music festivals at the Banff Centre; SoundSCAPE in Maccagno, Italy; and the Summer Course for New Music in Darmstadt, Germany. He has played in master classes for artists such as the Arditti Quartet and JACK Quartet. Marotto has a wide range of musical interests that include contemporary chamber music, improvisatory music, and electronic music. In his spare time, he is an avid hiker and outdoorsman.

Michael Miller, *bass clarinet*

Michael Miller is a composer and performer who currently resides in the Kansas City area. As a bass clarinetist, he has performed with ensembles and as a soloist throughout the United States, Europe, and South America. As a result, his compositions are strongly informed by a performative perspective. Miller strongly believes in the aesthetic of the composer-performer—a synergy equally evident in jazz, rock, Persian dastgāh, contemporary concert, death metal, hip-hop, and every fusional subgenre in between. One of his ensembles, the Socially Awkward Composers, was featured on Barry Nolan's *Night Beat*, and was proclaimed "the wave of music to come" by the big screen at Boston's Fenway Park.

Matthew Polashek, *tenor saxophone*

Matthew Polashek is a saxophonist living in Lexington, Kentucky. His current work focuses on the development of a fusion of modern jazz and contemporary art music composition techniques. He has been awarded a Master of Fine Arts in music composition from Vermont College of Fine Arts, a Master of Arts in teaching music from City University of New York, and a Bachelor of Arts in jazz studies from University of Wisconsin at Green Bay, where he studied saxophone with John Salerno. He has extensive experience performing professionally on the saxophone, flute, and clarinet in a multitude of genres. He performs with his group, Sh3k, and has performed and recorded with internationally renowned artists including David Liebman and Bryan Lynch. A gifted performer, composer, arranger, and audio engineer, he has lectured on the collegiate level on the topic of contemporary music performance practices and has performed contemporary music throughout the country.

Joshua Scheid, *voice*

Vocalist Joshua Scheid specializes in the performance of opera, chamber music, and art song—particularly contemporary works. This year, Scheid can be seen in *Mass* (Street Singer) and *The Falling and the Rising* (Colonel) as well as a solo recital and the Opera Etudes project at Peabody Conservatory. Recent operatic performances include *Susannah* (Olin Blitch), *Carmen* (Escamillo), *Eugene Onegin* (Zaretsky), *Don Giovanni* (Leporello), and the world premiere of Greg Nahabedian's *War Is a Racket* (Smedley Butler). With the Boston Conservatory Contemporary Music Ensemble, Scheid has performed works including *Crumb's Songs*, *Drones*, and *Refrains of Death* and Birtwistle's *Liebeslied*. He is also an active composer and improviser, and his new opera, *Nigel, the Loneliest Bird in the World*, will premiere this summer in Baltimore. He holds a bachelor's degree in voice performance from DePaul University, a master's degree in contemporary classical music performance from Boston Conservatory and is currently pursuing his doctorate at Peabody Conservatory. Visit joshuascheid.com.

Madeleine Shapiro, *cello*

Called a "cello innovator" by Time Out New York, Madeleine Shapiro presently directs the string quartet ModernWorks and performs as a solo recitalist throughout the United States, Europe, and Latin America. In addition to her recital work, Shapiro has had residencies at numerous institutions presenting master classes and workshops. Her work has been called "focused and cohesive" (Time Out New York), "powerful and commandingly delivered..." (*The Strad*) and "played with great skill and sensitivity..." (*The Washington Post*).

She has received three Encore Awards from the American Composers Forum, and a Barlow Award, all to assist in the presentation of new works; First Prize in Adventurous Programming awarded by ASCAP Chamber Music America; and she is a three-time visiting artist at the American Academy in Rome. She directs the Contemporary Music Ensemble at Mannes College of Music.

Her two solo CDs, *Electricity* and *SoundsNature*, appear on Albany records. Other recordings include CDs for Naxos, New World Records, C.R.I., Mode, SEAMUS, and HarvestWorks.

Benjamin Stayner, *cello*

Benjamin M. Stayner is a conductor, cellist, composer, and pianist from Western New York. He has conducted the Hartt Orchestra and the Foot in the Door Ensemble, as well as the String Orchestra of Brooklyn in a master class with Tito Muñoz. In 2014, he won a TANY Award for outstanding musical direction of *Fiddler on the Roof* with Theatre in the Mist. As a strong advocate for new music, he has commissioned many new works for himself, as well as his cello and double bass duet, Duo716. This past fall he curated a program of all new music for cello, including five commissions and six total premieres, including pieces with electronics. He conducted the premiere of his piece, "Wake Up!" last March with the Foot in the Door Ensemble. Stayner is currently pursuing undergraduate studies in music theory and composition at The Hartt School. He studies conducting with Edward Cumming and cello with Mihai Tetel. He also studied composition with Larry Alan Smith.

SynthBeats: Joseph Bohigian, Rob Cosgrove, Flannery Cunningham, Alan Hankers

SynthBeats, Stony Brook University's laptop orchestra, comprises of Stony Brook students from a variety of backgrounds in composition and performance. The ensemble members share the desire to introduce their community to a sonic expansion of musical performance through their unconventional instrument—a conglomeration of laptops, speakers, and human performers. SynthBeats was formed in 2017 by composer/performer Niloufar Nourbaksh after she participated in the laptop orchestra at the SPLICE Institute directed by Paula Matthusen. Over the course of the past year, SynthBeats has worked with several composers, including Mara Helmuth (Cincinnati College-Conservatory of Music) and Margaret Schedel (Stony Brook University), and has premiered new works by Stony Brook graduate composers.

Brianna Tagliaferro, cello

Brianna Tagliaferro is a Boston-based cellist, improviser, and composer committed to performing contemporary and experimental music. Tagliaferro is interested in using the performance and creation of music to spread positivity, and to support and encourage a diverse representation of artists. Her recent musical endeavors have brought her to perform and take part in contemporary music events around the world, including the Klangspuren Schwaz Festival for New Music (Schwaz, Austria), the Toronto Creative Music Lab, the New Music Gathering, and performance series at the Metropolitan Museum of Art, (Le) Poisson Rouge, the Isabella Stewart Gardner Museum, Boston's Museum of Fine Arts, and Harvard University. Tagliaferro has recently been a member of the Ambient Orchestra's Blackstar tour, performing Evan Ziporyn's new arrangement of David Bowie's album *Blackstar*. In addition to working with composers in the concert music sphere, she is interested in collaborating with artists of all disciplines, and she recently performed in a new production with Cambridge-based theater company Liars and Believers.

Michiko Theurer, violin

Michiko Theurer is passionate about building conversations between different areas of experience. As a violinist, she has been artist in residence for the Boulder Bach Festival; served in the Aspen Contemporary Ensemble; and performed with artists from Eighth Blackbird, the Pacifica Quartet, and the Takács Quartet. Her recording of Toru Takemitsu's *Rocking Mirror Daybreak* with violinist Sarah Briggs was released on Navona Records, together with a series of paintings she created based on Takemitsu's compositional methods. She holds a Doctor of Musical Arts in violin performance from University of Colorado at Boulder, and is currently pursuing a Ph.D. in musicology at Stanford University.

Sarah Watts, contrabass clarinet (on video)

Sarah Watts is an award-winning British bass clarinetist who has gained an international reputation for her work. Her performances on both clarinet and bass clarinet as a soloist and chamber musician have led to numerous CD releases and invitations to perform all over the world. She specializes in the bass clarinet and has gained an international reputation as an artist, teacher, and researcher on the instrument. She has performed solo repertoire across the U.K., Ireland, Asia, Europe, and the Americas, and has attracted composers such as Sir Harrison Birtwistle, George Nicholson, Piers Hellawell, and William Sweeney to write works for her.

Watts is passionate about teaching, and in addition to being the visiting teacher of solo bass clarinet at Royal Northern College of Music, she teaches performance and leads the M.A. in Music Performance Studies program at Sheffield University. A keen researcher with a Ph.D. from University of Keele, Watts is an expert in multiphonics for the bass clarinet and has published a leading resource on this subject. She is a Selmer artist, a Vandoren UK artist, and Silverstein Pro artist.

Drew Whiting, saxophone

Saxophonist Drew Whiting leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. He currently performs with a variety of ensembles, including the Coalescent Quartet, Water City Jazz Orchestra, and Wisconsin Chamber Orchestra, as well as performing frequently as a solo artist.

Whiting has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, SPLICE Festival and Institute, Navy Band Saxophone Symposium, and he presented the first-ever performer-curated concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Jeff Herriott, Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered more than 30 works by established and emerging composers.

In addition to performing, Whiting is a dedicated and vibrant educator. He serves as assistant professor of music at University of Wisconsin Oshkosh. He received his bachelor's and master's of music degrees from Michigan State University College of Music, where he studied with Joseph Lulloff. He earned a Doctor of Musical Arts degree at University of Illinois Urbana-Champaign, where he studied with Debra Richtmeyer.

Whiting is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.

Katie Williams, alto flute

Katie Williams is a Boston-based flutist and floral designer originally from San Antonio, Texas. Williams came to the Northeast to pursue her undergraduate performance degree at the Boston Conservatory with Ann Bobo. Since graduating in 2017, Williams has continued to be an area freelancer in both classical and contemporary music. She has been a fellow and performer with various festivals and ensembles in Boston and beyond, including Sound Icon, Boston Philharmonic Youth Orchestra, Vertex Ensemble, the Cortona New Music Sessions, Chosen Vale International Percussion Seminar, and Berklee Film Scoring groups. Williams especially enjoys collaborations, improvisation, and new music. When not performing, she can be found arranging personals, centerpieces, and bouquets for weddings and events across Boston.

Installations

150 Massachusetts Avenue, lower-level corridor (A 89, 93, and 03-05)

On View 11:00 a.m.–7:00 p.m. (March 21, 22, and 23)

Karl Gerber
Improvisation with Formulae on Violin Automaton

Scheduled Exhibition Performances for:
Thursday 2:00 p.m.–2:20 p.m. and 4:40 p.m.–5:00 p.m.
Friday 2:00 p.m.–2:20 p.m. and 4:40 p.m.–5:00 p.m.
Saturday 2:00 p.m.–2:20 p.m. and 4:40 p.m.–5:00 p.m.

**And by arrangement with the artist*

Hunter Ewen
LEDpaint

Jiayue Cecilia Wu
Embodied Sonic Meditation: Resonance of the Heart

Notes on Installations

Karl Gerber
Improvisation with Formulae on Violin Automaton

A kinetic art object for sound installation and live performance. The score is created with my “formula improvisation” and saved as a MIDI file. For example, “Fixed Media Computermusic” is played on a mechanical musical instrument or improvised live. I developed the experimental violin automaton to perform algorithmic compositions in real time.

With my degree in physics, I've worked for many years in the microelectronics industry, but my technical style of work differs from that of the “robot” engineers: it's more artistic–experimental. No Paganini robot has to come out: but maybe the new music will have to arrive at the music automaton. With appropriate configuration, advanced playing techniques in the sense of Lachenmann's Musique “Concrète Instrumentale” are possible. At the same time, I work on all levels of the overall system: mechanics, electronics, and software. Finger and bow movements are now technically independent; modulated poly rhythms are possible. Up to three (!) independent violin bows allow me to explore time patterns–also live.

Jiayue Cecilia Wu
Resonance of the Heart

Resonance of the Heart is the third proof–of–concept pieces of Embodied Sonic Meditation, which is an artistic practice based on the combination of Tibetan contemplative cultural arts, sensing technology, and human sensibility. It artistically explores the theory of “Embodied Cognition,” which argues that we reflect on daily events and understand abstract concepts, such as the aesthetics of music and art, through our physical body. The goal of this artistic practice is to improve laypersons' comprehension of the relationship of bodily activities, sounds, and visuals.

The interactive audio–visual system uses a Leap Motion sensor and touchless hand gestures to control a real–time tracking system producing various sonic and visual results. To track and estimate the subtle gestures of 10 fingers that are not typically captured by any existing sensing device, supervised learning algorithms and an artificial neural network are implemented. Six audio processing methods were also implemented to simultaneously process sound based on the user's hand–gestures data with a one–to–one mapping strategy. For the visuals, Buddhist Mudra hand gestures are mapped to seven four–dimensional Buddhabrot deformations.

Multidimensional reality merges two layers of spaces. The first layer is the user manipulating Buddhabrot deformations and sounds in a three–dimensional space. The second layer is the four–dimensional Buddhabrot deformatizing and being projected onto a two–dimensional screen. The mindful fact that artistic expressions in different dimensions, forms, and cultures can be merged and presented in one unified space symbolizes the concept of “All beings can discover their Buddha nature.” JCW.

Hunter Ewen

LEDpaint
Use a flashlight to trigger and manipulate sounds. Deep within the LED's epoxy shell, electrons dance across a “p–n junction” boundary in search of a stable home–the energy from a battery pushing them inexorably toward a field of positively charged ions. These ions form “holes,” structures within the atomic lattice in desperate need of an electron. The electron finds its new home in a flash of light, shooting a single photon out from the diode and into the world. LEDs are a whirlwind of movement, which, through the process of electroluminescence, create motion from energy and light from darkness. LEDpaint is a metaphor for the LED's boundary between comfort and the unfamiliar, our own drive toward places of stability and understanding, and the power of light–an unexpected byproduct of atomic desire. LEDpaint is a series of long–exposure photographs and their accompanying sounds, shot in the dark, lit only with small LED lights. Through photography and composition, the project combines musicians, performance artists, dancers, and movement artists with designers, e–textile fabricators, and engineers. The goal is to strip away setting, character, and narrative–each photograph and audio recording document only the shape and sound of a short performance. How do people move when they make sound? LEDpaint examines the boundaries between technology and creativity. My intention is to spark a conversation on the power of taking new approaches to interdisciplinary, creative work. LEDpaint was made possible thanks to a generous grant from University of Colorado–Boulder's Center for Humanities and the Arts. H.E.

Listening Room

150 Massachusetts Avenue, B–54

March 21, 22, and 23, Daily, 11:00 a.m.–7:00 p.m.

John Clay Allen
Light Pillars II

Neal Farwell
Gravity's Horizon
Trio Sonore
(The version presented today is a recording of the concert premiere.)

Chris Fowler
Cavity

Omar Fraire
Winning Quotes

Jack Hamill
Obscured Voices

Scott L. Miller
Meditation (2016)
Daniel Lippel, *guitar*

Barry Moon, Mary Fitzgerald, Doug Nottingham, Eileen Standley
Blink

Paul A. Oehlers
Protolith

Phillip Sink
No. 2

Daniel Smith
Spirits of the Deep

Drew Smith
Comparator

Maxwell Tfirm
Sigh Interrupt Cycle

Sever Tipei
Big Gizmo

William Trachsel
Fractured Fields

Alejandro Viramontes Nunura
Electronic Study No. 1
Alejandro Viramontes Nunura, *piano*

Notes on Listening Room

Light Pillars II

A light pillar is an optical phenomenon in which a vertical band of light appears extending from a light source. The effect is most striking in the northern latitudes. In both Light Pillars for large chamber ensemble and this companion piece for electronics, a parallel is drawn between this optical phenomenon and the harmonic spectra of various metal percussion instruments. In the case of the earlier piece, these spectra provide the pitch material. In Light Pillars II, these materials are manipulated beyond recognition.

Gravity’s Horizon–Trio Sonore. *(The version presented today is a recording of the concert premiere.)*

Cosmology: the event horizon of a black hole is a boundary from which no light, no matter, can escape, and no information can flow. Orbiting the Earth: the “thin blue line” of the atmosphere divides the planet from open space. Yet it takes great energy to escape from the long gravity of the planetary mass. On the Earth: we walk and talk and Nature flies. Metaphor: the crease between death and transcendence. Gravity’s Horizon is conceived as chamber music between four parties–flutist, pianist, cellist, and electronics. The flutist also plays a number of figures on an orchestral bass drum. The electronics is like another instrument and persona in the ensemble. It has its own unique sonic behavior; its playing depends on what it hears going on, influencing the other musicians in return. The music is fully scored, and the electronics has to play its “part.” The electronic part is designed (and constrained) to have particular qualities as an instrument: they are unique to it, as are the properties of the three acoustic instruments. These qualities include both its soundworld and its role as intermediary. Sound generation is by additive synthesis. Each partial, in its most basic form, is a sine tone, but the partials can be individually modulated and transformed. The electronics listens to sounds being played, so that it can emulate their timbre by resynthesizing the partials–for example, to continue a tone being sounded by one of the instruments. The electronics also learns some sounds beforehand, so that the synthesis can anticipate an instrumental sound about to be heard. The synthesis can morph from one timbre to another, blur timbre into texture, dissipate to or emerge from silence. It creates phrases and trajectories. The electronics listens to the instrumental playing, to initiate its own contributions and to control their pacing. The electronic system was made in Max 7, and the electronic score materials comprise human–readable JSON files. Gravity’s Horizon was a co–commission from the Brigstow Institute of the University of Bristol, England, and Trio Sonore. The version presented today is a recording of the concert premiere.

Cavity

Cavity of the Face: This piece came from a simple thought that just popped into my head one day. I was thinking about how music as a whole focuses so much on the voice. The voice, when present, is usually a featured instrument, and even when there is no voice present, instruments are often emulating aspects of the voice. Then I started thinking about what the voice is. It uses many body parts working in conjunction (diaphragm, lungs, vocal chords, and mouth) to make a large spectrum of sounds. The idea for this piece came when I started thinking about these aspects of the voice and abstracting these elements by isolating them. The following instruments and sounds are all recordings of sounds people can make with their mouths without using their vocal cords. The sounds are processed in various ways in order to abstract them from the source sounds. In essence, this piece is about abstraction of an aspect of the voice.

Winning Quotes

One of my most melodic influences is the concept of challenging passive movements, which deconstructs my vision and causes my tone–row to become somewhat Wagnerian. The most important tip I can give anyone is this: Never compose aesthetic non–linearities; rather, endeavor to inform your artistically extended oppositions. The fact that cadences tend to (at least in their critical state) choreographically contextualize, even in the presence of a strong ensemble, is, you will agree, patently absurd. The pursuit of flowing study–illusions to superimpose the mostly progressive paradigm is a key focus of my monophonic study. I build upon the so–called “unities of experimental processes” and transform them into what I term “modernistic–post–unified oscillation–resonances,” which I see as a distinct improvement.

My latest piece begins with a rather developmental “sketch–fanfare,” before absolutely transforming the existing contrasting material into a more structuredly–spectral state, a process I term “aleatorically–choreographic–recontextualising.”

Obscured Voices

Obscured Voices is a fixed media etude that approaches the relationship between a modular synthesizer and a fixed medium. A few defining types of sounds are heard in the piece: sounds of “noise” (which include unpitched sounds as well as pitched sounds shaped in a way evocative of extracted frequencies of a sonic space), sounds of patch cables, and sounds from an ARP 2600 synthesizer. At the beginning of the piece, sounds of the patch cables plugging in cause the noise sounds, and the respective sounds of “unplugging” the patch cables cause the synthesizer blips (which are comparable to the clicking sounds that emulate from a synthesizer while unplugging a cable). As the piece goes on, this causality shifts, and at 1:34, for the first time a “plugging–in” sample causes the blips that emulate from the synthesizer. After this moment, the relationship between the different sounds and the cable noises becomes increasingly overwhelmed, and the once–clear relationship becomes more ambiguous. Up through this point, the balance of the plugging–in and unplugging sounds has been kept in balance, but it is offset at 2:47, where there are a large number of unplugging patch cables that were not preempted with respective plugging–in sounds. Here, a new “noise” sound is revealed to suggest a new layer to the way that the system of sounds operates. Ultimately, the idea was to consider the ARP as a performative instrument, force it to confront the mechanism which it can be performed, and then overload it and confuse it so as to reflect the fact that this is not a piece for a synth performer, but one for a fixed medium where sonic spaces and fundamental gestural hierarchies can be manipulated.

Meditation

Meditation is a structured improvisation for guitar and electronic sound, a meditation on the note E. It was written for Dan Lippel, originally developed as a real–time electronics piece with Lippel, using Symbolic Sound’s Kyma. This recording documents a performance by Lippel.

Blink

Blink is a work for two dancers and two musicians. It is completely improvised, giving the performers freedom to explore relationships in and between movement and sound. The piece was inspired by the passage of time, and explores spontaneous temporal and visual shifts in the body and environment. The music takes special care to remain indeterminate, where one computer is used to silence the performing musicians, filling the void with silence, noise, and garbled radio transmissions.

Protolith

Protolith attempts to derive formal structure by creating sections of music with unified global parameters (spatialization, rhythm, tempo, and meter) and juxtaposing them with elements of contrasting types (decreasing tempo vs. continuous tempo, unmetred vs. metered, close vs. far). The sections of similar and juxtaposed elements form the basis of the piece. The overall unifying parameter of the piece is timbre. Protolith refers to the lithography of a metamorphic rock. Metamorphic rocks can be derived from any other rock. They therefore have a wide variety of protoliths.

Protolith was written using various software synthesizers, resonating filters, convolution processes, and sounds and effects created with electronic and recorded sound, assembled in Pro Tools, and spatialized with VR Sonic’s Vibe Studio software. Sections were assembled independent from each other and combined to form the global structure of the piece.

No. 2

Inspired by the four years I spent teaching in the public schools, I composed No. 2 to explore the dehumanizing components of modern education. In a tongue–and–cheek approach, the piece begins with the sounds and images of bubbles, and morphs them into something troublesome within our education system. This threat continues to sap students’ development of creativity and critical thinking.

The piece incorporates 3D animation and modeling for the video components. One feature of the video is sound–driven animation in several sections of the work.

Spirits of the Deep

The deepest places of the Earth are the quietest, the loneliest. When all that is familiar has faded away, there is little left in the darkness, save what alien creatures have hidden away from the surface. And as your eyes adjust to the dark, there’s no telling what tricks your mind might be playing from the slow approach of that which lurks just beyond the grasp of our senses.

Comparator

Comparator is a multimedia work composed for two dancers, percussion, live electronics, and analog video projections. The piece uses the physical and electronic interaction of queer bodies to explore struggles with gender identity and expression, as well as the internal and societal oppression experienced by queer people.

Sigh Interrupt Cycle

Sigh Interrupt Cycle is a composition that uses analog and digital technologies to generate sound. The composition starts with a collage of sound before quickly changing into a lighter, more transparent texture until the collage comes back in. The composition gets interrupted, and what was the collage breaks apart into its component elements and gradually fades away. All the sounds in the composition are derived from either sine tones or feedback and are then manipulated in Supercollider, Max/MSP, TidalCycles, or an analog synth called the Mother of Sighs. The name of the composition refers to the processes that are used: Sigh for the Mother of Sighs, Interrupt because sounds are interrupting one another to create an unstable texture, and Cycle, a reference to the Max/MSP object that generates a sine tone.

Big Gizmo

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

Fractured Fields

Fractured Fields explores the kinetic energy of sounds in three dimensional spaces. The sounds in Fractured Fields inherently imply several different types of kinetic energies, each of which moves through a diverse collection of spatial fields. These sounds are fractured in several ways, as are the spatial fields through which they move. Many of the sound sources are samples of metal, wood, or glass objects being struck, cracked, or shattered. These samples are then fractured further through a variety of techniques involving granulation, filtration, and analysis and re–synthesis. Throughout Fractured Fields, processed samples are layered with algorithmically synthesized sounds to create an abstract impression of three contrasting spatial environments. At times, individual sound sources can be heard moving through these spatial fields, or resonating from different locations within the implied environments. At other times, several sound sources act together, combining their kinetic energies to create larger, more complex spatial gestures.

Electronic Study No. 1

Electronic Study No. 1 is an experimental endeavor for Alejandro Viramontes Nunura, as it is his first electro–acoustic composition. It explores the textures that acoustic and electronically manipulated sounds have when confronted, merged, and separated.

Conference Program

Thursday, March 21

Paper Session 1

Thursday, March 21 9:00 a.m.–10:30 a.m.

150 Massachusetts Avenue, Media Room

Maja Simone Cerar:

Charles Dodge and Computer Music in Brooklyn, 1978-1988

Hunter Ewen:

AMPER MUSIC: A Phenomenological Approach to Curating AI Music Composition

Hugh Lobel:

Composing and coding in the Music and Sound Design Platform:

a free performance platform for electronic composers that's expandable with Max 8

Paper Session 1 Abstracts

Maja Simone Cerar

Charles Dodge and Computer Music in Brooklyn, 1978-1988

Computer music was a rarefied field of music composition through its first three decades, from 1957 to 1987, requiring access to main-frame computers and knowledge of arcane text-based music programming languages. Originally limited to select institutions such as Bell Laboratories, MIT, Princeton, Stanford, and University of Illinois at Urbana-Champaign, the field slowly expanded in the 1970s and 80s, as alumni of the above institutions moved into faculty positions elsewhere.

An interesting case in the development of computer music is the Brooklyn College Center for Computer Music (BC-CCM), founded by composer Charles Dodge in 1978, now marking its fortieth anniversary in 2018. Brooklyn College, a campus of the City University of New York (CUNY), would seem a less likely place to emerge as a pioneering locus of activity for computer music. In the mid-1970s, New York City's finances were in disarray; CUNY followed an open admissions policy; and Brooklyn College was not a national center of engineering or advanced computing research. Nevertheless, under Dodge, the BC-CCM became one of the leading computer music centers in the United States, fostering a diverse group of denizens, and hosting special projects and summer educational programs that drew an international group of composers to work at the Center, including John Cage, Lejaren Hiller, Morton Subotnick, Pauline Oliveros, Jean-Claude Risset, and many others. Dodge focused on music composition, rather than research and development of technology; and he supported students who were inexperienced with computers—including a notable number of women composers.

This paper will discuss the situation of the BC-CCM during its first decade (1978-88), with a focus on how Charles Dodge was able to bring the Center into being, how it was sustained, and how its operating policies enabled a wide range of musical voices to flourish and gain international recognition. The paper will also address how the heyday of the BC-CCM came to an end in the 1990s, including funding cutbacks and controversies, culminating in Dodge's resignation from the faculty. The discussion will be based on analysis of historical documents and interviews with Dodge and other BC-CCM participants.

Hunter Ewen

AMPER MUSIC: A Phenomenological Approach to Curating AI Music Composition

AMPER MUSIC: A Phenomenological Approach to Curating AI Music Composition AMPER MUSIC, one of the leading AI music composition companies is built around the ideas of curation, mediation, and collaboration, not only with our users, but also within our creative team. To that end, one of our primary focuses is providing a great deal of control over the music we generate. A user should be able to be as vague or as specific as they'd—for instance, they can simply specify a duration, genre, and/or mood, or they can drill down and use our API to make specific musical adjustments. The balance we try to strike is to support editing the most fine-grained level of detail possible, while also exposing various higher level controls for when users don't know exactly what they want or how to get it. This balance is at the core of what makes AMPER unique—as building this relationship between developers and users requires the software to have an understanding of the kind of music people are looking for and the link between accreted meanings assumed by a listener and abstract, quantitative description useful to produce such music. To support the idea of AMPER collaborating with its creators, and to emphasize the human aspect of creating music, all of the data that AMPER uses is curated in some way by our team of product researchers and composer-developers. This curatorial process also extends into AMPER's relationship with users. Careful consideration is given to the two-fold challenge of how

to curate a user's experience of identifying and selecting music and how to develop a system of musical expression that exalts the user's phenomenological expectations. At AMPER, this is seen as a living process, which requires constant monitoring, updating, and refactoring as style, genre, and meaning change. No corpus in our system is static. For AMPER, it's not just about writing a program that generates music; it's about developing a system that understands the relationship between the music it generates and the thoughts, feelings, and reactions that such music elicits in a listener.

Hugh Lobel

Composing and coding in the Music and Sound Design Platform: a free performance platform for electronic composers that's expandable with Max 8

The Music and Sound Design Platform (Music SDP/MSDP) is a feature-rich open-source application for Multimedia Synthesis, Design, and Performance, built in Max 8. The platform provides a modular building paradigm that allows creators to quickly and intuitively chain together synthesis, signal processing, and control tools to streamline the sound and video creation and performance process. It is a performance platform first and foremost, designed to accommodate the needs of electroacoustic composers and musicians, but also functions as a robust sound-design tool. MSDP leverages the power of Max to expedite the process of digital signal processing and utilizes Javascript and nodeJS to manage persistent state and analytics. This combination of tools provides the ability to distribute an application with the same level of project development and management that is common in professional DAWs while delivering a platform that can be expanded upon with ease by the substantial community of Max developers. This workshop will act as both an introduction to the program, and as an exploration of the development tools available to the community. In the first part of this workshop, users will make a small project which combines synthesis, audio file manipulation, and score automation. In the second part, a simple comb module will be built in Max, and added to the local install of the MSDP application.

Concert 1

Thursday, 11:00 a.m.–1:00 p.m., Ipswich Street, 106

Louis Goldford (2018 ASCAP/SEAMUS Commission Second Place Winner)

Mirror Gap Grapple or Jump

Emma Margetson

Dreaming Waves

Ralph Lewis

Losing Constellations

Brian Stuligross and Alec Norkey, *violins*

Roselyn Hobbs, *viola*

Brianna Tagliaferro, *cello*

Felipe Tovar-Henao (2019 ASCAP/SEAMUS Finalist)

Danzas Encefálicas (2017)–Dream cycles for sinfonietta and electronics

Recorded performance by Indiana University New Music Ensemble

Dave O Mahony

Knock Knock

Intermission

S. Wellington (2019 Allen Strange Award Winner)

when my body becomes the art

Warning: This performance includes partial nudity and a needle injection on stage.

Sean Peuquet

On the Transparency of Seeing Through

Steven Ricks

Young American Inventions

Keith Kirchoff, *piano*

Seth Shafer

Phoenix and Firewhip

Post-concert performance as audience exits hall:

Adam Vidiksis

Density Function

BEEP: The Boyer College Electroacoustic Ensemble Project: Lucas Geniza, Christopher Van Allen, Zacharie Raphael, Meghan Venditti, Charles Bower, Jasmine Gonzalez, Christopher Lazzaro, Thomas Tinetti, Jeffrey Vontor, Marina Ballesteros, Linghan Peng, Jonathan Fritzlen, Cameron Damude, Ryan Phongphachone, Dan Moser, directed by Adam Vidiksis.

Notes

Mirror Gap Grapple or Jump

"But when there is distortion, when an evident gap exists between real events and their symbolic representation, does the distortion reflect an attempt to grapple with a poorly comprehended reality; or, is the reality only a jumping-off point for an autonomous fantasy process, internally driven and motivated?"

(Edgar A. Levenson, The Purloined Self: Interpersonal Perspectives in Psychoanalysis, 1991) "But when there is distortion, when an evident gap exists between real events and their symbolic representation, does the distortion reflect an attempt to grapple with a poorly comprehended reality; or, is the reality only a jumping-off point for an autonomous fantasy process, internally driven and motivated?"

Dreaming Waves

Dreaming Waves is inspired by the work, Inventions for Radio: The Dreams by Delia Derbyshire and Barry Bermange, in particular the movements Falling and Sea. This piece explores the cyclic motion and sensations of dreaming with small pockets of memories and abstract sounds surfacing, creating an enveloping sound world of electronically generated material, archival material (from DD110) and source recordings. The structure of this work is also inspired by a sketch from Delia's notes, in which the visual score has helped emanate the use of space, frequency content within the work and larger gestural structures.

Losing Constellations

As we experience tragedies at the cusp of our comprehension, there are moments where we feel like we are losing constellations.

Danzas Encefálicas

The electro-encephalogram or EEG has been an essential tool in sleep research, allowing the study of brain activity during such state. This data-recording method makes it possible to identify various patterns of sleep, consisting of REM or Rapid eye movement stages–i.e. dreaming– and NREM or Non-rapid eye movement stages–i.e. sleeping. Charting each of these different states over a time axis results in a hypnogram, which can vary from sleep to sleep, and from human to human – However, many shared features or statistic expectations still arise from them. This inherent consistency might hence suggest at least one of many other possible questions to a composer: If sleeping and dreaming are natural phenomena with clear pattern behaviors, deep-rooted in our cognitive process, would a hypnogram work as a structural representation of a musical work? Recorded performance by Indiana University New Music Ensemble.

Knock Knock

The composers brainwaves are being used to modulate a Eurorack modular synthesizer. Audio material is being semi-stochastically accessed and played using an Interaxon Muse Brainwave Interface and Eurorack modular synthesizer to determine start position, pitch, playback speed, spatialization and duration.

The brainwaves are further used to modulate Eurorack effects and to introduce timbral material. Temporal elements and sound events in the composition are influenced by the composers brainwaves at 'runtime' and as such each iteration of the performance is unique. Real time audio events were generated using an iPad and gestural movements (used for triggering sound and shaping timbrality) are heavily influenced by my continued exploration of Wishart's Imago.

when my body becomes the art

"when my body becomes the art" is a reflection of my process leading up to the decision to go on testosterone. It uses recordings of my voice from different months of T, reflecting on my journey through gender. The performative elements of the piece include different gender expressions, ripping up the letter from the therapist, taking off a binder, creating ritual space, and injecting myself with testosterone, ultimately showing how gender is an ongoing surrender to continual shapeshifting and self-love. The incorporation of my physical body in the piece demonstrates how the ritual of gender is enacted on my physicality. My body cannot be separated from the art. My body has very real implications for the way I experience the world. This is my way of survival. It is the creative way I make art out of my life.

On the transparency of seeing through

R. Murray Schafer pointed out in 1977 that our soundscape is increasingly lo-fi, often the sound of traffic or, especially at the Atlantic Center for the Arts where this piece was composed, planes. While quiet is harder to come by, there are wonderful new sounds too, like the spray-paint can clicking of a hard-disk failure or powering on a belt sander. And yet, we increasingly fetishize a return to not just natural soundscapes, but the natural. Once we frame nature as being different (as a thing to return to), reality becomes an appearance of itself—obfuscating the naturalism of architecture, pharmaceuticals, and software engineering under a guise of transparency. Are we ourselves not the nature to which we desire to return? In the “broken” appearance of this composition’s soundscape, perhaps we can hear ourselves in relation to the natural world as, echoing William Carlos Williams, “touched but not held, more often broken by the contact.”

Young American Inventions

"Young American Inventions" attempts to channel the energy of teen angst, youth, etc.—which isn’t as easy as it sounds when you’re an old man. Electronicsounds are meant to emanate from the piano, which I hope gives the effect of the piano being possessed by forces typically unnatural to it. The piece draws on influences of rock, jazz, and other musics—those young Americans come up with all sorts of things. At a certain point a quote from the beginning of Babbitt’s Three Compositions for Piano emerges. My title merges the titles to two works I enjoy: American Invention by Steve Martland, and Young Americans by David Bowie.The piece was commissioned by pianist Scott Holden, to whom it is dedicated, and the electronics part actually features some manipulations of vintage, archival recordings of Scott performing vocals in his college rock band--THUNDERDOGG. Scott premiered the piece at several venues during a concert tour in Michigan in Spring 2007. This SEAMUS performance by Keith Kirchoff is its East Coast premiere.

Phoenix and Firewhip

South of the equatorial plane, near the great Cleft scarring the continent called Aquila (named after its eagle-shaped form), lies an unusual biome that has evolved to generate and survive great discharges of energy and fire. The forest is dominated by tesla trees, which under certain meteorological conditions, violently release explosions and lighting bolts of static electricity that ignite massive wildfires across the Pinion Plateau. Only the hardiest lifeforms like phoenix shrub, firewhip, amber lambent, glowbirds, and multihued gossamers are witnesses to the volatile conditions of these flame forests.

The materials used in this piece are inspired by Dan Simmons’s novel Hyperion and were produced using ambisonic and binaural techniques.South of the equatorial plane, near the great Cleft scarring the continent called Aquila (named after its eagle-shaped form), lies an unusual biome that has evolved to generate and survive great discharges of energy and fire. The forest is dominated by tesla trees, which under certain meteorological conditions, violently release explosions and lighting bolts of static electricity that ignite massive wildfires across the Pinion Plateau. Only the hardiest lifeforms like phoenix shrub, firewhip, amber lambent, glowbirds, and multihued gossamers are witnesses to the volatile conditions of these flame forests.

Density Function

Density Function is a work for iPads and other portable electronic devices and spatialization choreography. The work plays on the psychoacoustic effect generated by how we use timbre to help localize sounds. Forming and reforming to create clusters of bodies and notes, the individual players act at times as individual sound sources, and other times as partials of a larger timbral event. The structure of the work is entirely determined by rules that regulate the behaviors of the performers and their touch-screen interfaces. There are no pre-determined leaders or conductors in the piece. Each individual responds to the rules of the piece based on the state of the environment and the other performers around them, and moves forward accordingly without hierarchical coordination with the rest of the group. It is from this unfolding that the emergent structure of the piece is created. This work was workshoped and co-composed by the student members of the Fall 2017 Boyer College Electroacoustic Ensemble Project at Temple University.

Concert 2

Thursday, 2:30 p.m.–4:30 p.m., 150 Massachusetts Avenue, B-41

Michael Early
daedalus
David Fenwick, *cello*

Carlos Cotallo Solares and Timothy David Orme
generations 1.1

Sue Jean Park
Panorama for alto saxophone and electroacoustic accompaniment
Jacob Kopcienski, *alto saxophone*

Nick Sibicky
Taparoo

Ioannis Andriotis
Vocem
Alyssa Andriotis, *flute*

Ryan Maguire
freeLanguage

Intermission

Kyle Shaw
Quintessence for laptop and WiiMote controllers

Pinda D. Ho
Parle do I

Edgar Berdahl
A Sound Walk Through Chaos Forest

Eun Young Lee
Wann?
Sarah Brady, *flute*

Nicholas Shaheed
Chaotic Substrate

Scott Barton
Tempo Mecho
For the robotic instruments PAM, modular percussion and percussive aerophone, built by WPI’s MPR Lab and EMMI.

Notes

daedalus

This piece was an unusual project for me in that it responds to another composer’s work in a very specific way – Iannis Xenakis’ Kottos for solo cello. (Kottos was one of three fifty-headed, hundred-armed giants who helped Zeus destroy the Titans.) Xenakis’ music strikes me first of all as intuitive and visceral, although this may seem to be contradicted by his use of ‘stochastic’ randomization. Written for larger ensembles, these semi-randomized processes facilitate a sound world that embraces (or assaults) the listener on all sides.

In creating the notes and rhythms for daedalus, I used a number of simple computer programs, which introduce various elements of chance, to generate the raw materials of the music. With the electronics, I wanted to construct a sound world that resonates with the cello’s music and also extends it beyond the instrument.

I named the piece daedalus after the supposed creator of the Cretan labyrinth. In one version of the myth, Daedalus becomes trapped in his own invention, only barely able to escape. I took this as a metaphor for the struggle to engage with the ‘labyrinth’ of randomized material I generated. With much of the material as a given, the challenge for me became to work through it and emerge with something satisfyingly ‘musical’ at the end of the journey. The challenge for the performer of daedalus is to navigate the intricate fixed media part, which at one point becomes so much larger than life that the cellist must struggle to be heard.

generations 1.1

"generations 1.1" is part of a series in which new works are created by translating and/or reinterpreting older ones. The new material can be presented in combination with the one it was generated from, or on its own.

Panorama

Panorama was written for saxophonist Jacob Kopcienski, a close friend of mine. This piece was inspired by my Hawaii trip during a winter break. The beginning melody lines and timbres from alto saxophones, as well as the air sounds on the electronic part, combine to express the peaceful scenery of Hawaii. The B section evokes scenery of the sky and seabirds by using some of extended techniques for the alto saxophone, and percussive rhythmic gestures on the electroacoustic accompaniment part. Finally, the last section expresses a whole scenery of the sea such as the sounds of whales, waves, and the fresh airs from both alto saxophone and electronic part.

Taparoo

I love tapping on things, often to the annoyance of those around me. I suspect many people are the same way, experimenting with sounds coerced out of the objects we touch. Of course, most everyday objects don’t break under the stress of a single finger tap. In Taparoo, the listener imagines a world where the act of tapping isn’t so banal.

Taparoo’s unique sounds are a showcase for my REAKTOR VST plugin-designs, available for free download at my website, sibicky.com.

Vocem

Just a piece for alto flute and electronics

freeLanguage

In the summer of 1997, saxophonist/composer Ornette Coleman and philosopher Jacques Derrida met in Paris before and between Coleman's three concerts at La Villette. During these meetings, Derrida interviewed Coleman about his views on composition, improvisation, language, and racism. Their respective ideas about "languages of origin" and their experiences of racial prejudice converge remarkably, with Coleman musing, "Do you ever ask yourself if the language that you speak now interferes with your actual thoughts?" Derrida responds, "It is an enigma for me ... I know that something speaks through me, a language that I don't understand, that I sometimes translate more or less easily into my "language."" freeLanguage (2018, 4m, mp3 detritus, mp4 detritus) is a record of "actual thoughts" conducted during a studio improvisation with audiovisual material that could not be compressed. thanks to ornette coleman for the spark and to mease hm for the final video edit.

Quintessence (2018) for laptop and WiiMote controllers

To Medieval thinkers, there were four elements—earth, air, fire, and water—which could account for most observable natural phenomena. These four elements couldn't explain everything though, requiring the postulation of a fifth element to make sense of such exceptional cases. Thus, originally, the “quintessence” was the final puzzle piece which, when put into its place, made the world comprehensible. Defining the term “music” with precision has, in recent years, become an increasingly elusive task. Electronically generated music represents one such new problem in the task. Like any undisputed piece of music, sounds are organized in time, but they are not embodied, nor can they realistically be imagined to be, by a human performer. This piece supplies that missing puzzle piece, imagining and then realizing a human embodiment controlling traditional electro-acoustic musical gestures.

Parle do I

This work is inspired by how often an idea or behavior of one individual is rejected by another with a simple phrase, “this makes no sense.” Too often have “sense” become a word of rejection in further understanding differences between individuals; it shuts down the opportunity of knowing and the celebration of diversity. However, this piece is not about conflict and rejection with a drama of finally being accepted. I am more fascinated by the rejected idea's inner context, as it is a living organism that stands and lives by its own rights within its history and culture. Hence, following this idea, the piece is a practice of using minimal sound sources (a huge bag of Kraft paper) to create as many sounds and gestures with electronic engineering and granular synthesis (GRM tools); the monotone of the original sound source hence becomes the idea that “does not make sense,” and the processed result becomes the inner organism of the idea in question.

A Sound Walk Through Chaos Forest

“A Sound Walk Through Chaos Forest” is an electroacoustic miniature written for two circle map oscillators. Their parameters are adjusted in real time by the controls of an embedded instrument. As the parameters are adjusted, the performer walks the listener through a forest of chaotic sounds. From time to time during the work, a coupling parameter is increased, causing the two circle map resonances to mirror each other's dynamic behavior. This resembles how many objects in a real forest resonate with each other (although on a much slower scale), enabling the energy of life to flow back and forth. At the close of this electroacoustic miniature, the sounds of the two circle map resonances fuse together, creating a composite timbre, whose whole is more than the sum of the parts.

Wann?

"Wann" means "when" in German. Timing is an indispensable in music as well as in our lives. This piece is inspired by a never ending discussion about the timing and different stages of life of two individuals. The expressions are used to portray the human voices. This piece is a part of an ongoing project, Hana, a series of solo works for both Western and Korean traditional instruments with or without electronics.

Chaotic Substrate

Chaotic Substrate is an improvised multimedia work based on the logistic map, a canonical example of mathematical chaos. It is comprised of 256 visualized sine oscillators whose pitches are mapped to a predefined ‘score’ of frequencies. The navigation through this score: moving quickly or slowly, forward or backward or skipping around forms a one-dimensional space to improvise in. The score is derived from the logistic map, a simple, deterministic, recurrent formula that, when applied to itself infinitely many times, creates a curve that splits into two, and then four, and then eight points, continually doubling until there are an uncountable mass of values. However, these values aren't completely random. The vertical extremes of the logistic map expand at a regular rate, and groupings within the chaos emerge. One peculiarity of the logistic map is that the chaos will suddenly converge into a finite number of points, before splitting into chaos again.

Tempo Mecho

A groove changes identity depending on the tempo it inhabits. Typically, there are small ranges within which a rhythm feels at home. Once there, a rhythm reveals the energy, detail and character of its true self. Some rhythms are travelers, able to assimilate into contrasting locales. Some rhythms are chameleons, changing their colors depending on their temporal context. tempo macho explores some of the ways that tempo change can affect our sense of musical material. Here, tempos can change gradually and also can shift abruptly according to a variety of mathematical ratios. These movements occur over a range of time scales to illuminate the rhythmic limits of short-term memory and what is required to entrain to a cyclic pattern that reveals a groove. A theme persists throughout the piece to make these rhythmic aspects, which also include unusual meters and polyrhythms, clear. The temporal complexity of these ideas finds a natural voice through mechatronic instruments.

Concert 3

Thursday, 7:00 p.m.–9:00 p.m., 8 Fenway, Seully Hall

Mara Helmuth, Esther Lamneck (cocomposers)

Breath of Water

Esther Lamneck, *clarinet*

Kyle Grimm

Gone

Benjamin Stayner, *cello*

Vahid Jahandari

The Vulture

Elliott Lupp (2019 ASCAP/SEAMUS Finalist)

Hinge

Asher Bay

Old Math

Nathaniel Haering (2019 ASCAP/SEAMUS Finalist)

Medical Text p.57

Joshua Scheid, *voice*

Intermission

JohnPaul Beattie

Sound Houses III

J. Corey Knoll

Cat Chat

Bahar Royaahee

The Kitchen

Felicia Chen, *soprano*

Bahar Royaaee, *live electronics*

Gayle Young

Burrage Lake

Madeleine Shapiro, *solo cello*

Ian English

Organism 2.5

Maja Cerar, Douglas Geers, and Esther Lamneck

Oracle

Maja Cerar, *violin*

Douglas Geers, *computer*

Esther Lamneck, *tárogató*

Notes

Breath of Water

Breath of Water is the second collaborative work by composer Mara Helmuth and clarinetist-composer Esther Lamneck. The work is based on subharmonic sounds and other gestures performed on the clarinet, and digital signal processing transformations to zoom into tiny bits of sound, to prolong various resonances within the sound, and finding ways to merge different types of sound. It was influenced by the sight and sounds of humpback whales experienced on a windy boat ride from Great Barrier Reef’s outer reef Opal Reef to Port Douglas, Queensland, in July, 2016, as well as the unique skills of the instrumentalist.

Gone

Gone is a reinterpretation of the American folk song "He's Gone Away." Taking inspiration from old phonographs, the cello bows on the bridge and taps on the body to mimic static and popping. The embellished melody sings out relentlessly over a slowly moving harmonic foundation in the fixed media. This work was an attempt to take out any extraneous elements and stay with a single melody for an extended period of time.

The Vulture

The Vulture is inspired by the Pulitzer Prize-winning photograph, “The Vulture and the Little Girl,” taken by South African photojournalist Kevin Carter. The photograph, in which a vulture stands in the dirt behind an emaciated child, apparently waiting for it to die, hauntingly captures the desperation and misery of the famine that hit the horn of Africa in 1993. All the sounds used in “The Vulture” were derived from a solo double bass, performed by Rhys Gates. At certain points during the piece, the goal has been to distance the sound from the actual timbre of the double bass, and to engage the imagination of the listeners in considering different possible sources.

Hinge

Hinge joins together acoustic and electroacoustic properties derived from the hammered-dulcimer to create an overall texture that exemplifies both separately, yet is for a majority of the time, perceptually unified. The work can also be thought of as a timbral exploration of the instrument; since in terms of its traditional timbral capabilities, the hammered-dulcimer can be “limiting”. By bowing the instrument as well as processing its sound in real time, the instrument’s timbral characteristics can be expanded upon. In regards to the interaction between performer and computer, the work is heavily reliant on a performer’s ability to make musical decisions according to improvisatory guidelines, as well as their ability to anticipate and respond to the processed sound of the dulcimer.

Old Math

Old Math explores illusions of time in patterns of incessantly repeated sounds from a software additive synthesizer.

Medical Text p. 57

"Medical Text p. 57" is an aggressive, virtuosic, and remarkably vulnerable piece crafted around selections of text found in the educational tome Cyclopædia of Practical Medicine Vol. 1 published in 1845.

The chapter that this piece addresses is on the topic of age and its effects on the body through multiple stages of life, beginning with nascent burgeoning growth and advancing to the eventual unerring onset of decay. This piece manipulates the coherence of text and plays off of humanity’s want to comprehend speech in voices, often crafting phonemes and consonants that are similar to speech but contorting them beyond understanding. When juxtaposed with recognizable text and married with a plethora of timbre driven gestures and extended vocal techniques, smooth transitions between nonsense and meaningful text help to drive the piece through continuums of obfuscation and clarity.

Sound Houses

Sound Houses is a spatial composition built using Max 7 and ircam Spat. Each time a sample is triggered the computer randomly selects new coordinates and moves the source. These sources can also be tracked and moved with a Leap Motion Controller. The text is an excerpt from Sir Francis Bacon's incomplete novel, "New Atlantis" (1627).

Cat Chat

A cat's meow is their way of chatting with humans. The vocalization of these sounds is incredibly complex, most of which is lost by our dumb ears. By slowing down and listening, we can better grasp the subtlety of their language, ultimately making our conversations with them more human. Special thanks to Honey for her incessant chatter.

The Kitchen

Kitchen, is the result of a close collaboration with vocalist Felicia Chen. Based on a well-known lullaby from northwest Iran, the composer deconstructs and reconstructs the folktune, moving through exploration of phonemes derived from the text, resonance space, vowel filters, and speed of airflow. Royaee supplements the lullaby with recorded sounds from a kitchen, which is an important place of family gathering in Iran. The composer envisions her mother sitting in her kitchen in Iran, thinking of her daughter.

The text is derived from a poem by Yadollah Royaee, who has a collection of poems depicting various tombstones for different people. This particular poem was written for his good friend, the most famous female contemporary poet in Iran, Forough Farrokhzad. Yadollah Royaee is currently in exile.

"With every step of yours, I become divorced from the soil. One sip of the loam, and plowing is reminiscent of the horizon."

Burrage Lake

Burrage Lake, for solo cello and four-channel audio, matches the cello with sounds of waves breaking along a stoney shoreline. Selected acoustic components of the water sounds are emphasized through electronic treatment. This is a companion piece to Avalon Shorelines (Albany Records, Troy 1577), and part of cellist Madeleine Shapiro's ongoing Nature Project, speaking to her deep interest in improvisation and the natural world. The piece begins with single waves, then introduces combined rhythmic waves with high-frequency components, and closes with waves breaking on the rocks, creating bursts of noise. The cellist expands on the acoustical nature of the pre-recorded audio, highlighting rhythmic, pitch, and timbral content, including noise.

Organism 2.5

Something like an aquatic mammal.

Oracle

Oracle is a trio for tárogató, violin, and computer. In it, the acoustic instruments' audio signals are input to the computer, whose output is created solely from the audio signals of the acoustic instruments. In performance, the computer instrument progresses through a predetermined compositional structure with several sections, each of which exhibits its own specific behaviors, including its reactions to the acoustic performers.

Concert 4

Thursday, 9:30 p.m.–11:00 p.m., 150 Massachusetts Avenue, B-41

Mark Zaki

Masks

Mark Zaki, *violin, real-time electronics, and interactive video*

Joungmin Lee

3 Sounds

Zachary Konick

Amalgam

Zachary Konick, *percussion*

Aurie Hsu

music box for prepared Wurlitzer student butterfly piano, sound excitors, and electronics

Aurie Hsu, *performer*

Konstantinos Karathanasis

Pollock's Dreams: Liquefied Sounds

George Holmes, *video*

Intermission

Christopher Lock

Moel Y Gaer, Bodfari

Andrew Hannon

Night Watch

Brianna Tagliaferro, *cello*

Ramon Castillo

Maximillian

Christopher Lee, *drums*

Peiyue Lu

Aquatic Cubes

Notes

Masks

Violin, real-time electronics, and interactive video

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

Wynand de Beer

3 Sounds

It is a cliché to say one’s daily routine and items can, together or separately, be a source of inspiration. Clichés can sometimes prove to be right. My two-year-old twins are always alert and curious. Recently, they found the way a spring door stopper makes a sound and repeatedly pushed the door. I kinds of liked the way it sounded. There is a small clock on my desk at home. It ticks very quietly, to the point of noticeability. The pitch darkness and silence of the night can slightly augment the ticking sound of the small clock. I liked the way it made me feel. I have an acoustic guitar which works OK, if not very well. I often strummed it. I don’t own a violin but have a bow. I used it to play my guitar. It created something of sul ponti cello, which was beautiful. I brought together my boys’ acoustic curiosity, my clock’s relative calmness and my guitar’s crossover to create an electric music piece set to soak us in a combination of the three inspirations.

Amalgam

Amalgam is scored for solo percussion and fixed media. It was composed in 2017 as part of a consortium commission directed by University of Maryland College Park percussionist, Jon Clancy. The electronics were composed in Logic Pro X and incorporate manipulated sounds originating primarily of household objects. The piece was premiered by Jon Clancy at the University of Maryland College Park on April 14, 2017.

music box for prepared Wurlitzer student butterfly piano, sound exciters, and electronics

I have always been entranced by the mechanical systems of acoustic pianos—the hammers striking and damping the strings, the vibration of strings when actuated, and the pedal mechanism. These actions serve as a backdrop for a guided improvisation that combines sound exciters on piano strings, amplified inside-piano sounds, recordings of mechanical sound sources, and live electronics.

Pollock’s Dreams: Liquefied Sounds

The title refers to Jackson Pollock’s paintings using his dripping technique, which became the source of inspiration for this piece. Volatile environmental sounds captured around the University of Oklahoma, Norman campus underwent a condensation process through Max/MSP (including phase vocoding, and/or granular synthesis “freeze”, filtering, envelope shaping, pitch shifting, among others) to be transformed in to liquid pigments. The liquefied sounds were then arranged in to the canvas (Pro Tools) and balanced dynamically through spontaneous real-time processes.

This piece was made possible with the support of funds from the Research Council of University of Oklahoma.

My experimental film is based on a 2007 electro-acoustic composition inspired by the works of Jackson Pollock. The animation styles were informed by his paintings, especially by my favorite of his works FULL FATHOM FIVE...and I tried to create the same feelings of dimensions and layers as he did, using computer animation tools.

Much of the "paint" is actually achieved with particle systems using volumetric renders, then composited through multiple renders of filters and effects, and then re-composited over and over with other layers of film and animations that had been synthesized in similar fashions.

Moel Y Gaer, Bodfari

This piece was created in collaboration with the director of the University of Oxford School of Archaeology’s excavation project at Moel Y Gaer, Bodfari in the fall of 2016. Moel Y Gaer, Bodfari is an iron age hill fort located in northern wales. The project to explore, uncover, and document the landmark was started in 2011 by the School Of Archaeology at Oxford and is ongoing. The diagrams below show topographical maps of the excavation site and were provided by the school. The piece was conceived by converting these diagrams into Scalable Vector Graphics (SVG) files and constructing them in a graphical music notation software called Iannix. Once reconstructed, I was able to allocate different nodes (blue dots) throughout the structure based on points of interest found in excavation. There are dozens of orange cursors that move along the lines of the map. Once they pass a node, a message is sent to Max/MSP which triggers a specific sound based on which node is struck. Christopher Lock (1995) is an electroacoustic composer and digital media artist based in Allston, MA. He creates works that are texturally extreme, embedded with emotionality and physicality.

Night Watch

Night Watch explores the concept of distance in regards to proximity and intimacy. The audio part is broadcast to the audience’s smart devices via a YouTube video, which allows each audience member to have a personal relationship with the performance and become an integral member in the music making process. The composition is divided into four sections, each related to a particular time of the night. Brianna Tagliaferro, Andrew Hannon’s music is an amalgamation of many diverse influences and alternates between moments of violence and serenity. His music contains themes of tension in the musical elements as well as the philosophical nature.

Maximillian

Maximillian features a DIY electrified drum kit consisting of an orange leather Maximillian suitcase with other ad hoc drums permanently attached with various pickups for each sound.

In the first ever piece written for Maximillian, we use only the live sounds of the drums. Constantly shifting tempi and effects set the tone for the introductory section. A number of live loops during this section add to the gradually building texture (note: this performance contains no fixed media).

Over time, the loops transform into a groove to which the drummer adapts. The live drums feature various effects for more pronounced texture. Numerous elements of the loops and the live soloist reveal arrays of sound locked in this suitcase for years before this project.

The groove devolves to an ambient exploration of the kit’s sonic possibilities as the piece concludes.

The kit features:

- one mid-20th century Maximillian suitcase with BD mic suspended inside
- one rototom with snare attached, snare drum mic
- one high hat with piezo element under lower hat
- one block of wood with subwoofer as transducer
- two muted cowbells with piezo elements underneath
- one rototom with repurposed midi pickup (amplified)
- one spring table with various implements including two spring reverb units, toy piano tines, door stoppers, an aluminum heat sink, and various springs
- one MOTU Ultralite mk3-Firewire for all of the above inputs
- real-time processing in Ableton Live and Max for Live.

Maximillian features a DIY electrified drum kit consisting of an orange leather Maximillian suitcase with other ad hoc drums permanently attached with various pickups for each sound.

Aquatic Cubes (for interactive real-time performance for flashlight, Processing and Ableton Live)

A cube is a simple, solid, and symmetrical three-dimensional shape; however, when the cube is conceptually combined with the elegance of the movement of water new complexities arise. Aquatic Cubes is a real-time interactive multimedia work for a single compact flashlight, Processing and Ableton Live that consists of both live generated music and visual domain animation. In my composition I work to depict the subjective representation of both the visual and sonic dimensions of water and its movement. The sound sources for this piece were derived from percussion, synthetic sounds, and audio recordings of water. The hybridity of the concrete and abstract sounds combined with visual domain animation strive to unfold my interpretation of the world of water.

Friday, March 22

Paper Session 2

Friday, March 22, 9:00 a.m.–10:30 a.m., 150 Massachusetts Avenue, Media Room

Ramon Castillo

Advanced Looping in Ableton Live

John Clay Allen

Perception and Analysis in Electroacoustic Music: A Unified Approach

Christian Yost

Methods for Real-Time Identity Phase Locking

Paper Session 2 Abstracts

Ramon Castillo
Advanced Looping in Ableton Live

Phrase looping has generally meant layering several fixed-length phrases on top of each other. Many hardware loopers provide additional options like the ability to remove loops, apply effects to individual loops or even recall groups of loops recorded at an earlier time. However, Ableton Live and Max for Live provide an extremely robust platform for loop-based music with virtually unlimited options. Using these protocols, composers have full control over every possible parameter of a live performance. Using MacOS's IAC driver (or 3rd party software in Windows), the system can control all of the loops' individual durations. Triggers for recording and playback in Live's session view can be programmed independently for each loop, and they do not need to line up with each other (e.g. loop-1 can be 6 bars long and begin in measure 12, while loop-2 can be 7 bars long and begin in measure 14). Furthermore, because the loops are all independently recorded, they timed distance between them can continually shift throughout a performance. The IAC driver also allows for any clip recorded in live performance to be selected and transposed within +/- four octaves.

The scripting language, ClyphX Pro allows for several real-time changes to a running Ableton Live set. Among those used in a typical looping set:

- Audio Quantization - any audio clip during a live performance can be quantized very rapidly using a short code snippet.
- Changes to audio quantization - e.g. some audio clips can be quantized to the 16th note, while other can be quantized to an 1/8th note triplet.
- Clip transposition, copying, pasting, gain scaling, etc.
- Project BPM
- Automation in Session View (because session view clips are launched automatically by the IAC driver, automation of sends and volume are generally not possible. Clyphx Pro X-Cues make

John Clay Allen
Perception and Analysis in Electroacoustic Music: A Unified Approach

In the 1990s François Delalande's conducted experiments that showed that when listeners experience a piece of electroacoustic music they invariably construct a narrative, however broadly, to understand the discourse of the music. Most listeners understood the composition - in this case, a piece by Pierre Henry - in terms of the figurative, perceiving form through a narrative or dramatic lens. Traditional techniques of analysis - particularly of electronic music - often fail to acknowledge this role that perception plays in the understanding of a piece of music, focusing instead on quantifiable features like frequency, duration, amplitude, etc. In "Spectromorphology" (1997), Denis Smalley acknowledges the role that perception must play in the analysis of electronic music and outlines a series of terms rooted in metaphor in order to help analysts incorporate this parameter into their analyses. In this paper, I have recreated Delalande's listening experiments using Natasha Barrett's Animalcules. The results are then compared to a spectromorphological analysis of the same piece in order to demonstrate that subjective elements in the realm of perception are rooted in quantifiable features revealed in a more objective analysis.

Christian Yost
Methods for Real-Time Identity Phase Locking

The phase vocoder was first introduced by James Flanagan and Roger Golden in 1966 in [1]. Since then a few improvements have been suggested, most notably by Miller Puckette in [2], and the duo of Jean Laroche and Mark Dolson in [3]. Here we will look an implementation of the latter's idea of Identity Phase Locking and the necessary procedures which allow the algorithm to operate in real-time. These include double buffering and Phasor Retro-Fitting, a method for condensing Identity Phase Locking steps by turning otherwise burdensome properties of double buffering into advantages. The result is a relatively fast phase vocoder, using common audio DSP objects and minimal input, which is well-suited for the graphical real-time environment of Max/MSP and effectively eliminates 'phasiness' in phase vocoder output.

Concert 5

Friday, 11:00 a.m.–1:00 p.m., Ipswich, 106

Christopher Chandler
from these old roots
Justin Alexander, *percussion*

Kyong Mee Choi
Pendulum
Ling-Fei Kang, oboe
Charles Huang, *english horn*

Christopher Bailey
Harvest Kitchen 1s

Eli Fieldsteel
Nose Dive
Eli Fieldsteel, *touch controllers*
Nathan Mandel, *wind controller*

Jacob Sandridge
Flock
Jacob Kopcienski, *saxophone*

Leah Reid
Sk(etch)

Intermission

Chace Williams
Spurge
Keith Kirchner, *piano*

Lloyd May
Dust

Eli Stine
The Murmurator

Yunze Mu
Let it fall with the wind

BEK TRIO:
Torque
Butch Rován, *alto clarinet*; Eric Nathan, *trumpet*; Keith Kirchoff, *piano*

Notes

from these old roots

"from these old roots" is a 12-minute work for bass drum and fixed media that features a variety of closely mic'd percussion instruments. Both the source material for the electronics and the percussionist's live performance are driven by activating the bass drum with various implements (e.g., fingertips, fingernails, wooden mallets, hair brushes, etc.) and physical gestures or techniques (e.g., striking, quick scrapes, circular motions, granular tremoli, etc.). The electronics were created both with standard sequencing methods and custom software developed in SuperCollider that enables algorithmic and generative sequencing.

Pendulum

As the title suggests, Pendulum depicts a journey - how a physical or social phenomenon swings through extreme cases. The piece tries to show that there is only one object creating this motion even though, at times, the two opposite ends seem to attract more attention on the surface. Different characters of the oboe and English horn are utilized to portray the opposite ends, while similarities between the two will be used to depict oneness. The electronic part plays an essential role in augmenting the differences and similarities of both instruments. The sound sources come from oboe and English horn as well as various found objects. Pendulum was commissioned by Oboe Duo Agosto.

Harvest Kitchen 1s

The title refers to the Harvestworks media center in New York City; I am grateful for a residency there that enabled the realization of this composition. It also refers obliquely to a messy ex-housemate of mine, in whose house many of the sounds in this work were recorded. The speakers are divided into 4 groups (pairs, in an octophonic setting) surrounding the listeners. Taking after Carter's poly-ensemble conceptions, each group is treated as a separate instrument or ensemble, with its own musical materials (rhythmic, source and processual). During the course of the work, the speaker groups appear separately on occasion, but mostly combine with each other to form polyensembles: duos and trios; a tutti combination of the groups appears at the beginning and end of the work. The front pair of speakers remains silent (with occasional commentary) for most of the first half of the work, and from then on, is ever-present. This 'withholding' treats the front pair almost like a soloist Classical concerto first movement.The title refers to the Harvestworks media center in New York City; I am grateful for a residency there that enabled the realization of this composition. It also refers obliquely to a messy ex-housemate of mine, in whose house many of the sounds in this work were recorded.

Nose Dive

Nose Dive is a highly collaborative, interactive, and largely improvised work for wind controller and touch controllers, which explores the musically expressive capabilities of digital instruments. Initially conceived as a work “for wind controller,” the focus shifted as the piece developed, resulting in a work that gives two performers different but relatively equal roles. The computer is the true “instrument” being played, and the two performers share (and sometimes compete for) control over musical parameters through various physical interactions. The aesthetic of the work has a crossover flavor, attempting to blend a historically-informed electroacoustic style with elements of pop-electronic dance music.

Nathan Mandel, *wind controller*

Flock

In "Flock", the performer acts as one individual within a flock of birds. This individual is often the prominent voice, but intermittently it becomes lost in a mass of sound. Through the interaction of the saxophone and the electronics we can hear flourishes of motion, calls and response, and even a great mass taking flight. In the end, the flock moves off in the distance. The electronic gestures are produced via live sound processing, allowing the performer to maintain control of the pacing of the piece. "Flock" was premiered at the 2018 SPLICE Institute at Western Michigan University.

Sk(etch)

Sk(etch) is an acousmatic work that explores sounds, gestures, textures, and timbres associated with the creative process of sketching, drawing, writing, and composing.

Spurge

Spurge is a work for solo piano and stereo fixed media playback composed in 2016. The electronics are comprised entirely of recorded and manipulated piano sounds assembled in Logic Pro X. Spurge explores the pairing of piano and its electronically processed counterpart.

Keith Kirchoff, *piano*.

Chace Williams (b. 1996) is an active composer and audio engineer currently residing in Bowling Green, Ohio. His music has been performed throughout the United States as well as internationally in China and Romania. Chace's primary focus is electroacoustic music, combining and processing the sounds of live instruments with their digitally manipulated counterparts. His body of work covers a wide range of styles and mediums, from acoustic solo, chamber, and large ensemble works to electronic works.

Dust

Dust was written in response to a call for art to remember Marikana, the mine where the South African police force gunned down 17 miners during a protest in 2012. The piece incorporates samples from the incident as well as common call-and-response phrases from gum-boot dances. The electric guitar drones, swirls and feedback represent the three major phases in the protest. Motifs and accents were added with analogue and software synthesizers. The piece aims to sonify the confusion, haze and tragedy of the incident.

The Murmurator

The Murmurator is a natural system-driven multi-channel digital musical instrument. At the core of the Murmurator is a three-dimensional bird flocking simulation that spatializes a corpus of granularized audio files. Heuristics of the flocking simulation affect different sonic characteristics of the audio files: file choice, playback location, speed, and effects. The sonic output is in turn analyzed and used to alter parameters of the flocking simulation: flock cohesion, separation threshold, inertia, and wind resistance. These spatio-sonic and sono-spatial mappings, which together form a trans-modal feedback loop, are managed live by the performer, who pushes this semi-autonomous system into different emergent states and corresponding behaviors. The result is an immersive electroacoustic experience that varies between dense, ambient textures and fleeting, chaotic gestures.

Let it fall with the wind

This piece is inspired by an experience that I had when I came out. I was 14 years old. It has been a long time since, but it still affects me. Just like all of my memories. No matter good or bad I told myself “let it fall with the wind” again and again. In contrast the memories have never left me. Since they have resided in my body, In my neurons and have finally made me who I am. In this piece I attempt to show the process in which those concrete memories have trans-formed into an abstract feeling.

Torque

Torque is a structured electro-acoustic improvisation for alto clarinet, trumpet, piano, and live processing. A set of harmonic, motivic, and textural constraints serves as the framework for this exploration of “torque” – the energy that twists and turns each musical moment in a new direction.

Each member of the ensemble mixes acoustic sources and live processing, while gestural control is incorporated via a wireless sensor system on the alto clarinet, allowing the clarinetist to control processing of the clarinet audio, as well as that of the other members of the ensemble.

Concert 6

Friday, 2:30 p.m.–4:30 p.m., 150 Massachusetts Avenue, B-41

Yifan Wu (2019 ASCAP/SEAMUS Finalist)

A Glove With Some Sensors

Christina Butera

Headless Figures

Michael Miller, *bass clarinet*

Nicole Carroll

Orrery Arcana

William Bertrand, Austin Covell

dregs-magic

Fang Wan

Dots Illusion

Michael Pounds

Steelwork

J. Andrew Smith

a darkness carried

Drew Whiting, *saxophone*

Intermission

Nikhil Singh

Passacaglia for 30 Lazy Guitars

Patrick Reed

Moonbeam

Julia Brooks, *horn*

Mark Eden

Cryonics: Deep Space

Caroline Louise Miller

Winter Hawthorn

Amy Advocat, *clarinet*

Jacob Duber

tell me i'm alone

Alex Christie

mouthfeel

Notes

A Glove with Some Sensors

A Glove with Some Sensors is an interactive composition for custom-made performance interface, custom software, and Symbolic Sound Kyma. The composer attempts to study and explore date-driven instrument through the process of building the interface, composition, and performance. The control data of this piece is derived from the performative actions selected by the composer include bending finger joints, contacting two fingers using different pressure, hand movements in 3D space. After mapping data through a software layer, the data is eventually routed to the sound synthesis environment - Kyma. During the performance, the control data is sent to Kyma in real-time so that the performer can control the sounds’ timber, pitch, location, duration, and volume.

Headless Figures

This piece is for bass clarinet in B-flat and computer. The piece is part of a larger work entitled Suite for the Passersby, a collection of pieces for solo instruments and computer composed for the Donald J Hall Sculpture Park at The Nelson Atkins Museum of Art in Kansas City, MO. Headless Figures is inspired by the stark image of Magdalena Abakanowicz's Standing Figures (Thirty Figures), which can be found on the museum's north lawn. The figures stand in near-perfect order, each individually cast from a burlap-lined body mold. There is a mystery to these figures that has forebodingly dark undertones. The slight imperfections in each cast both challenge and boast notions of conformity and anonymity. This tension is echoed in the relationship between the bass clarinet and the electronics.

Orrery Arcana

"Orrery Arcana" is a system for real-time audio-visual performance. The system includes a self-made modular hardware controller and custom software that allows the performer to manipulate sound during performance. The hardware controller is used to navigate systems that encompass chance operations, conceptual mapping, and data mapping to control audio generation and processing. These process systems are based on NASA lunar data, the esoteric system in W. B. Yeats' (1865-1939) "A Vision" (1937), and the numerology and symbolism of the Tarot.

Sound sources include internally synthesised audio, samples from analog synthesisers, and field recordings that represent elemental correspondences. The controller features modular control objects in the form of concentric rings that represent a tarot deck. The Major Arcana cards control macro parameters and development trajectories, while the Minor Arcana cards control selected synthesis and processing parameters.

The hardware interface is housed on a planetary gear system, which allows the performer control over timing and sequenced events through manual gear rotations. Each gear is equipped with a sensor plate upon which light, magnetic, and capacitive-touch sensors are mounted. These sensors are manipulated via concentric rings of various colours of acrylic and embedded magnets.

The instrument allows the performer to navigate through several underlying systems in order to manipulate sonic fields. The physical component is a unique, sacred device, designed and built with the intention of acting as an oracle in ritual performance.

"Orrery Arcana" allows the user to perform and compose through a trance state analogous to automatic writing.

Dregs-Magic

A thematization of residue, dregs-magic functions like a microscope – revealing streams of subterranean texture and movement, it frees some ordinary metal to reveal its internal world. Unlike the microscope, however, the work does not purport to depict a viewer-independent world – rather, it is the residue of the encounter itself which is interrogated – the bumping of the microphone, the texture of the chalk and charcoal. Its microscope is one of nakedness, its object, vision.

Dots Illusion

Dots Illusion is a real-time audio-visual composition. The performer controls the sound and visual element simultaneously. The images of the dots are visual metaphor of the sound recording of a water drop. The trigger, modification and development of the water drop is controlled by the performer in real time.

Steelwork

"Steelwork" was created by recording sounds from a lap steel guitar into the computer, and then processing and editing those sounds for 5-channel playback. The guitar is a 1941 Epiphone Electar Zephyr lap steel that belonged to my father. I remember him playing the instrument when I was a very young child in the 1960s. My father had a love of music and technology, and his interests undoubtedly had a strong influence on my creative life and my choice of careers.

a darkness carried

"a darkness carried" is inspired by Elizabeth Willis's "Sonnet," from her Pulitzer Prize-finalist book Alive; New and Selected Poems. Willis's poem is simultaneously terse and musical, conjuring vivid images and provoking introspection. This piece is a response to Willis's poem, drawing from her ideas and combining them with my own experiences and memories of childhood. Wrapped up in a darkness carried is a great deal of anxiety and grief, but it also contains hope, looking forward as much as it looks behind.

Passacaglia for 30 Lazy Guitars

Passacaglia for 30 Lazy Guitars explores the cultural image of the electric guitar, its potentials as a device for sound-making and noise-making, its physicality as a material to be played with, and its sonic presence considered aside from its constructed "aesthetic of virtuosity". All constituent sounds come from a prepared electric guitar.

Moonbeam

Moonbeam is inspired by my journey across the country late at night, with only the bright full moon to guide me safely across the states. The memories and experience of traveling through a multitude of different areas, from deserts to busy towns, is reflected in the levels of sounds and effects that occur throughout the piece. Some of the source material for the various fixed media tracks come from sounds I heard while on the road, such as car doors being slammed shut and engines revving up and cars passing by. Other materials, including drones and harps, are used to help create a dreamy, ethereal evening drive experience. The live interactive elements of reverb, delay lines, and harmonizers are used to help intensify the horn sound at separate times. Using delay with feedback into amplitude modulation throughout the piece aids in the fabrication of the "moonbeam" itself, which is then transposed and panned around. This Moonbeam, as I've named it, transposes and grows alongside the horn part's intensification, traveling faster as the horn part gradually increases. Eventually, the live granulation takes place to break apart the moonbeam at its most intense moments in the piece.

Cryonics: Deep Space

This work is dedicated to the memory of Chris Mann.

Winter Hawthorn

Winter Hawthorn was created in 2013. The title refers to the appearance and texture of crimson hawthorn berries encased in ice.

tell me i'm alone

"tell me i'm alone" is inspired by and draws its name from British electronic artist Burial's track "Archangel." Burial's dusty production with vinyl crackle and pops scratched into the surface of the track was very influential in the making of "tell me..." The piece follows a narrative of decay, metamorphosis, and solitude. All of the sounds are from a hydrophone recording I made in my bathtub processed by Supercollider patches.

mouthfeel

Sound speaks into a space shaped by light. Light presses on sound. Space presses on sound. The performer may intervene. "mouthfeel" is an interactive environment that reassesses the way we think, act, speak, and move in our surrounding worlds. The performer is forced to deal with the physical space around them and use only the (broken) tools of communication that are readily available. They reposition their body in order to find states of stability and instability, clarity and noise. "mouthfeel" challenges the way we use technology and privileges processes that must be re-practiced and re-discovered over those which grant immediate gratification.

Concert 7

Friday, 5:00 p.m.–7:00 p.m., 8 Fenway, Seully Hall

7a Performer—Curated Concert: Justin Massey, *saxophone*

Camila Agosto (b. 1994)

Paracusia (2018)

I. Paracusia

II. Tethers

Carolyn Borcharding (b. 1992)

Life is (2018)

Elainie Lillios (b. 1968)

Veiled Resonance (2008)

I. the beauty of inflections

II. the blackbird whistling (or just after...)

III. the beauty of innuendos

Nathan Davis

Cipher (2012)

Justin Massey

Canadian saxophonist Justin Massey is an interpreter of contemporary music currently based in West Virginia. An advocate for new music, Justin presents music of his generation in all his performances by commissioning new repertoire and collaborating closely with composers to create new sonorities and textures, often through electronic manipulation of the saxophone. Recently, Justin has commissioned and premiered new works for saxophone and live electronics by Carolyn Borcharding, Camila Agosto, Brian Lee Topp, Jacob Sachs-Mishalanie, and Jason Charney.

In the past concert season, Justin has presented new works for saxophone at festivals and conferences in the United States, Canada, and Europe including SEAMUS, BEAMS, SPLICE! Fest, the North American Saxophone Alliance Biennial Conference, Matera Intermedia Festival, the Marshall University New Music Festival, the West Fork New Music Festival, and the Ensemble Evolution residency at the Banff Creative Arts Centre.

Justin is currently completing his Doctor of Musical Arts degree at West Virginia University. He has previously studied at the Conservatoire de Bordeaux, and has earned degrees from Bowling Green State University, the University of Alberta, and Grant MacEwan University. He has studied with Michael Ibrahim, Marie-Bernadette Charrier, John Sampen, Allison Balcetis, and William Street. As a grant writer, Justin has received awards from the Canada Council for the Arts, the Edmonton Arts Council, and the Government of Alberta. He is a multi-year recipient of the Winspear Fund Scholarship and the Friends of the Anne Burrows Music Foundation Scholarship. Justin-Massey.com.

Intermission

7b SEAMUS 2019 Award Winner: Gordon Mumma

Ashley/Manupelli/Mumma 5 Short Films (1964)

TV Rerun/Telepos (1972)

Thanparticle (Berk) (1985)

Rendition Series Dutch TV (2007

1

2

Hommage

Stressed Space Palindromes (1976)

(Quadraphonic fixed media)

(Banquet and award ceremony to follow.)

Notes

Gordon Mumma presents five historic short videos from 1964 to 2007. They show some of the creative diversity of his musical work with electronic and acoustical instruments. Also some historical evolution of instrumental and multi-media arts.

Notably, many of these compositions have been collaboratively interactive with other virtuoso musicians, innovative visual artists and choreographers. Thus, the creative artistic nourishments of sharing ideas and activities.

Saturday, March 23

Paper Session 3

Saturday, March 23, 9:00 a.m.–10:00 a.m., 150 Massachusetts Avenue, Media Room

Jacob Kopcienski

Rethinking Interaction: Agency and Identity in Performance with Derivations

Neal Farwell

Layers of collaboration between composer, performers, and electronics in Gravity’s Horizon

Paper Session 3 Abstracts

Jacob Kopcienski

Rethinking Interaction: Agency and Identity in Performance with Derivations

In 2000, George E. Lewis described improvisations with his interactive, improvising computer program Voyager (1987/2018) as a musical negotiation between the program and its human counterpart. Lewis argued that these improvised musical interactions sonically establish the identity of the computer and human improvisers. He concluded that these interactions with Voyager and other similar technologies do not ask the question, “how do we create [technological] intelligence,” but rather “how do we find it?”

Building upon and responding to Lewis’s question, this paper will present the results of my own auto-ethnographic study of interactions with Ben Carey’s interactive, improvising program Derivations. Specifically, it will observe how my perception and evaluation of interactions with Derivations informed how I conceived of the program’s agency and identity. Analyzing these interactions and conceptions through the lens of Tracy McMullen’s recent theory of the improvisative, I will argue that how performers “other” interactive technologies significantly influences their actions in musical performance. Ultimately, I conclude that generously expanding conceptions of agency and identity of interactive musical technologies leads to new possibilities and considerations for performers, composers, and researchers.

Neal Farwell

Layers of collaboration between composer, performers, and electronics in "Gravity's Horizon"

Among the many possibilities for combining human performers and electronics, the use of computer intelligence allows us to conceive of attributing “virtuosity” to the live electronic system. Rather than try to directly copy human behaviours, however, it is more interesting to explore ways in which the electronics is at the same time sufficiently similar and sufficiently different, compared to human instrumental playing, to create a stimulating space for composition and for performance. This suggests a kind of collaboration between composer and electronics: even while one is creating the electronic environment and musical material, one is discovering more about, and negotiating with, the aspects in which one hopes to set up autonomous agency. It feels like making both an instrument, and the music, and a persona.

In Gravity’s Horizon, the imbedded “intelligence” does not use AI or machine learning in the usual sense, but involves ways of trading off consistency versus variation, and listening versus leading, within a chamber music interaction. The electronics behaves as a fourth member of the ensemble; but it has its own distinctive possibilities. It is able to capture and mediate between the sonorities of the acoustic flute, drum (played by the flautist), cello and piano, in ways that are impossible with acoustic instruments; and it carries the sound between them through space with loudspeakers placed amongst the ensemble. The same model can also produce sounding materials that are very distinct from those of the instruments.

The talk will include live demonstrations. Gravity’s Horizon has been performed by two ensembles, in different contexts. During 2019, the original commissioning ensemble and I are returning to the work to extend it. As was planned at the start, it will grow in its middle section, drawing on our findings so far and, musically, expanding the negotiated arc between the distinctive materials of the beginning and ending. One kind of material here includes use of counterpoint, an interesting and exposed way to explore sensitive interactions between the four parties – three players plus electronics. I am also integrating automated score-following using Ircam’s Antescofo. Tests so far indicate that it will be in the ways the score following is pushed to fail, as much as when it works, that create rewarding responsive space.

Concert 8

Saturday, 11:00 a.m.–1:00 p.m., Ipswich, 106

Margaret Schedel

After | Apple Box

SynthBeats: Joseph Bohigian, Rob Cosgrove, Flannery Cunningham, Alan Hankers

Zhixin Xu

Doubling Time

Zach Thomas

husk

Paul Schuette and Jerod Sommerfeldt

Improvisation

Panayiotis Kokoras

Qualia

Intermission

Fred Szymanski

Horn Volley

Joshua Edward

Sublimity

Joshua Edward, horn and vocals

Robert McClure

lingering garden

T. R. Beery

inside

Joo Won Park
PS Quartet No. 1
EMEWS (Electronic Music Ensemble of Wayne State)
Jessica Cory, Martin Davis, Tyler Smith, and Ebony Swain

Jon Fielder
Lösgöra

Notes

After | Apple Box

As I was cleaning out the attic of my childhood home after my father's death in 2017, I found his collection of wooden ammunition crates. As I continued to sift through years of memories, I developed the idea for this piece, inspired by Pauline Oliveros's Apple Box Orchestra. In Pauline's piece, the apple box serves as a resonator for acoustic sounds, amplified by pickups. In After | Apple Box, the ammunition boxes serve as electroacoustic instruments; four pickups allow me to use machine learning (specifically the Wekinator software package) to know where and how the boxes are being touched. Those four data streams are bandpassed and then merged into a stereo signal that is parsed by the computer. Performers are instructed to create samples of sonic memories of loved ones who have passed away and map them to different locations on the boxes. The location on the box and the gestures used to activate the piezos manipulate filters on these prerecorded sounds. If all performers know the same person, a performance can be dedicated to a single individual, otherwise each performer should choose a different loved one. I owe a conceptual debt to my teacher Mara Helmuth and her laptop orchestra series From (Sampling Locations...), and thanks to my students Matthew Blessing and Christopher Hadley for help with programming and soldering. This piece is dedicated to my father, Charles W. Schedel, my mentor, Pauline Oliveros, and the all too frequent victims of gun violence.

Doubling Time

This piece is my personal response to Curtis Roads after analyzing his work Half-Life. I was trying to explore the versatility of granular synthesis and granulation with different window shapes, gran sources, duration parameters and controls of stochastic number generators. The piece could be roughly divided into two parts. The materials in the first part were purely computer generated while some recorded sounds have been added in the second part as the sources of granulation. I used granular synthesis and granulation instruments in the music programming language RTcmix as the main tool while creating this piece, with some of the new window functions that I wrote for RTcmix as well.

husk

"husk" is a study of dissection, classification, and reanimation. The work uses ancient texts on anatomy from Ibn Sina, Aristotle, Cicero, and Francis Bacon as an impetus for examining and defrauding sonic material of its structural identity. Shattered objects are rebuilt from salvage and mobilized for surrogacy.

Improvisation

"Improvisation is a game that the mind plays with itself, in which an idea is allowed to enter the playing field, in order to be kicked around in pleasing patterns for a moment before being substituted by another idea. The first idea is unintentional, an error, a wrong note, a fumble in which the ball is momentarily lost, a momentary surfacing of an unconscious impulse normally kept under cover. The play to which it is subjected is the graceful recovery of the fumbled ball, a second 'wrong' note that makes the first one seem right, the justification for allowing the idea to be expressed in the first place."

"Improvisation tells us: Anything is possible—anything can be change—now."—Frederic Rzewski

Qualia

Qualia was composed in the CEMI studios—Center for Experimental Music and Intermedia at the University of North Texas during 2017. The composition explores the experience of music from perception to sensation; the physical process during which our sensory organs—those involved with sound, tactility, and vision in particular—respond to musically organized sound stimuli. Through this deep connection, sound, space, and audience are all engaged in a multidimensional experience. The motion and the meaning inherited in the sounds are not disconnected from the sounds and are not the reason of the sounds but are in fact the sound altogether. Energy, movement, and timbre become one; sound source identification, cause guessing, sound energies, gesture decoding, and extra-musical connotations are not independent of the sound but vital internal components of it. Qualia are claimed to be individual instances of subjective, conscious experience. The way it feels to have mental states such as hearing frequencies at the lower threshold of human hearing or a piercing sound, hearing a Bb note from a ship horn, as well as the granularity of a recorded sound. It is an exploration of time and space, internal and universal. In Qualia, I do not experience musical memory as a sequence of instances but as a sensory block that lasts the entire duration of the piece. The experience of sound itself is not sequential; it bypasses past or future, time becomes an omnipresent wholeness, a single unity. In this state of consciousness, time dissolves. The vibrating air molecules from the speakers, the reflections in the physical space, and the audience are the sound.

Horn Volley

Horn Volley is a multi-layered electroacoustic composition encompassing resampled brass samples, noise impulses, and other percussive effects. An emitter with multiple audio streams was constructed for the purpose of modifying the material in a multidimensional space. Grouped textures, generated through the application of daemon-like force fields, were applied to a simulated environment of swirling particles and patterns produced by intertextural fluctuation emerged. The piece was created for multi-channel diffusion and is spatialized for eight channels.

Sublimity

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

lingering garden

lingering garden was written in conceptual collaboration with choreographer Lydia Hance for a series of performances at the Texas Center Asia Society in Houston, TX. The title refers to the specific Chinese classical garden in Suzhou, China where many of the sounds were recorded and whose shapes served as visual inspiration for both music and dance.

One of the most striking features of the Lingerin Garden is the multitude of "Scholar Stones," which are large rocks that have been carved by nature to make unique shapes. These stones exist in all of the Suzhou gardens. These stones were transported to the gardens and were chosen based on certain aesthetic qualities dating back to the Tang Dynasty. These are thinness, openness, perforations, and wrinkling. These four qualities are the basis for how many of the sounds in lingering garden are processed. Another important quality for the stones was their resonance or ringing when struck and texture, which enter into the piece via sounds of stones or rocks being struck, scraped, or rubbed. Other sounds include those taken from my collection of singing bowls, gongs, and small metal instruments, a large Chinese drum, digging in dirt, and field recordings—taken directly from the Lingerin Garden in the summer of 2015.

inside

"inside", for 8 channel speaker array, was conceived as an exploration of sounds found within electronic equipment. Imagining a surreal landscape of electronic sounds, I tried to place the listener inside the world of a no-input mixer. Sourcing material exclusively from a no-input mixer, fragments of sound are manipulated and placed in the multi-channel field through Audio Spray Gun, created by Richard Garrett. inside attempts to merge the worlds of chaos and beauty through a variety of gestures and textures.

PS Quartet No.1

PS Quartet No.1 is music for Playstation DualShock controllers and computers. Each performer in the ensemble controls melodic sequences of a Karplus-Strong string synthesizer and interactive visuals on their laptop screen. Using a graphical score created with familiar PlayStation button combinations, the piece takes advantages of each player's muscle memories on their gaming expertise and virtuosity. The score and the Supercollider files are available at joowonpark.net/psquartet1/EMEWS (Jessica Cory, Martin Davis, Tyler Smith, Ebony Swain)

Lösgöra

Lösgöra (Swedish for "detach") is an acousmatic work that explores sound on its terms. The source material for this works consists primarily of sampled audio that has been processed and manipulated to remove the sounds from their typically associated contexts and place them in a more abstract musical context. Singing becomes guttural drones, smashing oil cans become percussive drums, a guitar is used only for the gritty scraping of its strings, and an uncooperative tape measure serves as a returning foreground element throughout the piece. Sonic materials consist primarily of sampled audio with some use of synthesized sounds. The title Lösgöra comes from my growing interest in composing acousmatic music with sound objects free of any real-world contextual meaning. The use of Swedish translation is a nod to acousmatic music of various Swedish composers (specifically Rolf Enstrom and Ake Parmerud)which has been a growing source of inspiration to me.

Lösgöra was written for the 2016 Ears, Eyes and Feet concert at the University of Texas at Austin. This piece served as the audio component of a collaboration for dance, integrated media and music titled "Oculus."

Concert 9

Saturday, 2:30 p.m.–4:30 p.m., 150 Massachusetts Avenue, B-41

Brian Sears (2018 ASCAP/SEAMUS Commission 1st Place Winner)
Undark—an Oratorio
Stephen Marotto, *cello*

John Gibson
edgewater

Ying-Ting Lin
When The Wind Rises
Katie Williams, *alto flute*

Chad Powers
Sci-Fry

Jazer Giles
spillover

Intermission

Douglas McCausland
Glossolalia
Kyle Landry, *saxophone*
Douglas McCausland, *electronics*

Carter John Rice
Tinkering

Timothy Polashek
Panic Attack
Matthew Polashek, *tenor saxophone and electronics*

Mark Volker
Echoes of Yesterday
Shannon Leigh, *clarinet*

Dave Seidel
Meta-Slendro Implications

Notes

Undark

Undark, an Oratorio, is adapted by a book of poetry by the same name, by poet Sandy Pool.

In the early 1900s, thousands of women between the ages of eleven and forty-five were employed painting glow-in-the-dark watch dials for soldiers and civilians in both Canada and the United States. Under the guidance of the paint's inventor, Sabin Von Sochocky, they kept their brush points sharp by "pointing" the tips of the brushes with their lips.

Several years after leaving the plant, these women developed a variety of mysterious medical conditions, including complete necrosis of the jaw, severe anemia, intense arthritic-like pains, and spontaneous bone fractures in the arms and legs. A few of the former workers became lame when their legs began to shorten. When the women visited doctors, some were told it was syphilis that was causing their symptoms. Sabin Von Sochocky was forced to remove his own thumb due to necrosis, and eventually died of radiation-induced anemia.

Though many women tried to sue the company, the lawsuits were largely unsuccessful. Many of the women died before receiving compensation. The final demise of the US radium dial-painting industry did not come until Canadian production was halted in 1954, and the extraction plants in Belgium shut down in 1960.

Dramatis Personae

(in order of appearance)

Sappho: (612–570 B.C.?) Ancient Greek poet, born on the island of Lesbos. Included in the list of nine lyric poets deemed by the scholars of Hellenistic Alexandria as worthy of critical study.

Nox: a striking dark-featured woman in her late sixties, reminiscent of Marie Curie.

Radium Women: a group of factory workers ranging in age from eleven to forty-five years old.

Undark: a propaganda radio personality.

Sabin: (1882–1928) scientist, and inventor of Undark radium- based paint.

(Personified by the Cello)

Stephen Marotto

edgewater

"edgewater" is the result of a trip to the beach at the crack of dawn to record the surf, uninterrupted by the sound of people or airplanes.

When you experience the ocean while recording it, in sound and image, you really notice the disparities in scale: you can see the vast ocean for miles and also the tiny creatures burrowing in the sand nearby; you can hear the roar of waves crashing far away and also the delicate rippling of currents running around your feet. Placing the camera and microphone a few inches above the incoming tide exaggerates these differences in scale. The static, close-up visual framing draws attention to the relative distances of the surf sounds.

Along with ideas of scale, the piece engages notions of the real and the imaginary. On a lazy beach, the imaginary can take over in your daydreams. In edgewater, passages of natural soundscape intermingle with imaginary visions of the sand, water, and sound. The continuum between ocean noise and razor-sharp pitch serves as an expressive resource in the imaginary passages. All audio comes from recordings of the surf, though the filtering and spectral processing techniques do not always reveal the source of the sound.

When The Wind Rises

In my work for alto flute and tape, When the Wind Rises, I use the wind as a metaphor for love. When love comes, go to love as though you have never been hurt before, but when love goes away, just let it go, don't try to seize anything. Because love is like the wind. When the wind blows, you feel it; when it stops, all you do is wait for the next coming. This is my first experimental electronic work. In the piece, I treated the tape as an extension of the alto flute, augmenting and exaggerating the original sound in order to transform the alto flute into a more imaginative instrument. I also wanted to build an intimate relationship between acoustics, amplification, and electronics, and to create different scenarios and multiple layers of musical environments.

Sci-Fry

Sci-Fry is a work for fixed media that is heavily influenced by science fiction film scoring. The sonic materials are constantly in a state of development. There are many sci-fi tropes presented in the work that push the narrative forward.

spillover

spillover is an audio/video improvisation with a chaotic system. The live-generated video is distorted using a mixture of edge detection, fractional Brownian motion, and polynomic functions. The projected video is downsampled and the luminosity is used to drive oscillators and modulate FM variables to generate audio. This audio determines the magnitude of the video distortion, which in turn generates more audio, etc. There are multiple levels of feedfoward and feedback in both the colorspace and sample coordinates. A webcam captures the projected image to introduce direct video feedback. The performer utilizes a midi controller to modify over 20 parameters across the video and audio domains.

Glossolalia

Completed in the summer of 2018, Glossolalia is a socio-politically influenced work for solo alto saxophone and electronics.

In early 2017, I found myself recording demo material with a circuit-bent radio I had just finished preparing late one night just after the new year. After spending some time 'finding sounds', I flipped from the AM band to FM. In doing so, I was confronted with local radio broadcasts filled with hateful rhetoric, sinister undertones, and the manipulation of "facts" to suit a zealotry-driven agenda. I was struck by how in this context, even statements that seem at first innocuous can take on new sinister meanings due to their proximity to such outlandish hate. With this abundance of recorded material, I chose to try and take these broadcasts and turn them "inside out"; to transform them in ways that would ideally expose the logical fallacies and signposting while further using them to create something cathartic. The broadcasts used in this piece vary in content, covering topics such as: predicting the United States' role in bringing about the biblical apocalypse, why monetary donations earn entry into the afterlife, to the "comforts" of mutually assured destruction, and so on.

I don't intend for this piece to be a prescriptive worldview, and encourage you to consider it from your own lens. However, I do intend Glossolalia to exist as a platform in which I can bring blind hatred, the sometimes sinister and manipulative nature of late-night rural radio, and dangerous zealotry under scrutiny. Completed in the summer of 2018, Glossolalia is a socio-politically influenced work for solo alto saxophone and electronics.

Tinkering

Just some cool samples made into musical gestures. Don't overthink it.

Panic Attack

Panic Attack is written for my brother, Matthew Polashek, a saxophonist with expertise in jazz and electroacoustic improvisation. Several years ago, he was driving with his wife at night after an audio engineering job. He fell asleep and hit a car parked on the side of the road, and his wife was killed. He was also badly injured in the accident, and he now lives in constant pain. Panic Attack is a vehicle for him to musically respond to his physical and emotional trauma, and, perhaps, is a way to heal. Although the video element is a mash up of public domain sources, many of the clips express increasing pain, tension, and horror, including images derived from x-rays of my brother's surgically repaired hip. Other clips involve medical procedures and dangerous technology. The motion within videos become rhythmic and percussive toward the end to represent his feelings of entrapment and disorientation. The sounds of the clips are often mixed with or replaced by electro-acoustic timbres recorded, edited, and produced in my studio, such as scraping guitar strings. Since my brother is a virtuosic performer and improviser with a very powerful stage presence, I directed him to improvise in response to the video in the context of expressing his ongoing sense of panic, pain, sadness, hope, determination, and acceptance. I developed an array of digital effects that he controls with a MIDI foot pedal board to create more sophisticated timbres, as well as pitch and rhythmic structures, during performance.

Echoes of Yesterday

In this piece, a computer has been programmed to respond to the live performance of a solo clarinetist. In performance, the solo clarinetist is in complete control of the pacing of the piece. A microphone passes the sound of the clarinetist to computer software, which compares the live performance to a programmed score. When the performer reaches specified locations in the score, the software triggers various sonic events: echoes, transpositions, and transformations of the live sound, playback of synthesized sounds in sync with the live player, extended recorded events. Once activated, the electronics (programmed in the MAX software package) require no in-performance actions. They simply follow along with the clarinetist's performance.

Echoes of Yesterday is a musical tribute to the mystery of memory: our past joys, sorrows, fears, loves, and triumphs. These memories are never really past. In fact, they make us who we are. In this piece, a computer has been programmed to respond to the live performance of a solo clarinetist. In performance, the solo clarinetist is in complete control of the pacing of the piece. A microphone passes the sound of the clarinetist to computer software, which compares the live performance to a programmed score. When the performer reaches specified locations in the score, the software triggers various sonic events: echoes, transpositions, and transformations of the live sound, playback of synthesized sounds in sync with the live player, extended recorded events. Once activated, the electronics (programmed in the MAX software package) require no in-performance actions. They simply follow along with the clarinetist's performance.

Meta-Slendro Implications

This piece employs a system called the Implication Organ, the core of which is a Csound program running on a Raspberry Pi, on which a maximum of two notes may be played using a MIDI keyboard. These tones are generated using scanned synthesis; additional sine-wave voices are produced from mathematical operations on their frequencies. The derived tones include first and second-order summation tones; first, second, and third-order difference tones; and tones based on the Pythagorean means (arithmetic, geometric, and harmonic) and the Golden mean. In other words, dyads generate chords, whose complexity and components are determined by mathematical relationships rather than conventional music theory. The underlying scale for this piece is a seven-note subset of a twelve-note microtonal meta-slendro scale, and there is a common tone connecting each successive dyad.

The output of the Raspberry Pi is processed by additional electronics, including three unsync'd sound-on-sound loopers arranged in series.

By applying simple operations to the ratios between these notes—in essence, by eliciting their relational implications—I intend to produce previously-unheard harmonies. This piece, like much of my work, is inspired by La Monte Young's remark: "[N]ot only is it unlikely that anyone has ever worked with these intervals before, it is also highly unlikely that anyone has ever heard them or perhaps even imagined the feelings they create. "This piece employs a system called the Implication Organ, the core of which is a Csound program running on a Raspberry Pi, on which a maximum of two notes may be played using a MIDI keyboard. These tones are generated using scanned synthesis; additional sine-wave voices are produced from mathematical operations on their frequencies. The derived tones include first and second-order summation tones; first, second, and third-order difference tones; and tones based on the Pythagorean means (arithmetic, geometric, and harmonic) and the Golden mean. In other words, dyads generate chords, whose complexity and components are determined by mathematical relationships rather than conventional music theory. The underlying scale for this piece is a seven-note subset of a twelve-note microtonal meta-slendro scale, and there is a common tone connecting each successive dyad.

Concert 10

Saturday, 7:00 p.m–9:00 p.m., 8 Fenway, Seully Hall

Derek Hurst

Whir

Sarah Brady, *alto flute*

Sam Wells

Anamnesis

Julia Brooks, *horn*

Kory Reeder

EYES:OPEN

Chris Lortie

Jouska

Michiko Theurer, *violin*

Keith Kramer

Kairos

Per Bloland

Los murmullos

Keith Kirchoff, *piano*

Intermission

Elainie Lillios

Undertow

Amy Advocat, *bass clarinet*

Eric Chasalow

Buchla Pieces

David Taddie

Wayward Country

Joel Diegert, *alto saxophone*

Keith Kirchoff

Second Canvas

Keith Kirchoff, *piano*

Jon Christopher Nelson

When Left To His Own Devices

Notes

Whir

"Whir" (2018)—for alto flute, fixed media and live electronics—was written for flutist and musician extraordinaire, Sarah Brady. Like many of my recent works, the electronics are a combination of performer-triggered fixed-media and interactive live elements. The live and fixed-media components were realized using numerous sampled and designed sounds that were assembled in ProTools and the now seemingly ubiquitous, Max/MSP. A highly virtuosic work for the alto flute, the electronic "part" is designed to interact with the performer, at times, as an accompanimental cohort, and, at others, to augment the spatial, timbral and polyphonic possibilities of the live instrument. Many thanks to the wonderful Sarah Brady for work-shopping portions of the piece during its composition.

Anamnesis

"Anamnesis," for horn and live electronics, draws its title from a concept in Plato's epistemological theory that knowledge is innate to humans from previous incarnations and that learning is the rediscovery of already possessed knowledge. As discourse become more polarized and the factualness of information becomes increasing blurred, society is forgetting its already acquired skills of reason and comprise. This work expresses the shock and ensuing disorientation of trying to reason in a time when reason is rejected.

EYES: OPEN

EYES: OPEN is a sort of collage written at the end of my master's degree at BGSU. The piece uses recordings of acoustic pieces I wrote while at BGSU as the only source material. Taking a step back, I wanted to reflect on another side of my creative impulse; the majority of my acoustic music is slow, contemplative, and involves a kaleidoscopic approach to material, but here, I wanted to explore the opposite. I wanted to be loud, and express the beauty that I find in the distorted, crumpled, and broken which so often escapes me in acoustic composition. Of course, I don't think any sort of dynamic is better or worse than another, but taking my delicate music and throwing it on its head was a fantastic way to end my time in Ohio. In the end, I find that this piece is beautiful and delicate as well, it just has thorns.

Jouska

The word Jouska comes from the Dictionary of Obscure Sorrows, a compendium of invented words written by John Koenig that try to "give a name to emotions we all might experience but don't yet have a word for." Koenig defines Jouska as "a hypothetical conversation that you compulsively play out in your head...which serves as a kind of psychological batting cage where you can connect more deeply with people than in the small ball of everyday life, which is a frustratingly cautious game of change-up pitches, sacrifice bunts, and intentional walks."

Kairos

Kairos is an electronic composition inspired by the Bob Crewe artwork of the same name. The piece features recordings of songs composed by Bob Crewe as source material as well as temporal expansion techniques (temporal dilation) that aid in timbre creation.

Los murmullos

Los murmullos is based on a highly influential yet little known (at least in the US) novel from the 1950s: Pedro Páramo, by the Mexican author Juan Rulfo. It is the surreal tale of a man's return to the town in which his parents lived, long after that town has fallen into decay. Comala is now more heavily populated by the dead than the living, and exists in a blurred twilight realm in which such distinctions are meaningless. The descriptions of the environment are exceptionally vivid, often invoking the four elements to transition between the past and the present, and between the living and the dead. The original title of the novel was Los murmullos, a reflection of the murmuring and whispering of the dead heard at various points throughout. Contrary to the gentle implications of the word, it is the intensity of these murmurs that overwhelms and suffocates the protagonist just over half way through the narrative.

My composition, for piano and electronics, shifts between four recurring material types, each inspired by one of the above-mentioned elements as described in the book. The electronics were generated using physical modeling software (Modalys).

The shorter version, Los murmulitos, was created for a specific performance that occurred halfway through the composition process. However it remains available for performance due to the technical difficulty of the full version of the piece. Los murmulitos is certainly challenging to perform, but at least it's short!

Los murmullos is dedicated to Keith Kirchoff.

Undertow

Undertow for bass clarinet and live electronics, was commissioned by the 2018 Delian Academy for New Music with funding support from the Ernst von Siemens Music Foundation. It premiered at the 2018 Delian Academy for New Music in Mykonos, Greece. Special thanks to Heather Roche for sharing her extensive extended technique repositories (heatherroche.net), to Derek Emch for providing extended techniques feedback and recordings, and to Hugo Queirós for premiering the work and helping refine the final version.

Buchla Pieces

These three pieces were made in three steps. First, three fixed media narrative pieces were created from materials produced on a Buchla 100 synthesizer. Next, these pieces were played back in their entirety in the studio while turntable artist, Barry Rothman and the composer recorded improvised material in response. Lastly, the original pieces and the new materials were mixed into final form.

Wayward Country

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

Second Canvas

"Second Canvas" is an personal attempt at finding common ground between my works for chorus and my works for concert piano. The work is intended as an onstage meditation that recalls various meditation practices from different spiritual practices.

When Left To His Own Devices

I have often thought of myself as a collector, or perhaps more accurately a hoarder, of sounds. These sounds come from a number of sources including household items, children's toys, musical instruments, and environmental recordings. The act of manipulating these sounds and placing them in a musical context is a process that relies both on compositional strategies and software tools that I have developed. This work represents one possible result when left to my own devices.

Concert 11

Saturday, 9:30 p.m.–11:00 p.m., 150 Massachusetts Avenue, B-41

(Concert 11 is dedicated to Larry Austin)

Pre-concert performance in 150 Massachusetts Avenue corridor

Adam Vidiksis

Density Function (see Concert 1 notes for details)

Chi Wang

Qin

Tom Williams

Weighed Down by Light

Sarah Watts, *contrabass clarinet* (on video)

Anna Rubin

Late at Night

Ben Robichaux

Polarity

Harrison Clarke, *saxophone*

Clara Allison

Quartet for a Lonely Performer

Grant Cook, *clarinet*

Intermission

Jacob Sudol

Trefoil Knots

Stephen Marotto, *cello*

Juan Carlos Vasquez

Coinula Biore

Kathryn Downs, *flute*

Theocharis Papatrechas

...yet so terribly afraid of its endlessness, (2018)

for tenor saxophone, fixed media, live electronics and sound diffusion

Justin Massey, *tenor saxophone*

Hubert Howe

Inharmonic Fantasy No. 6

Jinhee Karis Barragato, *flute*

*A Tribute to Larry Austin

selections from Shin-Edo: CityscapeSet

IV. "Tamagawa–josui desu"

II. Rikugien Garden

Notes

Density Function

Density Function is a work for iPads and other portable electronic devices and spatialization choreography. The work plays on the psychoacoustic effect generated by how we use timbre to help localize sounds. Forming and reforming to create clusters of bodies and notes, the individual players act at times as individual sound sources, and other times as partials of a larger timbral event. The structure of the work is entirely determined by rules that regulate the behaviors of the performers and their touch-screen interfaces. There are no pre-determined leaders or conductors in the piece. Each individual responds to the rules of the piece based on the state of the environment and the other performers around them, and moves forward accordingly without hierarchical coordination with the rest of the group. It is from this unfolding that the emergent structure of the piece is created. This work was workshopped and co-composed by the student members of the Fall 2017 Boyer College Electroacoustic Ensemble Project at Temple University.

Qin

Qin is a real-time interactive composition of approximately eight minutes in duration for two custom-made performance interfaces, custom software created in Max, and Kyma. Qin is a special symbol in Chinese culture and literature that is associated with delicacy, elegance, confidence, power, eloquence, and longing for communication. The symbol Qin appears in literature as early as the time that the Book of Songs was collected. Qin is also a Chinese instrument. Qin has been played since ancient times, and has traditionally been favored by scholars and appeared in literature as an instrument associated with the ancient Chinese philosopher Confucius. In my composition Qin, I took as inspiration the shape of the original Qin instrument and mapped some of the traditional functions on to my custom-made performance interface, replacing the traditional Qin performance techniques with newly developed techniques that draw the desired data from the controllers.

Weighed Down by Light

Sarah Watts, the British bass clarinetist, commissioned this piece for her ‘beast’ (as she calls her new Selmer contrabass clarinet) and electroacoustic fixed media. Through the collaborative process I looked to compose a virtuosic showcase to bring out the lyrical, dynamic and rhythmic capability of the instrument; a piece that exploited its wide register capability, musical expressiveness and timbral versatility.

To ensure an intense sonic equivalence the electroacoustic fixed media uses solely samples recorded from collaborative sessions. These samples have been digitally transformed within the Kyma 7 environment. This approach enables a merging and melding of the live to the fixed for both counterpoint and textural augmentation through integrative processes and across the five musical episodes that underpin the structure. Ultimately, it is conceived as a contemporary electroacoustic music concerto.

The work's title and inspiration comes from Alice Oswald's poem, ‘Cold Streak’. The work musically examines through its rhythmic drive the ‘relentlessness of time’ – ‘dazzling stubbornness of the sun keeping to its clock’, and through its extremes of register and dynamic shaping the ‘weightedness of hope against the lightness of patience’. It is the discourse of falling and heaviness interplaying with lightness (in the cold sunlit light) that are, metaphorically, resonances extemporized musically.

As Sarah Watts is unable to be here today, I am showing the video performance of the piece made in The Tank, TV studio, Coventry University.

Late at Night

Late at Night (2018) for fixed media, is a meditation on contrasts between subtle and harsh textures, half-heard conversations and dreamlike sonic fragments. I recorded the voices of poets Jenny Johnson and Laura Donnelly whom I met while in residence at the Virginia Center for the Creative Arts in 2016. Gita Ladd's laughter and cello playing were also sampled. Thanks to Alan Wonneberger for his help in remastering the work.

Polarity

The focus of Polarity is one of discipline. My primal urge as a composer typically demands an obvious approach to formal structure leading me to an all-too-typical climactic moment somewhere around two-thirds of the way through my pieces, no doubt a result of being drawn to the idea of the golden ratio. I so often focus on defying any sort of complacency regarding the development of motives, rhythms and harmonies that I figured a rebellion against formal complacency would be the next logical step in developing my compositional craftsmanship. In doing so I created this piece with a formal structure that is the reverse of my typical formal development, thus placing a climactic section approximately one-third of the way through the piece with a significant amount of rising action preceding it and even more substantial falling action following it. In creating this trajectory, I also felt the need to focus on creating organically smooth increases and decreases in formal energy as to avoid the sense that the piece peaks too soon. This is why the climax is a section and not a singular moment. It is my suspicion that listeners simply expect a culmination of intensity to be placed in a certain spot in a piece of music, and I am seeking to manipulate that expectation if only to force my audience to defy their own complacency.

Polarity was commissioned by and composed for Harrison Clarke and was premiered at the University of Georgia's Dancz Center for New Music.

Quartet for a Lonely Performer

This piece explores the ability that electronics have to expand expressions of individual acoustic performers as well as the emotional states that can accompany artistic practice in solitude. A solo clarinetist moves between 6 simple scored cells that begin to collect and playback in various forms around that soloist- filling the space with the sound of the single performer and distorting the audience's perceptions of sound source. As the clarinetist moves through the score, the Max/MSP patch is manipulated by the electronics performer to trigger a greater level of sample manipulations and sine tones that envelop the live clarinetist and then ebb back again.

Trefoil Knots

"Trefoil Knots" (2014–15) is the second work in a series of four works based on the ancient Japanese novel "The Tale of Genji." The last three works of this series, of which this work is the first, are each based on one chapter from the final third of the book—what are often referred to as the Uji Chapters. Rather than directly drawing narrative from these chapters I was more interested in reflecting on the complexity and cycles of the crossed relationships and consistently denied passion that permeate these chapters.

The work is my second piece for cello and electronics for my dear friend, cellist Jason Calloway. It was premiered at the International Society of Contemporary Music New Music Miami Festival on January 29, 2015.

Coinula Biore

"Coinula Biore" for flute and electronics explores the possibilities of musical quotation/appropriation in electroacoustic music. This particular piece features a de-fragmentation of Luciano Berio's Sequenza VIII for solo violin, reimagined as a flute piece. The title of the piece illustrates this process: "Coinula Biore" contains the same characters as "Luciano Berio", however, repurposed to assume a different identity.

(Performer is provided by the organization.)

...yet so terribly afraid of its endlessness

The sonic outcome of the work meanders around the aesthetics my projects of the last few years have been occupied with: fragile, transparent, disembodied sonic entities and textures, all appearing within rhythmically complex situations. The electronic component comes to add to the fragility of the sonic identity of the work, blending with the acoustic part through multiple means of pre-synthesizing and live-processing, and projecting itself mainly through several granular synthesis techniques.

Franz Kafka, in conversation with Gustav Janouch, his walking companion, refers to the authoritative quality of music, equating it with the ocean, saying: "I am overpowered [...], and yet afraid, so terribly afraid of its endlessness."* The use of the quote in the title aims to signify the impact of the figure on the creation of the work. Tones of absurdity, surrealism, and satire are some of the considered principles. The work is dedicated to my walking companion through the artistic trajectory, Michele Bianchini, with love and gratitude, to be included in his first solo album "Grido".

*Janouch, Gustav. *Conversations with Kafka*. Translated by Goronwy Rees. [New York]: New Directions, 2012.

Inharmonic Fantasy No. 6

In my Inharmonic Fantasies, the sounds are undergirded by simple melodies which are harmonized with inharmonic elements. In this work, the flute plays the underlining melody explicitly, while the computer plays the inharmonic sounds. There are two basic kinds of sounds that are used in the piece: those in which the components fade in and out over the course of the tone and those in which the components are attacked individually. The piece begins with the first instrument and then introduces the second, and at the climax both are playing together. The work ends in the way it began. The piece was written in 2017 and created with the Csound program.

Shin-Edo

Shin-Edo: CityscapeSet (1994-96), computer music in five movements, is my sonic reverie of Tokyo, a sound-poem begun, recorded and computer-processed at Kunitachi College of Music Sonology Department, Tokyo, June-July, 1994. Inspired by the dynamic soundscape and culture of Tokyo that I experienced each day, I explored and recorded those places and sounds that so heightened my sonic acuity. The Tokyo recording sites and names of the movements were Ikebukuro/Sunshine City, Rikugien Garden, Kunitachi morning, "Tamagawa-josui desu", and Shinjuku/Ginza. It is this sonic impression—by a fascinated gaijin—that I made into a piece about what I coined as "shin-edo," this "new-inlet." I realized the piece on a NeXT computer, using Vercoe's Csound, Lansky's cmix and ft software synthesis languages both at the Sonology Department, Kunitachi College of Music, Tokyo, Japan, and at my studio, gaLarry, in Denton, Texas.

*Special Biographical Note: Larry Austin

Larry Austin (1930-2018), was educated in Texas and California, studying with Canadian composer Violet Archer (University of North Texas), French composer Darius Milhaud (Mills College), and American composer Andrew Imbrie (University of California-Berkeley). He also enjoyed extended associations in California in the sixties with composers John Cage, Karlheinz Stockhausen, and David Tudor.

Highly successful as a composer for traditional as well as experimental music genres, Austin's works have been performed and recorded by the New York Philharmonic, Boston Symphony, the National Symphony orchestras, as well as many other major ensembles in North America and Europe. Austin has received numerous commissions, grants, and awards, his works widely performed and recorded, including the 1994 premiere performance and recording by the Cincinnati Philharmonic, Gerhard Samuel, conductor, of Austin's complete realization of Charles Ives's transcendental Universe Symphony (1911-51), that performance followed at the 1995 Warsaw Autumn Festival by the National Philharmonic of Warsaw and, in May, 1998, a festival performance in Saarbrücken, Germany, by the Saarland Rundfunk Sinfonieorchester, that recorded performance released on a col legno compact disc in 2004. Reviewing the compact disc recording of Austin's completed realization of the Universe Symphony, Richard Taruskin wrote in the New York Times, "Nothing I can write will give you an idea of the experience you are in for. All I can do is urge it upon you...Whoever [Ives] started it or finished it [Austin], the work is what it is, and it is wonderful...it is sheer metaphysical sorcery..."

Biographies

John Clay Allen

Originally from Ruidoso, New Mexico, John Clay Allen (1991) is an American composer and pianist. Clay has studied composition at the University of North Texas with Kirsten Broberg, Andrew May, and Joseph Klein and at West Texas A&M University with BJ Brooks. Clay is currently pursuing his DMA at the University of Colorado – Boulder where he has worked with Carter Pann, Michael Theodore, John Drumheller, and Daniel Kellogg. Clay's compositions have been performed across the United States and internationally at festivals including SEAMUS, CICTeM in Buenos Aires, the Cortona Sessions in Italy, and the New York City Electroacoustic Music Festival. Recent commissions include works for New Music on the Point, Charlotte New Music Festival, Boulder Altitude Directive, sAge Brass, and bassoonist Grant Bingham with funding from the DuoSolo Foundation. Passionate about education and outreach, Clay is a founding member of the Equinox New Music Collective, a nonprofit organization dedicated to bringing new music to new audiences.

Clara Allison

Clara Allison is an experimental composer/performer and sound programmer currently based in New Hampshire. Her work specializes in analog synthesis, organ, instrument design, and sound programming while engaging with concepts of poetics and ecology, the body's relationship to space and instruments, and the spatialization of sound and sense. Clara received her B.A. from Bard College in 2018 and is now pursuing her Masters in Digital Musics at Dartmouth. Her current work/thesis explores the relationship between touch, sound, and light in designing electronic instruments/installations as well as acoustic ecology and the understanding of soundscape design through the lens of climate change. She has studied computer composition and installation/instrument design under Bob Bielecki, Michael Casey, Matthew Sargent, Richard Teitelbaum, and Spencer Topel.

Ioannis Andriotis

Ioannis Andriotis (b. 1983, Greece) focuses on sociological aspects of music emphasizing elements of human interaction, culture, and social memory. As an artist, Andriotis is interested in creating projects that bridge the gap between commercial and academic music. His work and research has been presented at various music festivals/conferences and art installations in Europe, Middle East, and the US. Andriotis holds a D.M.A. in Music Composition from the University of Oklahoma (USA). He teaches music theory classes at Oklahoma City Community College. In the past he served as an instructor of music technology/composition at Oklahoma State University and Rose State College. Andriotis is also an engineer and member of the steering committee for NYCEMF.

Christopher Bailey

Born outside of Philadelphia, PA, Christopher Bailey turned to music composition in his late 'teens, and to electroacoustic composition during his studies at the Eastman School of Music, and later at Columbia University. He is currently based in Boston, and frequently participates in musical events in New York City. His music explores a variety of musical threads, including microtonality, acousmatic and concrete sounds and sound art, serialist junk sculpture, ornate musical details laid out in flat forms, and constrained improvisation.

Asher Bay

Asher Bay is a composer of electronic music and sound art from Provo, UT where he studies at Brigham Young University.

Scott Barton

Scott Barton composes, performs, and produces (electro)(acoustic) music; conducts psychological research; and develops musical robots. His interests include rhythmic complexity in beat-based contexts, stylistic heterogeneity, perceptual organization, (dis)continuity, instrument design, machine expression, human-robot interaction, improvisation, and audio production. He founded and directs the Music, Perception and Robotics lab at WPI and co-founded Expressive Machines Musical Instruments (EMMI), a collective that designs and builds robotic musical instruments. As a researcher, programmer, and author, his work in rhythm perception and production has been published in journals such as Music Perception and Acta Psychologica. He is active in the world of audio production as a recordist, mixer and producer. His most recent album Stylistic Alchemies (Ravello Records) features electroacoustic works that illuminate the creative potential of the studio in the synthesis and juxtaposition of musical genres. His compositions have been performed throughout the world including at SMC; ICMC; SEAMUS; CMMR and NIME. He is an Associate Professor of Music at Worcester Polytechnic Institute.

JohnPaul Beattie

JohnPaul Beattie is a composer, engineer, and audio programmer based in Philadelphia, PA. Working with a variety of media and interfaces, JohnPaul's music is always exploring space and it's influence on perception and performance. He is currently the Master Sound Engineer and Adjunct Professor at the University of the Arts in Philadelphia. JohnPaul received his MFA in Music Composition from Vermont College of Fine Arts.

T. R. Beery

A current student at Ohio University and graduate of the College–Conservatory of Music at the University of Cincinnati, T. R. Beery's music focuses on the abstract qualities of sound in both acoustic and electronic composition. With a love of story-telling that originates in his early life spent in Southern Ohio, much of his music focuses on meditative, abstract responses to narratives, in a non-programmatic fashion. Currently working as Graduate Assistant at Ohio University and Adjunct Faculty at Shawnee State University, Beery is an active educator and is committed to engaging the community with the musical arts. Teachers include Robert McClure, Mark Phillips, Michael Fiday, Douglas Knehans, Mara Helmuth, Joel Hoffman, and Michael R. Barnhart.

Edgar Berdahl

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

William Bertrand

William Bertrand is a composer based in Oberlin College, pursuing degrees in physics and electroacoustic music. He is interested in the phenomenon of listening as fundamentally situated, exploring the continuum between the abstract work, and the concrete place. He improvises in the groups Livia and beg'd; his primary inspiration comes from the swamps by his Florida hometown.

Per Bloland

Per Bloland is a composer of acoustic and electroacoustic music whose works have been praised by the New York Times as “lush, caustic,” and “irresistible.” His compositions range from intimate solo pieces to works for large orchestra, and incorporate video, dance, and custom-built electronics. He has received awards and recognition from organizations including IRCAM, ICMA, SEAMUS/ASCAP, the Ohio Arts Council, Digital Art Awards of Tokyo, ISCM, the Martirano Competition, and SCI/ASCAP. His first opera, Pedr Solis, commissioned and premiered by Guerilla Opera in 2015, received rave reviews from the Boston Globe and the Boston Classical Review. He has received commissions from loadbang, Keith Kirchoff, Wild Rumpus, the Ecce Ensemble, Ensemble Pi, the Callithumpian Consort, Stanford's CCRMA, SEAMUS/ASCAP, the Kenners, Michael Straus and Patti Cudd. His music can be heard on the TauKay (Italy), Capstone, Spektral, and SEAMUS labels, and through the MIT Press. A portrait CD of his work, performed by Ecce Ensemble, is available on Tzadik.

Bloland is the cocreator of the Electromagnetically-Prepared Piano. In 2013 he completed a five-month Musical Research Residency at IRCAM in Paris. He is currently an Associate Professor of Composition and Technology, and coordinator of the Composition area at Miami University, Ohio. He is also a founding composition faculty member at the SPLICE Institute, and recently established the Composition program at the Montecito International Music Festival. He received his D.M.A. in composition from Stanford University and his M.M. from the University of Texas at Austin.

For more information visit: www.perbloland.com or www.babelscores.com/perbloland

Christina Butera

Christina Butera is a composer, clarinetist, and teacher interested in both acoustic and electroacoustic music. As a Kansas City composer, she served as the Vice President and Artistic Committee Chair of the non-profit arts organization KcEMA (Kansas City Electronic Music and Arts Alliance) and currently sits on the Advisory Board. Her compositions draw from a diverse range of styles and are particularly focused on structures based on timbral and textural transformations. She is influenced by her experience in Gamelan and Afro-Caribbean drumming, as well as her work in electronic music. Her music has been performed at venues across the country, such as Electronic Music Midwest, Electroacoustic Barn Dance, The Contagious Sounds Series, and GAMMA-UT, as well as international venues in Canada, Germany, France and Australia. She recently presented at and participated in IRCAM's Manifeste-2016 in Paris. Christina earned her BM in Music Composition at Bucknell University, her MM in Music Composition at Bowling Green State University, and her DMA in Music Composition at The University of Missouri Kansas City. She has studied under composers such as Bill Duckworth, Marilyn Shrude, Mikel Kuehn, Chen Yi, Zhou Long, Jim Mobberley, and Paul Rudy. She is currently teaching composition and music technology at Spelman College in Atlanta, GA.

Nicole Carroll

Nicole Carroll is a composer, performer, sound designer, and builder. Her work spans improvisation, installation, and fixed media performance. She is active as a sound designer and composer in theatre, performs electronic music under the alias “n0izmḳr,” and builds custom synthesisers and performance sensor systems. Her research interests include soft circuits and wearable sensors, and AV synthesis on mobile devices and embedded systems. Through her work, she seeks to reconcile the natural world with technology. Themes found in her work derive from reflections on nature, occult philosophies, literature, and the human psyche. Nicole holds an M.M. and B.M. in Composition from Bowling Green State University and Arkansas State University, respectively. Her works have been performed internationally in USA, Mexico, Wales, Germany, Greece, Australia, and China. She was an Adjunct Research Fellow at QCGU in Brisbane, Australia during the 2017-18 academic year. Nicole is a Ph.D. candidate in Computer Music and Multimedia at Brown University in Providence, RI, USA. www.nicolecarrollmusic.com

Ramon Castillo

Ramon Castillo's compositional and creative career relies heavily on the use of Ableton Live, Max, and arrays of hardware. He has developed many techniques for using the software live, not limited to custom software interfaces, DIY hardware, and high levels of automation including asymmetric loop triggers and audio quantization. His current project, Art of the Loop utilizes Ableton Live as a highly expressive looping environment. artoftheloop.com

An ongoing but occasional project, Bleep Blop electroacoustic ensemble has worked regularly with several domestic and international artists including Sandeep Das & NonDuo (Improvisation/Video Group). Ramon has personally developed much of the technology (hardware and software) in use by the ensemble. video.bleepblop.com

He has composed music for PUBLIQuartet, Gamelan Galak Tika, Alea III, Ensemble Robot, The Loud Objects, and various other ensembles and festivals. He has performed with artists such as the Kronos Quartet, Signal Ensemble, Wu Man, Terry Riley and Gamelan Galak Tika.

As full time faculty and Associate Chair of the music department at the University of Massachusetts, Lowell, he teaches musicianship, music business, and music technology. There, he directs the highly experimental Contemporary Electronic Ensemble. He also works with a small team of faculty to continually develop the core curriculum.

Maja Cerar

Violinist Maja Cerar's repertoire ranges from the Baroque to the present, and her stage experience includes performances with live electronics as well as theater and dance. Since her debut in the Zürich Tonhalle in 1991, she has performed internationally as a soloist with orchestras and given recitals with distinguished artists. She has played at festivals such as the Davos "Young Artist in Concert," Gidon Kremer's Lockenhaus Festival, the ISCM World Music Days in Ljubljana, the ICMC (Singapore, Barcelona, New York, Texas), SEAMUS (Texas, Arizona, Florida), the "Viva Vivaldi" festival in Mexico City, and numerous others. In 2016, she was the featured performer at the New York City Electroacoustic Music Festival, an event of the New York Philharmonic Biennial. Her collaborative works have been featured at the "Re:New Frontiers of Creativity" symposium celebrating the 250th anniversary of Columbia University and "LITSK" festival at Princeton University. Since 2014 she has also created her own works, fostered by The Tribeca Film Institute's "Tribeca Hacks" and by the Future Music Lab at the Atlantic Music Festival, involving robotics and wearable motion sensors. Maja Cerar has premiered and recorded numerous works written for and dedicated to her. She has worked with many composers, including Jean-Baptiste Barrière, Sebastian Currier, R. Luke DuBois, Beat Furrer, Elizabeth Hoffman, György Kurtág, Alvin Lucier, Katharine Norman, Yoshiaki Onishi, Morton Subotnick, and John Zorn. She graduated from the Zurich-Winterthur Conservatory and earned a Ph.D. in Historical Musicology from Columbia University, where she is currently a member of the Music performance faculty. www.majacerar.com

Christopher Chandler

Christopher Chandler is a composer of acoustic and electroacoustic music and the co-founder and executive director of the [Switch~ Ensemble]. He currently serves as a Visiting Assistant Professor at the University of Richmond where he teaches courses in composition and music technology and directs the Third Practice Electroacoustic Music Festival. His music has been performed across the United States, Canada, and Europe by ensembles including Eighth Blackbird, American Wild Ensemble, Ensemble Modelo62, Ensemble Interface, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne. Recent performances include ICMC, June in Buffalo, Domaine Forget, the Florida State University New Music Festival, the New York City Electroacoustic Music Festival, and SEAMUS Conferences. In addition to composition and music technology, Christopher's research interests include the music of Danish composer Hans Abrahamsen and his approach to recomposition and recontextualization. Christopher has been honored with awards including a BMI Student Composer Award, an ASCAP/SEAMUS Student Commission, two first prizes from the Austin Peay State University Young Composer's Award, winner of the American Modern Ensemble's Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau, France. Christopher holds degrees in composition from the University of Richmond, Bowling Green State University, and the Eastman School of Music.

Eric Chasalow

Eric Chasalow is a composer known for both electro-acoustic music and music for traditional instruments. Among the last generation to work at the original Columbia-Princeton Electronic Music Center, since 1990 he has directed BEAMS, the Brandeis Electro-Acoustic Music Studio. Eric's music is programmed throughout the world and he holds awards from the Guggenheim Foundation, the National Endowment for the Arts, and the American Academy of Arts and Letters. The Library of Congress established an Eric Chasalow Collection in 2009, and his music may be found on a number of record labels, including New World Records, and his own, Suspicious Motives Records. A library edition of his complete works for solo instrument and electronics was released in 2015 for his 60th birthday (available through Tfront.com).

Eric is the Irving G. Fine Professor of Music and the Dean of the Graduate School of Arts and Sciences at Brandeis University.

Kyong Mee Choi

Kyong Mee Choi, composer, organist, painter, visual artist, and poet, has received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine and Concurso Internacional de Composicai eletroacoustica in Brazil among others. Her music was published at CIMESEP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, THE ETERNAL TAO, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, SORI, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is the Head of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at www.kyongmeechoi.com.

Alex Christie

Alex Christie makes acoustic music, electronic music, and intermedia art in many forms. His work has been called "vibrant", "interesting, I guess", and responsible for "ruin[ing] my day". He has collaborated with artists in a variety of fields and is particularly interested in the design of power structures, systems of interference, absurdist bureaucracy, and indeterminacy in composition. Recently, Alex's work has explored the ecology of performance in intermedia art and interactive electronic music. Through real-time audio processing, instrument building, light, video, and theater, Alex expands performance environments to offer multiple lenses through which the audience can experience the work. Alex has performed and presented at a variety of conferences and festivals whose acronyms combine to spell nicedinsaucesoinsneefeemmmmmmogscabsplotsox. He is currently pursuing a PhD in Composition and Computer Technologies (CCT) at the University of Virginia as a Jefferson Fellow. Other interests include baseball and geometric shapes.

Ted Coffey

Ted Coffey makes acoustic and electronic music, sound installations, and songs. His work has been presented in concerts and festivals across North America, Europe and Asia, at such venues as Judson Church, The Knitting Factory, Roulette, Symphony Space, and Lincoln Center (NYC), The Lab, New Langton Arts, Zellerbach Hall, and The Yerba Buena Center for the Arts (SF), Wolf Trap and The Kennedy Center (DC), the Korean National University of the Arts (Seoul), The Carre Theatre (Amsterdam), and ZKM (Karlsruhe, Germany). He studied composition with Jon Appleton, Christian Wolff, Pauline Oliveros, and Paul Lansky, among others, receiving degrees in music from Dartmouth (AB), Mills College (MFA) and Princeton (MFA, PhD). Since 2011, Coffey has collaborated with the Bill T. Jones / Arnie Zane Dance Company on several projects, including the evening-length work Story/Time, which he toured widely with the Company. Other dance projects include works made with Abigail Levine, Paul Matteson, and Jennifer Nugent. Coffey is active in national and international academic communities associated with music and technology, and currently serves as President of the Society for Electro-Acoustic Music in the United States (SEAMUS). His writings on aesthetics and politics in the performing arts have been honored with significant awards from the Josephine De Kármán and Andrew C. Mellon Foundations. Recordings of his work are available on the Ellipsis Arts, Everglade, Innova, Audition Records, SEAMUS, crackletimesfavor, EcoSono, and Ravello labels. Coffey is currently a College Fellow and Associate Professor in Composition and Computer Technologies at the University of Virginia, where he teaches courses in composition, music technologies, music aesthetics, and pop.

Austin Covell

Austin Covell is a media artist from Palm Beach Gardens, Florida working primarily in sound, video, and 3D animation. His recent work is concerned with the growth of media technologies and the grounds which they lay for the emergence of post-human subjectivities. He fashions speculative "hyperworlds" in search of a post-internet alchemical practice. Austin enjoys his free time writing music, organizing shows, and mucking about in the swamp. He is involved in ongoing collaborations with Livia, 10ren-1kpx-\$un, and Todd Capp's Mystery Train.

Jacob Duber

Jacob Duber (b. 1997) is a composer, electronic artist, and violinist from Cleveland, OH currently studying with Mara Helmuth at the University of Cincinnati College-Conservatory of Music Center for Computer Music. He started violin lessons at age 5 and began writing short pieces soon after. Since 2009 his pieces have been premiered at numerous institutions such as the Cleveland Institute of Music, Cleveland State University, Baldwin Wallace University, CCM, and the University of Virginia as part of the 2019 N_SEME festival. As a performer Jacob enjoys playing primarily new works and has premiered his and other composer's works as a soloist including performing at the 2017 SPLICE Summer Institute at Western Michigan University. Since 2014 he has written numerous electroacoustic works and also creates dance music under the pseudonym MXSAIC.

Michael Early

Michael Early is a composer interested in shared spaces between acoustic and electronic instruments, between Western art music and vernacular music, and between human beings and the natural world. He is committed to exploring sound in a range of contexts including carefully notated scores, improvisation, and song. He has made music with live processing of improvised piano (with composer-pianist Diane Moser), piano and laptop ensemble (with pianist Kathleen Supové and Sideband), and site-specific pieces for headphones.

Michael performs with and writes music for the violin and electric guitar duo X10, and occasionally with the electronic band Sideband, a collective of performers, composers, programmers, and instrument designers. On Jeff Snyder's recently released *Concerning the Nature of Things* on Carrier Records, he had the pleasure of playing Jeff's self-built treble contravielle on his composition *Undeciphered Writing*. He has studied composition at Princeton University, the University of Southern California, and Yale College, and is on the faculty of Vermont College of Fine Arts, where he teaches in the MFA in Music Composition program.

Mark Eden

After spending nearly 50 years as a visual artist, I have dedicated the last 15 to text-based and musical sound composition. My work has been played/broadcast from Tehran to San Francisco and have appeared on the Innova CDs "The Art of the Virtual Rythmicon" and "Here and Now: 30 Years of Zeitgeist". I have also had pieces played at the Museum of Contemporary Art in Chicago and the Kemper Museum of Contemporary Art in Kansas City.

Joshua Edward

Joshua Edward is a composer, writer, missionary, worship leader and student at Pepperdine University in Malibu, California. His work lives at the intersection of theology, fine art and international culture. He merges the three in a search for the divine. He spends his days writing music, traveling the world and talking with people about spiritual formation. Edward uses each of his pieces to explore sonic pathways to transcendence. At times ethereal and other times coarse, his music seeks new sounds to communicate universal truths about life, God and the way humans relate to themselves and to one another.

Ian English

Born at the age of 0 in the Year of our Lord, 1998, Ian English is a composer, musician, multi-media artist, comedian, magician, Posadist revolutionary, blossoming occultist, reptile enthusiast, and whirling dervish hailing from Lafayette, Louisiana, though currently stationed in Oberlin, Ohio. Though born in Manhattan, New York to Douglas English and Mary Beyt and initially raised in Brooklyn, the majority of English's childhood (after age 4) was spent in Lafayette, where they gained their first classical education in piano performance at the age of four. This repertoire soon came to encompass several other instruments, and ultimately, many electronic and sound production techniques. From as early as 12, Ian took interest in avant-garde music, particularly 20th century classical music, coming to idolize composers like Cage, Wyschnegradsky, Cowell, Sun Ra and whoever composed Hot Cross Buns. Since then their work has come to envelop a multitude of expressions, most consistently manifested through electroacoustic music. Their work has since been described as “oh no, oh no no no no no”, “Hey! Get down from there!”, and “tedious, to say the least”. Currently, English studies Technology in Music and Related Arts at the Oberlin Conservatory, where they continue to produce their own works, alongside working within collaborations and ensembles with many of their peers. When English is not working on music, they enjoy running, studying esotericism, and exploring outsider YouTube content for application in future ventures.

Hunter Ewen

Hunter Ewen (b. 1984) is a dramatic composer, educator, and multimedia designer. During the day, Dr. Ewen teaches strategies for digital creativity and programs AI composition software for Amper Music. At night, he composes, solders, choreographs, and writes solo and collaborative projects around the world. His works rail against the faded borders that separate art from science, music from sound, and meaning from meaninglessness. Ewen values frenzy. He buzzes and sneaks and desperately loves. His work is soothing, startling, virtuosic, and absurd. It grooves with dense, layered textures. It lusts for yowls and yips and wails and squeals. For screams that masquerade as art. For clamor and deviance. His compositions swing from chandeliers. Ewen's work has garnered awards and performances from Punto y Raya, Ouroboros Review, The Playground Ensemble, Manchester New Music, CSU Fullerton, New Horizons Festival, MOXsonic, New Music Gathering, EMM, MTNA, Electroacoustic Barn Dance, Gamma UT, Studio 300, and his graphic scores were featured prominently in the Pulitzer Prize nominated book, *Armor, Amour*, by Amy Pence. Ewen's work has been performed across North America, Europe, Australia, and Asia by groups like the Beethoven Academy Orchestra, Cairo Symphony, Silesian Philharmonic, Third Coast Percussion, Greater Cleveland Flute Society, Science on a Sphere, Frequent Flyers Aerial Dance, and by distinguished performers like Greg Banaszak, Lina Bahn, and Bill Mooney.

Neal Farwell

Neal Farwell composes acoustic, acousmatic, and mixed electroacoustic music. He gained his PhD in composition from the University of East Anglia, studying with Simon Waters. In 1998 Neal moved to the USA as a Knox Fellow at Harvard University, and continued his studies with Bernard Rands, Mario Davidovsky and David Rakowski, serving also on the faculty of Longy School of Music. Since January 2002, Neal has taught at the University of Bristol, UK, where he is Professor of Composition and Director of the Composition and Recording Studios, and has recently completed a term of office as Head of the School of Arts. Neal is active also as a performer, regularly conducting the University Symphony Orchestra and New Music Ensemble, working with outside ensembles, and presenting the electroacoustic concert series *Sonic Voyages*.

Jon Fielder

Jon Fielder is a composer of electroacoustic and acoustic music based in the Bay Area. His music is typically inspired by his love of natural landscapes, manipulations of the voice (spoken, sung, or just vocal noises), various topics related to science and mathematics, and literature, all of which is filtered through personal life experiences. Jon's music is primarily driven by his obsession with sound itself, the gestural characteristics built into recorded sound objects, and the physicality of performing music and sound creation. Jon is also an active researcher and music theorist with particular interest in sound spatialization, morphology of musical materials, and music by composers associated with the New Complexity movement of composition.

Jon's music has been performed in the United States and internationally at conferences and festivals including ICMC, the SEAMUS conference, Toronto International Electroacoustic Symposium, Electronic Music Midwest, the Electro-Acoustic Barn Dance, N-SEME, CEMI-circles, North American Saxophone Alliance (NASA), Omaha Under the Radar, and the International Double-Reed Society Conference (IDRS). Jon received a DMA in composition from the University of Texas at Austin, MM from Bowling Green State University and BM degrees in composition and theory from Ohio University. His primary teachers and mentors include Elainie Lillios, Russell Pinkston, Franklin Cox, Mikel Kuehn, Mark Phillips and Bruce Pennycook. Jon is currently a full-time instructor of audio technology at SAE Expression College in Emeryville, CA with courses in music theory, acoustics, interactive audio and electronic music composition.

Eli Fieldsteel

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

Fieldsteel's music and research engages with the intersection between music technology and performance, focusing on topics such as human-computer improvisation, movement, tactility, interactivity, and sensor-driven music. Utilizing new technologies and real-time environments, his works are highly gestural, expressive, and richly detailed. As an active collaborator, he has worked closely with dancers, choreographers, lighting designers, architects, and video artists, resulting in a variety of unique and site-specific installations and performances. Fieldsteel maintains an active teaching presence online through live-streamed audio coding courses and a well-trafficked series of SuperCollider tutorials.

Mary Fitzgerald

Mary Fitzgerald is a dance artist whose creative work includes performance, choreography, interdisciplinary art-making, and more recently, dance film. She was a member of Kei Takei's Moving Earth for nearly ten years, performing and teaching internationally. She also has danced with A Ludwig Dance Theatre, Fred Darso Dance and several independent choreographers throughout the United States. Her work has been presented locally and internationally, and has received support from the Ministry of Culture in Mexico, Japan Foundation, National Endowment for the Arts, Arizona Commission on the Arts, Institute for Humanities Research and the Herberger Institute for Design and the Arts. Mary is an associate professor at Arizona State University (ASU) where she teaches courses in creative and movement practices, somatics and community engagement. In collaboration with students and faculty, she has created numerous community projects during the past 18 years, partnering with youth and older adults throughout the Phoenix area. These partnerships have been recognized with ASU's President's Medal for Social Embeddedness and have received funding from such organizations as the National Endowment for the Arts.

Chris Fowler

Composer, musician and sound engineer Chris Fowler was born In the Bay area. He earned his BA degree at California State University Chico where he studied composition and recording arts. Currently Chris works as a live sound engineer in the bay area while he continues to create and explore musically. As a young child Chris was fascinated by sound both environmental and self-made. Many adults would be vexed by his exploration of these sounds during his childhood. As an adult he continues this exploration.

Omar Fraire

Human as an artist, inventor, magician, curator, teacher. After having deserted from two composition universities in México, he specializes in Sonology (Koninklijk Conservatorium - Holland) and holds a Master's Degree in Contemporary Art as auditor (Aguascalientes). His work is inserted into reality by transducing it and functions as an act of resistance. Enjoys collaborative work and his energies oscillate across fields of knowledge. Creator of Punto Ciego Festival and artist of the Guggenheim Aguascalientes, is mostly self-taught although he holds an M.A. with Alvin Lucier at Wesleyan and studies a Ph. D at UVA.

Douglas Geers

Douglas Geers is a composer who uses technology in nearly all of his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installations, and several large multimedia theater works. He has also performed as an improviser, playing laptop and his own custom electronic instruments. Reviewers have described his music as "glitchy... keening... scrabbling... contemplative" (New York Times), "kaleidoscopic" (Washington Post), "fascinating...virtuosic...beautifully eerie" (Montpelier Times-Argus), "Powerful" (Neue Zuericher Zietung), "arresting... extraordinarily gratifying" (TheaterScene.net), and have praised its "virtuosic exuberance" (Computer Music Journal) and "shimmering electronic textures" (Village Voice.) Geers completed his DMA at Columbia University, where he studied with Brad Garton, Tristan Murail, Fred Lerdahl, and Jonathan D. Kramer. His works have been performed widely, and he has won numerous awards and grants, including from the Jerome, McKnight, Argossy, and Bush foundations, among others. Today Geers is a Professor of Music Composition at Brooklyn College, a campus of the City University of New York (CUNY). There he is Director of the Center for Computer Music and the MFA program in Sonic Arts. He also serves on the Ph.D. composition faculty of the CUNY Graduate Center. www.dgeers.com

Karl F. Gerber

Born in 1954 in Lörrach (Germany), he began playing electric bass at the age of 16. After completing his apprenticeship as a physics lab technician, he completed his high school diploma and at the same time studied musicology in Freiburg i.Br. as a guest music student. After turning completely to jazz, he studied double bass with Adelhard Roidinger in Munich. From the LMU Munich he obtained a M.A. in physics
Real-time mathematical composition experiments began in 1984 with C64 in assembler.
Live Algorithmic Performance: "Improvisation with Integers" was a co-improvisation with the University of Michigan Dancers; ICMC 1998.
To improvise with the computer meant for him editing formulas on the screen from 1998 onwards. Since 2004 this has been reclaimed as "livecoding".
"Beautiful Numbers" was honored in Bourges as "Music for Dance".
A Siemens scholarship led to "UnarieUnbegleitet", the voice of a singer controlling an acoustic computer piano in real time. His current work-in-progress "violin automaton" uses algorithmic computer control to play on a virtuoso acoustic-mechanical instrument he has built. Although this project is totally experimental in every way, it is very well accepted by New Music Experts and even visitors to Maker Fairs including children.

John Gibson

John Gibson composes electronic music, which he often combines with instrumental soloists or ensembles. Originally a composer of purely acoustic music, he retains in his electronic work an obsession with harmonic color and rhythmic pulsation, along with a timbral sensitivity born of his early years as a rock guitarist. His music embraces influences ranging from contemporary classical to jazz, funk, and electronica.
Gibson's portrait CD, Traces, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences.
Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Master Artist at the Atlantic Center for the Arts in May 2017.
Gibson holds a Ph.D. in music from Princeton University and is now Associate Professor of composition and electronic music at the Indiana University Jacobs School of Music.

Jazer Giles

Composer and multimedia artist Jazer Giles explores the imbricate nature of mathematics and art through immersive audio/video performance and installation. He holds undergraduate degrees in both Physics and Music from Skidmore College and a Masters of Music in Composition from the University of Massachusetts. Current collaborators include choreographer Barbie Dieward, composer Ben Taylor, and composer and bassist Salvatore Macchia.

Louis Goldford

Louis Goldford is a composer of acoustic and mixed music whose works often draw inspiration from auditory illusion, transcription, and psychoanalysis. Recent performances include those by Yarn/Wire, the JACK Quartet, Ensemble Dal Niente, Ensemble Modelo62, the Meitar Ensemble, the NOMOS Group, and Rage Thormbones. Louis is currently completing his Coursus in computer music composition at IRCAM, supported by the Fulbright Commission in France. He is concurrently a Lauréat in Music Composition and resident composer of the Cité internationale des arts in Paris. Upcoming engagements include new pieces for violinist Marco Fusi, Ensemble Bacchanal, Fonema Consort, the Talea Ensemble, Longleash, and a new work for the 2019 ManiFESTE in Paris.
Louis was named the winner of the 2017 Suzhou (Chou's) Composition Commission. His works have been featured at numerous music festivals throughout the United States, Europe, and the Middle East. His work Uncanny Valley (2014) for large orchestra was given Honorable Mentions at the 2017 Minnesota Orchestra Composers Institute and the 2015 American Composers Orchestra / Underwood New Music Readings, and in 2014 Louis was the recipient of a Dean's Prize in Music Composition at Indiana University. Louis completed the Computer Music Workshop (Atelier d'informatique musicale) while studying at the IRCAM Académie and festival ManiFESTE.
Louis is currently a Dean's Fellow at Columbia University, where he studies with Georg Friedrich Haas, Zosha Di Castri, Brad Garton, George Lewis, and Fred Lerdahl.

Kyle Grimm

Kyle Grimm is a composer who specializes in both acoustic and electronic mediums, writing for the concert hall, dance, and film. He strives to strike a balance between the gritty with the beautiful through juxtaposition, layering, and synthesis. He received his D.M.A. in Music composition from The Hartt School, where he studied with Robert Carl, David Macbride, Ken Steen and Gilda Lyons, as well as serve as teacher's assistant to Mark Orton for the graduate film scoring seminar. Kyle has since returned to The Hartt School as an adjunct professor to teach Music Technology. As a double bassist, Kyle frequently performs his own works whether they be solo or chamber. He has curated, composed, and performed a recital of works for solo bass and live electronics titled "Bass on Bass on Bass." Most recently he performed alongside his colleagues in his multimedia work L'inferno Etudes.

Nathaniel Haering

Nathaniel Haering is deeply interested in the use of live electronics to expand the artistic capabilities of traditional instruments and augment their timbral horizons while enriching their expressive and improvisational possibilities. This perspective is also highly influential and represented in the gestural power and extended sound worlds of his purely acoustic work. He has collaborated with and had works performed by Grammy Award-winning Vietnamese performer and composer Vân Anh Võ, Trio Accanto, Ensemble Mise-En, Mivos string quartet, and members of WasteLAnd and Ensemble Dal Niente. Winner of the 2018 mixed media Award of Distinction from Matera Intermedia Festival in Matera, Italy and official runner up for the Tribeca New Music Award, Nathaniel's work can also be found on Volume 27 of Music from SEAMUS. Nathaniel's pieces have recently been featured at the International Computer Music Conference in Shanghai, China, and Seoul, South Korea, the Toronto International Electroacoustic Symposium in Toronto Canada, Noisefloor Festival at Staffordshire University UK, VIPA in Valencia Spain, WOCMAT in Taiwan, CMSS Festival in Seoul, South Korea, and SEAMUS 2018 Conference at the University of Oregon. Nathaniel is pursuing a PhD in Music Composition at the University of California San Diego and recently completed his Masters degree at Bowling Green State University where he studied with Dr. Elaine Lillios and Dr. Mikel Kuehn. Previously, he received his undergraduate degree in composition from Western Michigan University where he studied with Dr. Christopher Biggs and Dr. Lisa R. Coons.

Jack Hamill

Jack Hamill is a 19-year old composer from Northfield, IL. Jack's interest in composition took off when he was introduced to electroacoustic music at the Sonic Arts Workshop at Oberlin Conservatory, and ever since it has been a primary interest. He currently holds particular interest in multichannel audio, early analog synthesizers, and ensembles that contain a mix of electronic and acoustic sources of sound. Conceptually, much of Jack's music is focused on the sonification of internal expressive motions, and also reflecting expressive ideas between analog, digital and acoustic mediums.
Jack currently majors in electroacoustic music at Oberlin Conservatory through the TIMARA program and philosophy at Oberlin College as a member of the double-degree program. He studies composition under Tom Lopez in the TIMARA department and under Elizabeth Ogonek in the composition department.
Jack's music has been recognized by numerous institutions and festivals, including highSCORE, Tanglewood, MATA Jr, and YoungArts. This summer, he will have works premiered at the soundSCAPE and Cortona Sessions festivals in Italy.

Andrew Hannon

Andrew's compositions have been performed throughout the United States at the National Association of Composers/USA, NASA National Conference, Kentucky New Music Festival, Outside the Box Music Festival, College Music Society National and Regional conferences, and Electroacoustic Barn Dance.
Andrew earned a DMA in music composition from the University of South Carolina. His dissertation concentrated on an analysis of Ligeti's final composition, Hamburg Concerto. This research focuses on how Ligeti creates an expansion and contraction of the melody, harmony, and formal design in the composition. He is Assistant Professor of Music Composition at Appalachian State University.

Mara Helmuth

Mara Helmuth composes music often involving the computer, focusing recently on environmental issues and wildlife. Her recordings include Irresistible Flux on Esther Lamneck's Tarogato Constructions, from O on Open Space CD 33 Benjamin Boretz 9x9, Lifting the Mask on Sounding Out! (Everglade), Sound Collaborations, (CDCM v.36, Centaur CRC 2903), Implements of Actuation (Electronic Music Foundation EMF 023), and works included on Open Space CD 16 and the 50th Anniversary University of Illinois EMS collection. Scores are published in Open Space Magazine Issues 19-20 (from O), and Notations 21 (String Paths), edited by Theresa Sauer. Her music has been performed internationally at conferences, festivals and arts spaces. Her research includes software for composition and improvisation has involved granular synthesis (StochGran), wireless sensor networks, user interfaces, performance over Internet2, Unity musical game environments and contributions to the RTcmix music programming language. She is Professor of Composition at the College-Conservatory of Music, University of Cincinnati and Director of the CCM Center for Computer Music. She previously taught at Texas A&M University and New York University. She holds a D.M.A. from Columbia University, and earlier degrees from the University of Illinois, Urbana-Champaign. She served on the board of directors for the International Computer Music Association, as Vice President for Conferences, newsletter editor and President and on the SEAMUS board of directors and newsletter editor. She also plays tennis, and practices t'ai chi ch'uan. More info: <https://ccm.uc.edu/computermusic> <http://www.marahelmuth.com>

Pinda D. Ho

Pinda is an American born Taiwanese who has lived in Taiwan for most of his life; he is now a composition doctoral student in the University of Illinois at Urbana Champaign and a contract artist for SaliArt Studio, Taiwan. He has studied in Taiwan under Shu-Yin Guo and Chao-Ming Tung, and in the US under Erik Lund, Steve Taylor, Sever Tipei and Scott Wyatt. His pieces have been performed in both the US and Taiwan, participating in festivals and conferences such as WOCMAT, SEAMUS, EMM, NYCEMF, CUBE Fest and others. Pinda is also known as a movement/sound/music improviser and for his strong interest in experimental art forms such as multimedia installations, modern dance, theater, music improvisation, and cross discipline collaboration. He has great interest in utilizing semiotics and media theory in transforming narratives into musical phenomena and structures, especially folklore religious myths from both ancient and modern Chinese/Taiwan; his heritage as a born American, historical Chinese, and cultural Taiwanese are his main inspiration for composition. In a rare opportunity having a master class with Vinko Globokar in 2014, the old meister asked him a single question, "for whom do you write your music?" This question resonated deeply in Pinda's self-identity and has thereafter served as a compass for his compositional process.

Hubert Howe

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College. He is a member of the Society of Composers, Inc., the American Composers Alliance, the International Computer Music Association, SEAMUS, the Long Island Composers Alliance, and the New York Composers Circle. In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. 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).

Aurie Hsu

With Nashville and Southern California roots, Aurie Hsu is a Taiwanese-American performer-composer who creates instrumental and electroacoustic music, interactive systems, and collaborates with musical robots. Integrating music, movement, and technology, themes in Aurie's work include hybridized bodies between human and machines and "choreographing sound," or incorporating the embodied experience of performance in composition. Aurie performs with the Remote electroAcoustic Kinesthetic Sensing (RAKS) system, a wireless sensor interface for dance developed with composer Steven Kemper. Her pieces have been presented at NIME, ICMC, MOCO, Art Basel Miami, SEAMUS, SIGCHI, Ammerman Center for Arts and Technology, and internationally in Belgium, France, and The Netherlands. Her research on gesture in sensor-based music and paradigms for mapping movement and sound has been published in conference proceedings including the Special Interest Group on Computer-Human Interaction (SIGCHI), the International Workshop on Movement and Computing (MOCO), and the International Computer Music Conference (ICMC). Aurie has received awards from the Ammerman Center for Arts and Technology Commission and the International Computer Music Association (ICMA) and appears on Oberlin Records and as a pianist on Ravello Records. Aurie holds degrees from the University of Virginia, Mills College, and Oberlin Conservatory, and is currently Assistant Professor of Computer Music and Digital Arts in Technology in Music and Related Arts (TIMARA) at the Oberlin Conservatory.

Derek Hurst

The music of composer Derek Hurst broadly exhibits a balance between visceral solemnity and muscular jocularity. His work, which is nearly equally split between electroacoustic and acoustic concert music, typically explores untraditional structural narratives and timbral worlds that grow from his work and research in electroacoustic music studios. He has received a Fromm Foundation Commission, Jebediah Foundation New Music Commission, two Artist's Fellowships from the Massachusetts Cultural Council and awards and fellowships from The Copland House Residency, the Irving Fine Fellowship for Music Composition and Wellesley Composer's Conference. His "Interloper", for piano trio, was the winning composition of the Wayne Peterson Prize.

He has worked with many prominent performers and new music groups, such as Boston Modern Orchestra Project (BMOP), String Noise, The Firebird Ensemble, ECCE Ensemble, Left Coast Ensemble, Brave New Works and The Firebird Ensemble, with works featured on concert events of League-ISCM, SEAMUS, ICMC, Boston Cyberarts and the Computer Arts Festival (Padova, It). "Bacchanalia Skiapodorum, for alto saxophone and electronics", was released on Brian Sacawa's critically acclaimed CD American Voices and more recently, "An Wem for toy piano and electronics" was released on pianist Xenia Pestova's solo release, "Shadow Piano" (Innova). Derek earned the Ph.D. in composition/theory from Brandeis University. He studied composition with Eric Chasalow, Martin Boykan, Yehudi Wyner, David Rakowski and John Melby; and electronic music with Scott Wyatt, Eric Chasalow, et al. Currently he teaches courses in music theory, composition and electronic music as Associate Professor of Composition at Berklee College of Music and Boston Conservatory at Berklee.

Vahid Jahandari

Vahid Jahandari is an award-winning composer of acoustic and electronic music, inspired by social-political culture and interactive technology, with projects ranging from concert works to interdisciplinary and film scores. As an Iranian artist involved with major social issues, Jahandari seeks to promote intercultural communication through his works. Active in a diverse array of genres and interested in music as a documentary, Jahandari's works have been performed and recorded in the United States, Europe, and Middle East, and he has received several awards for his music including first prizes at 2Agosto and Pejman competitions for his orchestral and chamber music, as well as the winner of PUBLIQuartet Access.

Jahandari's music has been selected and performed at numerous festivals including ISCM World Music Days, World Saxophone Congress, SEAMUS, International Saxophone Symposium, Electroacoustic Barn Dance, EMS60 at UIUC, ElectroAcousticMiniFest, West Fork New Music Festival, EE+F, Fusebox Festival, Sound In Sculpture, LaTeX Festival, EARS and many more.

Currently pursuing his Composition PhD as a Graduate Assistant at the University of Florida, Jahandari holds degrees in Composition from the Art University of Tehran (B.M.) as well as from University of Texas at Austin (M.M.), where he served as a Teaching Assistant in Digital Music. His portfolio includes works for electronic media, mixed chamber ensembles, symphonic orchestra, wind ensemble, choir, and solo instruments.

Konstantinos Karathanasis

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

J. Corey Knoll

J. Corey Knoll (<http://jcoreyknoll.com>) currently teaches music composition, theory, and technology at Southern University A&M in Baton Rouge, LA. He has held many other assorted odd jobs including IT specialist, combat engineer, and sports writer. He completed a PhD in music composition at Louisiana State University and also holds degrees from Bowling Green State University and Marshall University. His research interests are in pitch hierarchies, music notation, and digital performance.

Panayiotis Kokoras

Panayiotis Kokoras (Greece, 1974) is an internationally award-winning composer and computer music innovator. He is an Associate Professor at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece, and York, England; he taught for many years at Aristotle University in Thessaloniki (among others). Kokoras's sound compositions use the sound as the only structural unit. His concept of "holophony" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," emphasizing the precise production of variable sound possibilities and the accurate distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Augmented reality, Robotics, Spatial Sound, Consciousness and Music.

His compositional output consists of more than 60 works ranging from solo, ensemble and orchestral works to mixed media, improvisation, and tape. His works have been commissioned by institutes and festivals such as the Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), ZKM (Germany), IMEB (France), Siemens Musikstiftung (Germany) and have been performed in over 800 concerts around the world.

He is currently secretary of the Interactional Confederation of Electroacoustic Music (CIME/ICEM). He was Conference Chair for the ICMC 2015 and SMC2018; currently, he serves as the CEMI Director – Centre for Experimental Music and Intermediary at the University of North Texas. More information at panayiotiskokoras.com.

Zachary Konick

Zachary Konick is a composer, percussionist and hammered dulcimerist based in San Diego, California. He received his BM in music composition from the University of Maryland, and his MM in music composition at the University of South Florida. Zachary's work has received various performances by prestigious ensembles and soloists such as the Birmingham Contemporary Music Group, conducted by Oliver Knussen, the newEar Ensemble, the Quasar Saxophone Quartet, The Florida Orchestra, the JACK, Ethel and Spektral string quartets, Lee Hinkle and Alice Weinreb. Konick is a PhD candidate at the University of California, San Diego in music composition, where he has studied with Lei Liang and Katharina Rosenberger.

Jacob Kopcienski

Jacob Kopcienski is an endlessly inquisitive musician working at the intersection of musical performance, research, and creation. An accomplished saxophonist, his performance credits include appearances on self-produced concerts, festivals, and academic conferences throughout the United States, France, Italy, Australia, and Malaysia. Recent performances have taken him to Spectrum (NYC), the Bowling Green State University New Music Festival, UC Berkeley, CNMAT (Berkeley CA), the Omaha Under the Radar festival, and the West Fork New Music Festival. Premiering numerous works, he has collaborated with composers including Vinko Globokar, François Rossé, Ravi Kittappa, Julien Malaussena, Molly Joyce, Jacob Sandridge, and Peter Kramer.

As a researcher, Jacob is particularly interested in issues of identity and subjectivity, improvisation, performance, technology, intellectual history, critical theory, music cognition, and philosophy. His recently completed thesis, "Rethinking Interaction: Identity and Agency in the Performance of "Interactive" Electronic Music", explores the identities and power dynamics that emerge between humans and computer technologies in musical performances. He has presented this research at Columbia University's Computer Music Center and West Virginia University.

Jacob has completed studies at Bowling Green State University, the Conservatoire à Rayonnement Régional de Boulogne Billancourt, and West Virginia University. He currently serves as a Lecturer in Music Theory and Musicology at West Virginia University and is a frequent contributor for the contemporary music blog, I Care If You Listen. jacobkopcienski.com.

Keith Kramer

Keith Allan Kramer's compositions are performed frequently throughout the U.S. as well as internationally. Recent performances of his work include two highly successful all-Kramer programs at New York's Merkin Hall. Recent all-Kramer releases include the critically acclaimed albums Causal Dualism and Emerge. Keith's work Sogni was recently premièred and toured by acclaimed British pianist Martin Jones and a recent European première of his work Rinnovo, for piano and percussion, featured internationally renowned pianist Anna D'Errico. In addition, Keith's work for oboe and piano L'etere del Tempo was recently released on volume 32 of the Society of Composers, Inc. CD series. Keith's work Suspension of Disbelief for piano trio is scheduled for its New York City première at Carnegie Hall in in 2019. keithkramer.org.

Esther Lamneck

The New York Times calls Esther Lamneck "an astonishing virtuoso". She has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, with renowned chamber music artists and an international roster of musicians from the new music improvisation scene. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Ms. Lamneck makes frequent solo appearances on clarinet and the tárogató at music festivals worldwide. She is recognized for her collaborative work with composers on both the clarinet and the tárogató in creating electronic music environments for improvisation. Many of her solo and Duo CDs feature improvisation and electronic music and include new release: "Tárogató Constructions in Live Electronics"; "Cigar Smoke"; "Tárogató"; "Winds Of The Heart"; "Genoa Sound Cards"; "Intentions"; "Tornado Project"; "Stato Liquido" etc. Computer Music Journal calls her "The consummate improvisor" Musica Jazz, ["the microtonal richness of the sound of the tárogató is exceptional"] ALIAS, ["...gift of pure poetry, of incantation, of true dialogue."] Dr. Lamneck is a full music professor at New York University, Steinhardt's Department of Music and Performing Arts Professions and is artistic director of the NYU New Music Ensemble, an improvising flexible group which works in electronic settings using both fixed media and real time sound and video processing. http://steinhardt.nyu.edu/faculty/Esther_Lamneck.

Eun Young Lee

Eun Young Lee has been praised for her "imaginative use of distinctive sonorities," and writes music in a variety of styles. She has worked with the New York New Music Ensemble, Pacifica Quartet, eighth blackbird, St. Paul Chamber Orchestra, Gemini Ensemble, ECCE, Antico Moderno, Left Coast Chamber Ensemble, dissonArt ensemble, and ensemble mise-en, among other ensembles. Many of her works have been commissioned and have received a number of awards, including first prize at the Tsang-Houei Hsu International Music Composition Competition in Taiwan. Her compositions have also been selected for broadcasts. She earned a PhD at the University of Chicago, and has served on the faculty of the Boston Conservatory since 2014 as well as at Tufts University as a visiting lecturer in 2016-2017. eunyoungleemusc.com.

Joungmin Lee

Joungmin Lee is a composer, choral conductor and digital music artist focusing on acoustic and electro-acoustic music with interdisciplinary approaches. Lee's music is an experimentalist endeavor in pursuit of innovative sound both in instrumental and digital worlds. Lee's music has been performed in North America, South America, Europe, and Asia, and his works have been recognized and presented by numerous awards, competitions, "call for scores", and invited music festival including Best Experimental Classical Recording of Clouzine International Music Awards published by the Billboard Charts, IBLA GRAND PRIZE from IBLA FOUNDATION at 27th Annual International Music Competition as "Most Distinguished Musician", Gold & Silver Medal-winning composer of Global Music Awards, American Prize, Global Music Award, Salvatore Martirano Memorial Composition Award, Prague CD project Award, "Orchestrating the 21st Century Orchestra" composer workshop at the Albany Symphony's American Music Festival, AMF Institute Composition Program, Connecticut Summerfest, Alba Music Festival Composition Program, RED NOTE Composition Workshop, a commission by Melbourne ensemble Rubiks Collective, Oregon Bach Festival Composers Symposium, Soundstreams Emerging Composer Workshop, Valencia International Performance Academy & Festival, SPLICE Institute, Bozzini_Lab Montreal Workshop, Florida Contemporary Music Festival, IV Rieti Elettroacustica Festival, MAR12 Concierto1 Festival Ex Nihilo/Sonosintesis, Sydney International Composers Concerts, New York City Electroacoustic Music Festival, SEAMUS, Keep Composers Weird in Austin & Melbourne, Busan International Modern Dance Festival, Winner of Florence String Quartet Competition, Chang-Ak Competition, SIME International Electroacoustic Music Competition, Musinfo Opus-centrum, Bateau-Lavoir Electroacoustics, Cicada Consort, NSEME, Radio Transmission Art Pieces, SCI Region Conferences, UI Dance and International Writing Program Collaboration, and among many others. Currently he is DMA candidate in composition at The Ohio State University and he holds degrees from New York University (M.M in music technology).

Ralph Lewis

Ralph Lewis is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Currently a doctoral candidate in music composition at University of Illinois, his music has been presented at Electronic Music Midwest, SEAMUS, MOXsonic, NSEME, Boston Microtonal Society, CHIMEFest, Banff Centre for the Arts, SCI National Student Conference, EMS60, Xenharmonic Praxis Summer Camp, New Music on the Point, Fresh Inc Festival, Wave Farm, and the Music for People and Thingamajigs Festival, and on radio broadcasts throughout the United States, Canada, and the UK. Lewis's All Score Urbana program works to create inclusive community spaces for exploring contemporary music throughout Illinois. Visit ralphlewismusic.com for more information and news about him and his music.

Elainie Lillios

Acclaimed as one of the "contemporary masters of the medium" by MIT Press's Computer Music Journal, Elainie Lillios creates works that reflect her fascination with listening, sound, space, time, immersion, and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live electronics, collaborative experimental audio/visual animations, and installations. Elainie's work has been recognized internationally and nationally through awards, grants, and commissions, including a 2018 Fromm Foundation Commission, 2018 Grammy nomination, 2016 Barlow Endowment Commission, and 2013 Fulbright Scholar Award. She won First Prize in the Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique "Saxotronics" Competition. She has also received awards from the Destellos International Electroacoustic Competition, Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition, and others. Reviews of Elainie's compact disc Entre Espaces (Empreintes DIGITALes) praise her work for being "... elegantly assembled, and immersive enough to stand the test of deep listening" and as "...a journey not to be missed." Other works are published by Centaur, Innova, MSR Classics, Ravello, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and Leonardo Music Journal. Elainie's mentors include Larry Austin, Jonty Harrison, Jon Christopher Nelson, Joseph Klein, James Phelps, Robert Fleisher, and Pauline Oliveros. Elainie serves Director of Composition Activities for SPLICE and as Professor of Composition at BGSU.

Hugh Lobel

Hugh Lobel is a creator and educator who works in the realms of sound and application design. Hugh leads development on The Music and Sound Design Platform, a free and open-source environment for multimedia performance. His artistic output leverages this technology for new modalities of multimedia and intermedia performance that engages with dance, performance art and video. Lobel's principle research, designing and developing The Music and Sound Design Platform (MSDP), reflects an ongoing dedication to finding new means of creating and performing, and to expanding the collection of free and open-source tools that enable a larger artistic body to create and perform. MSDP boasts a global community, and has been used as the primary tool in the workflow of albums and performances by creators from Brazil to Indonesia, Mexico, to Germany, and more. His musical output includes works for orchestra, chamber ensembles, solo instruments, electronics, and instruments with electronics. His works have been played by members of the Houston and Austin Symphony, The UT Symphony Orchestra, ETHEL String Quartet, the Montrose String Quartet, the Texas New Music Ensemble, the Playground Ensemble, Areon Flutes, Liminal Space, the AURA New Music Ensemble, the UT New Music Ensemble and countless other musicians. His collaborations with dance have been performed across the US and in Latin America by dancers and companies in Texas and Colorado, including The Houston Ballet Academy and Suchu Dance in Houston, Texas, the Ellen Bartel Dance Collective and David Justin's American Repertory Ensemble in Austin, and Frequent Flyers Aerial Dance in Colorado. He received his Doctorate in Music Composition from the University of Colorado, Boulder, where he held the title of Atlas Fellow. He received his M.M. in Composition from the University of Texas, Austin and his B.M. in Composition from the University of Houston.

Christopher Lock

Christopher holds Bachelors degrees in Computer Music Composition and Viola Performance from the Peabody Conservatory of Johns Hopkins University where he studied with Thomas Dolby, Geoffrey Wright, and Ian Power.

Christopher often collaborates with film makers and visual artists during which his scores are known to “create empathy, subtext, something else sinister, something you don't see on camera.” (Thomas Dolby)

As an electroacoustic performer and improviser Christopher creates immersive multimedia environments of sound and video. He recently participated in a workshop with Hans Tutschku (HUSEAC) and Marcus Noisternig (IRCAM) where he and the other participants “Developed their own approaches to surround-sound systems.” (*New York Times*)

Christopher works and collaborates frequently in Europe and Asia. His works have been presented by the WOCMAT International Computer Music Workshop and Conference (Taipei) hosted by the National Tsing Hua University with committee members John Chowning and Miller Puckette, the Wan Sha Computer Music Workshop (Taipei), the High Zero Foundation (USA), The Walters Art Museum (USA), Musinfo Association (FR), University Of Oxford (ENG), Johns Hopkins University (USA), the Peabody Conservatory (USA), and the Hamburg University Of Applied Sciences (GR). Christopher Lock (1995) is an electroacoustic composer and digital media artist based in Allston, MA. He creates works that are texturally extreme, embedded with emotionality and physicality.

Chris Lortie

Chris Lortie (b.1993) is a composer and computer musician. His compositions regularly involve the use of live electronics as a means of augmenting and disrupting both sonic and visual cues; as such, Chris's music often explores the subjects of trickery, deceit, and illusion in the electroacoustic domain. His pieces are informed by his interests in psychoacoustics, binaural audio, ambisonics, performance art, theatre, installation art, and improvisation. Chris's music has been performed nationally and internationally at festivals and conferences such as SEAMUS, N_SEME, Electroacoustic Barndance, SPLICE, soundSCAPE, and the Matera Intermedia Festival by performers and ensembles including Quatuor Bozzini, Line Upon Line Percussion, Mari Kimura, Ekmeles, Ensemble Proton, and the Toledo Symphony Orchestra. Chris Lortie began his musical studies at Bowling Green State University where he received his Bachelor's degree in Music Composition. He is currently studying with Jaroslaw Kapuscinski and Eric Ulman as a doctoral student at Stanford University.

Elliott Lupp

Elliott Lupp is a composer, improvisor, visual artist, and sound designer whose work invokes images of the distorted, chaotic, visceral, and absurd. This aesthetic approach as it relates to both acoustic and electroacoustic composition has led to a body of work that, at the root of its construction, focuses on the manipulation of extreme gesture and shifting timbre as core musical elements. This style of writing has found a home with a variety of chamber ensembles, solo performers, performer(s) with live electronics, and fixed media. Elliott is native to Chicago and holds a Bachelors of Music in composition from Columbia College Chicago where his primary teachers included Kenn Kumpf, Eliza Brown, and Francisco Castillo-Trigueros. Elliott is currently pursuing his master's degree in composition at Western Michigan University, where he holds an assistantship in research. His primary teachers at WMU include Dr. Chris Biggs and Dr. Lisa Renee Coons.

Elliott has had the pleasure of having his music performed at a variety of festivals including CHIMEfest, Electronic Music Midwest, Fulcrumpoint New Music Project, N_seme2019, Moxsonic, and Electroacoustic Barn Dance; and has written for such ensembles as the Dutch/American trio Sonic Hedgehog (flute, clarinet, and electric guitar), the Atar Piano Trio, the WMU Graduate Student New Music Ensemble, various members of MOCREP, The Chicago Composer's Orchestra, Fonema Consort, and Ensemble Dal Niente.

Elliott plans to begin pursuing his doctorate in Fall 2019.

Peiyue Lu

Peiyue Lu is an electronic music and intermedia composer and performer. Her musical creation and research focuses on electroacoustic music, data-driven-instrument performance, and audio visualization. Peiyue's pieces have been presented internationally including Future Music Oregon concerts, concerts in the Radziejowice Electronic Music Series in Poland, concerts in Musicacoustica in Beijing, conference presentation in SEAMUS and performances at the National Center of Musical Creation(GRAME) in France.

Peiyue received her B.M. in Recording Art and Computer Music from Sichuan Conservatory of Music in 2016. She is currently pursuing her Master of Music degree in Intermedia Music Technology from the University of Oregon under the instruction of Professor Jeffery Stolet.

Ryan Maguire

Ryan Maguire (born 1984; San Diego, California) is an experimental musician completing a PhD in Composition and Computer Technologies from the University of Virginia. Credited with creating “a great new genre of ambient ghost music” by SPIN's Death and Taxes, his work suggests a hypnagogic state, as if between waking and dreaming, through digital sound, image, and text. Maguire's music has received millions of digital plays in over 200 countries and territories. Ghost in the MP3 has been covered by the BBC, Deutschlandradio, CBC, NPR, Vice, and WIRED, with related awards from the ICMA, Public Radio Exchange, and the Raven Society. He has presented in Berlin, London, New York, Toronto, Los Angeles, Copenhagen, and elsewhere. His writing is published in the SEAMUS Journal and by ISSPA, SMC, and ICMC. His compositions have been performed by ensembles such as JACK Quartet, Yarn/Wire, and Callithumpian Consort, and his recorded music is available from Mille Plateaux, Ravello Records, and 1055y. Ryan holds a B.A. in Physics from Beloit College, a postgraduate degree in Composition from New England Conservatory, and an A.M. in Digital Musics from Dartmouth College. He is currently a 2018/19 Dean's Fellow at the University of Virginia.

Dave O Mahony

Dave O Mahony is a Ph.D. student at the University of Limerick, Ireland. His compositions have been performed at the Sines & Squares Festival 2014 & 2016 (Manchester, UK), The Hilltown New Music Festival (Ireland), the Daghdá Gravity & Grace Festival (Ireland), the Society of ElectroAcoustic Music United States (Eugene Or.), New York ElectroAcoustic Music Festival (NY), ElectroAcoustic Barn Dance (Jacksonville Fl.), Missouri Experimental Sonic Arts Festival. He is a member of Irish Sound Science and Technology Association (ISSTA) and has an interest in the brainwave manipulation of modular synthesizers.

Emma Margetson

Emma Margetson (1993) is an acousmatic composer and sound artist based in Birmingham, UK. She is currently studying for a PhD in Electroacoustic Composition at the University of Birmingham under the supervision of Annie Mahtani and Scott Wilson funded by the AHRC Midlands3Cities Doctoral Training Partnership.

Emma has collaborated with a variety of organisations including the IKON gallery, Birmingham Hippodrome, Sampad and The Barber Institute of Fine Arts. Her works have been performed internationally; performances include BEAST, Musica Electronic Nova, MA/IN, Noisefloor Festival, Delian Academy of New Music, Sound + Environment, SIME, Sound-Image, klingt Gut!, NYCEMF, Spectra, RMA, BULO, Festival Ecos Urbanos, Sound Junction and more.

Emma is also a member of BEER (Birmingham Electroacoustic Ensemble for Research) and her work has been published with Urban Arts Berlin, Sonos Localia and obs AUDIOR 068. Emma was recently awarded the klingt gut! Young Artist Award in June 2018. emmamargetson.co.uk

Lloyd May

Lloyd May is a music technologist, data scientist and song-writer who explores the ideas of community, accessibility and tangibility in his work. He was born and raised in Carletonville, South Africa and is currently pursuing a Masters Degree in Digital Musics at Dartmouth College.

Douglas McCausland

Douglas McCausland is a composer / performer currently based out of the Bay Area in California, USA while pursuing a DMA in Composition at Stanford University. Fascinated with new sonic territories and processes for creating music, his work engages with the extremes of sound and the digital medium. Ultimately, he strives to create visceral music which balances creative exploration with technical nuance through the use of interactive electronics, hardware hacking, and handmade instruments. In the year preceding his doctoral studies he completed a second master's, an MSc in Digital Composition and Performance, at the University of Edinburgh under Martin Parker and Tom Mudd. Further, he studied with Mark Sullivan, and Lyn Goeringer before completing his MM in composition at Michigan State University in May 2017. His works have been performed internationally at festivals and symposiums such as SEAMUS, Splice, MISE-EN, NYCEMF, Electronic Music Midwest, Klingt Gut!, Sounds Like THIS!, Sonicscape, CCRMA Transitions, Sonic Structures at the Fruitmarket Gallery, etc. Doug additionally holds a BM in Theory and Composition, Saxophone Performance, and Music Education from Southern Illinois University Edwardsville, where he studied composition with Kimberly Archer. Doug is an active guitarist, saxophonist, and electronics performer, advocate for new music, music educator, and a microbrewery enthusiast.

Robert McClure

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are all elements that influence McClure's works. His work has been featured at festivals including NYCEMF, the Beijing Modern Music Festival, the Toronto International Electroacoustic Symposium, SEAMUS, IDRS, ISCM, and ICMC.

His works may be found through ADJ●ective New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications as well as on the ABLAZE and Albany Record labels.

In addition to his composition activities, Robert is the host/producer of the ADJ●ective New Music podcast, Lexical Tones; a weekly conversation with a guest composer, performer, and/or artist creating new works of contemporary art/music that focuses on aesthetics, technique, process, meaning, perception, and the musical origins of the featured guest.

Robert received his doctorate from the Shepherd School of Music at Rice University where his primary mentors were Shih-Hui Chen, Arthur Gottschalk, and Kurt Stallmann. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University.

Caroline Louise Miller

Caroline Louise Miller's music explores affect, biomusic, tactility, and the materiality/labor of digital production. C.L.M. is currently creating a new work in collaboration with SPLICE ensemble (Keith Kirchoff, Sam Wells, Adam Vidiksis) based on the science-fiction writings of Ursula K. Le Guin, with funding from Chamber Music America. In 2018 she won the International Society of Bassists/David Walter composition competition for Hydra Nightingale, a work created in collaboration with free jazz bassist and improvisor Kyle Motl. Other projects include Spelunking, an electronics/trumpet duo with Alexandria Smith. Spelunking blends cave-inspired acousmatic spaces with improv and live electronics. We'll be performing at The Stone in NY this May. In Autumn 2019, C.L.M. will work with Berlin-based Ensemble Adapter on a biomusic venture, orchestrating sound cultures of wild dogs, insects, songbirds, cetaceans, and the rainforest with its interplay of biotic and abiotic sounds. Among other archives, the Macaulay Library is a great resource for this kind of project. In 2013, Caroline spent two weeks as an artist-in-residence aboard a Scripps Oceanography research vessel, collecting data and taking field

recordings on the ship as it sailed from Taiwan to Palau. She founded and curated Immersion@Birch Aquarium, a multi-genre, site-specific arts event, from 2012–2017. She also worked for years as head sound technician for a politically active Unitarian Universalist fellowship. Her music appears across the U.S. and internationally. C.L.M. is a Ph.D. candidate in music composition at UC San Diego, where she works with Katharina Rosenberger, Miller Puckette, and Amy Cimini.

Scott L. Miller

Scott L. Miller (b. 1966) is an American composer best known for his electroacoustic chamber music and ecosystemic performance pieces. His music is characterized by collaborative approaches to composition and the use of electronics, exploring performer/computer improvisation and re-imagining ancient compositional processes through the lens of 21st century technology. Inspired by the inner-workings of sound and the microscopic in the natural and mechanical worlds, his music is the product of hands-on experimentation and collaboration with musicians and performers from across the spectrum of styles. His recent work experiments with VR applications in live concerts, first realized in his composition Raba, created for Tallinn-based Ensemble U.

Recordings of his music are available on New Focus Recordings, Innova, and other labels, many featuring his long-time collaborators, the new music ensemble Zeitgeist (and whose albums he produces). His music is published by the American Composers Alliance,

Tetractys, and Jeanné. Raba (NFR198) is his most recent album, a collection of audio-visual music drawn from collaborations with six film and video artists. Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and theory. He is Past-President (2014–18) of the Society for Electro-Acoustic Music in the U.S. (SEAMUS) and presently Director of SEAMUS Records.

Barry Moon

Barry Moon has been combining various forms of art and technology for the past 25+ years. His main goal is to create meaningful interactions between humans and computers. Having worked in several collaborations with other artists, he considers sound to be his central focus, but has strong interests in video, sculpture, dance, data, etc. Moon teaches in the Interdisciplinary Arts and Performance program at Arizona State University, and his work continues to be performed throughout the world.

Among other things, Barry plays guitar and invents electronic weirdness for the duo “pincushioned” with his colleague Doug Nottingham.

Yunze Mu

Yunze Mu is a Chinese composer based in Cincinnati, Ohio. He is currently pursuing a Master in Composition at the College-Conservatory of Music, University of Cincinnati where he studies computer music with Dr. Mara Helmuth. A native of China, Mu holds a Bachelor's degree in music composition from Central Conservatory of Music. His music has been performed at numerous events and venues in China, Poland, France, United State and Korea.

Eric Nathan

Eric Nathan's (b. 1983) music has been called “as diverse as it is arresting” with a “constant vein of ingenuity and expressive depth” (San Francisco Chronicle), “thoughtful and inventive” (The New Yorker), and “clear, consistently logical no matter how surprising the direction, and emotionally expressive without being simplistic or sentimental” (New York Classical Review). Nathan is a 2013 Rome Prize Fellow and 2014 Guggenheim Fellow, and has garnered acclaim internationally through performances by Andris Nelsons and the Boston Symphony Orchestra, National Symphony Orchestra, Berlin Philharmonic’s Scharoun Ensemble, soprano Dawn Upshaw, violinist Jennifer Koh, at the New York Philharmonic’s 2014 and 2016 Biennials, and at the Tanglewood, Aspen, Aldeburgh, Cabrillo, Yellow Barn and MATA festivals. Nathan currently serves as Assistant Professor of Music in Composition-Theory at the Brown University Department of Music.

Jon Christopher Nelson

Jon Christopher Nelson (b. 1960) is currently a Professor at the University of North Texas where he serves as an associate of CEMI (Center for Experimental Music and Intermedia) and also the Associate Dean of Operations. Nelson's electroacoustic music compositions have been performed widely throughout the United States, Europe, Asia, and Latin America. He has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo, Bourges Prizes (including the Euphonies d'Or prize) and the International Computer Music Association's Americas Regional Award. In addition to his electro-acoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, the Memphis Symphony, the Brazos Valley Symphony Orchestra, ALEA III, and others. He has composed in residence at Sweden's national Electronic Music Studios, the Visby International Composers Center and at IMEB in Bourges, France. His works can be heard on the Bourges, Russolo Pratella, Innova, CDCM, NEUMA, ICMC, and SEAMUS labels.

Douglas Nottingham

Dr. Douglas Nottingham has been active throughout the U.S. as a percussionist, multi-media performance artist/technologist, composer, music educator, recording artist and producer. As a performer, he is experienced in many diverse genres, running a wide gamut ranging from symphony orchestras to world-beat jazz groups, contemporary chamber music ensembles to drums corps and original heavy metal bands to ethnomusicological ensembles. As a music educator he has enjoyed teaching all grades from elementary school to college graduate level. As a solo percussionist and as a member of the New Mexico-based Links Ensemble and Phoenix's Crossing 32nd Street, he has specialized in the performance of modern and post-modern chamber works. This pursuit has led to rewarding projects with significant composers as well as interdisciplinary collaborations. He has commissioned and premiered many new works and has performed on music festivals, dance series and symposia throughout North America. Additionally, he has performed as featured soloist at the conventions of Percussive Arts Society International Convention (PASIC), the Society of Electro-Acoustic Music in the United States (SEAMUS), the Society for American Music, the American Composer's Alliance and the Society of Composers (SCI). He has been recorded and internationally released on the Stradivarius, Wergo, Nonsequitor, Neuma and Big n'Schwartz labels.

Alejandro Viramontes Nunura

Alejandro Viramontes Nunura is a mexican composer, recent graduate from Berklee College of Music.

Paul A. Oehlers

Paul A. Oehlers is most recognized for his “extraordinarily evocative” film scores. (Variety) Films incorporating his music have won the Grand Jury Prizes at the Hamptons International Film Festival, the Atlanta International Film Festival, and the Indiefest Film Festival of Chicago and well as screened at dozens of festivals across North and South America, Europe, Africa, and Australia.

Paul A. Oehlers' concert compositions have been performed in the United States and abroad including performances at the Society for Electro-acoustic Music in the United States national conferences, the International Computer Music Conferences, the Seoul International Electro-acoustic Music Festival, the Institut für Neue Musik und Musikerziehung in Darmstadt, Germany, and the VII Annual Brazilian Electronic Music Festival.

Paul was the 2006 Margaret Lee Crofts Fellow at the MacDowell Colony. He is currently Associate Professor of Audio Technology at American University in Washington, DC.

Timothy David Orme

Timothy David Orme is a writer, filmmaker, and animator. His short films have been shown at film festivals and art venues all over the world, including European Media Arts Fest, Jihvala International Documentary Film Festival, Ann Arbor Film Festival, Philadelphia Film and Animation Festival, Raindance, and others.

Theocharis Papatrechas

Theocharis Papatrechas is a Greek composer, born in 1988, currently a PhD candidate in composition at the University of California, San Diego under the supervision of Rand Steiger. He holds degrees in composition from the Ionian University (BA) and the Eastman School of Music (MA). In 2010-11, he attended the Sibelius Academy. For his studies, he has received scholarships from the American Hellenic Educational Progressive Association, and the Onassis, Lilian Voudouri, and Gerondelis Foundations.

Theocharis has participated in several renowned venues and master-classes such as ManiFeste l'Academie at IRCAM (2018, 2019), FORUM 2014 in Montreal, SEAMUS 2019, Shanghai New Music Week 2013, Workshop for Young Composers in Tchaikovsky City 2015, Electroacoustic Music Center of the Moscow Conservatory 2019, Mixtur Festival 2017, World Saxophone Congress (2015, 2018), Etchings Festival 2013, IDEA Young Composers Workshop 2017, MAtEra INtermedia 2016, receiving instruction from Chaya Czernowin, Brian Ferneyhough, Rebecca Saunders, Philippe Leroux, Franck Bedrossian, Beat Furrer, Raphaël Cendo, Francesco Filidei, Stefano Gervasoni. His works have been performed by ensemble Intercontemporain, Nouvel Ensemble Moderne, Mivos Quartet, Ensemble Multilaterale, Moscow Contemporary Music Players, the Switch Ensemble, East Coast Contemporary Ensemble, dissonArt ensemble, Ensemble Suono Giallo.

Finally, since 2016, Theocharis, in collaboration with Michele Bianchini and the Italian new music ensemble Suono Giallo, is running ilSUONO Contemporary Music Week, a summer composition academy, which takes place annually in Città di Castello, Italy. ilSUONO forms a context for young composers to gather, create, learn, discuss, share, collaborate, and interact with leading composition figures and highly skilled instrumentalists.

www.ilsuonoacademy.com

soundcloud.com/theocharis-papatrechas

Joo Won Park

Joo Won Park (joowonpark.net) wants to make everyday sound beautiful and strange so that every day becomes beautiful and strange. He performs live with toys, consumer electronics, vegetables, and other non-musical objects by digitally processing their sounds. He has studied at Berklee College of Music (B.M.) and University of Florida (M.M. and Ph.D.) and has taught in Oberlin Conservatory, Temple University, Rutgers University Camden, and Community College of Philadelphia before coming to the Wayne State University as an assistant professor of music technology. Joo Won's music and writings are available on MIT Press, Parma Recordings, ICMC, Spectrum Press, Visceral Media, SEAMUS, and No Remixes labels. He also directs Electronic Music Ensemble of Wayne State (EMEWS), an undergraduate ensemble touring multiple states.

Sue Jean Park

Sue Jean Park was born in Seoul, Korea, in 1980. She received her B.A. in music composition at Chungnam National University in Daejeon, South Korea, earned her M.M. in music composition at Eastern Michigan University, and completed post graduate Doctoral studies at WVU, school of music. She has studied composition with Soon Hee Park, Anthony Iannaccone, John Beall, and David Taddie. She has studied piano with Larisa Simington, and Garik Pedersen at EMU, and studied harp with Christine Mazza at WVU. Her compositions cover a variety of genres that include solo, vocal, chamber, and orchestral pieces as well as electroacoustic works in a musical style that is a mix of contemporary Asian, American, and European influences. In 2006, she won prizes from two composition competitions: the 38th Seoul Music Festival, (Drums for Soprano and Piano) and the Pan Music Festival, (I danced for solo violin). Her recent piece, Dialogue for flute and electroacoustic accompaniment was played on the West Virginia Public Radio broadcast network in 2016. Recently, Dialogue was performed for the 2018 SCI National Conference at the University of Puget Sounds in Tacoma Washington, 2018 NSEME (National Students Electronic Music Events) at the University of North Texas in Denton, 2018 NYCEMF (NYC Electroacoustic Music Festival) at the Abrons Arts Center in New York City, 2018 ICMC (International Computer Music Conference) in Daegu, Republic of Korea, and 2019 WAV Venice Audio-Visual Show in Italy. Currently, she is a freelancer composer in Seoul, Republic of Korea. For more information, please inquire at sjeanpark@gmail.com.

Sean Peuquet

Sean is a composer, sound artist, scholar, audio programmer, and educator based in Colorado. He presents his work regularly at national and international venues for contemporary art and music such as the International Computer Music Conference (Daegu, Shanghai, Utrecht, Ljubljana, Belfast), Sound and Music Computing Conference (Cyprus), Toronto Electroacoustic Music Symposium, Korean Electro-Acoustic Music Society (Seoul), Sines and Squares (Manchester, UK), Society for Electro-Acoustic Music in the United States, Society of Composers, Inc., New York City Electronic Music Festival, Electronic Music Midwest, and more. He currently serves as Programs Director and Lead Music Instructor at madelife in Boulder, CO. He is also co-founder of two Colorado Front-Range companies: RackFX, an online platform for automated analog signal processing, and CauseART, which curates, commissions, and exhibits work from living artists in local and multinational businesses, including Google Boulder. Sean has completed artist residencies at the Atlantic Center for the Arts in New Smyrna, FL and ART342 in Fort Collins, CO. From 2012 to 2014 he served as Visiting Professor of Digital Arts at Stetson University while completing his PhD in Music Composition at the University of Florida. He received his MA from Dartmouth College and holds a BA from the University of Virginia. His current research interests include generative music, self-reflexive listening practices, and identifying new paths for art as a socio-cultural determinant. His music is available through Ablaze Records (forthcoming) and SEAMUS.

Timothy Polashek

Timothy Polashek produces works in a variety of media and styles, including vocal, instrumental, electro-acoustic, multimedia, and text/sound music and poetry, as well as music for interactive performance systems and sound installations, which are performed throughout North and South America, Asia, and Europe. Passionate about developing new sounds and exploring new musical ideas, he designs computer programs to build innovative digital instruments and synthesizers. His music can be heard on the compact disks "Wood and Wire," released by Albany Records, and Electric Music Collective albums "Incandescence" and "Defiant." His research projects in audio synthesis and text/sound music are published in the Journal of the Society of Electro-Acoustic Music in the United States and the Leonardo Music Journal, published by MIT Press. He is the author of "The Word Rhythm Dictionary: A Resource for Writers, Rappers, Poets, and Lyricists." Prior to earning the Doctor of Musical Arts in Composition degree from Columbia University, Polashek earned the M.A. in Electro-Acoustic Music from Dartmouth College, and a B.A. with Honors in Music from Grinnell College. He is the Music Technology Studies Coordinator, an Associate Professor of Music, and the Digital Arts and Media Program Director at Transylvania University. He is also codirector of the Transylvania University Digital Liberal Arts Initiative.

Michael Pounds

Michael Pounds began his career as a mechanical engineer, but returned to the academic world to study music composition with a focus on computer music and music technology. He studied at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois. He specializes in computer music composition/performance and collaborative intermedia projects. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. His work was awarded the 2014-2015 #wildsound Music Contest First Prize at the University of Notre Dame and third place in the Musicworks 2016 Electronic Music Composition contest. His music has been performed throughout the United States and abroad, with recent performances at the national conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), the ElectroAcoustic Barn Dance Festival, and the Root Signals Electronic Music Festival. He was a co-host of the 2005 SEAMUS national conference, as well as the 2014 SCI national conference. Michael teaches composition, acoustics, music perception, recording and computer music at Ball State University, and codirects the Music Media Production program.

Chad Powers

Chad Powers is a freelance composer and media artist. Chad Powers has recently served as an adjunct lecturer at Indiana East University, and a graduate assistant and instructor at Ball State University in Muncie, Indiana. Recent achievements include nomination for the Excellence in Teaching Award (grad level) from the BSU School of Music, acceptance into the 2019 SEAMUS National Conference, NY Electronic Music Festival, Bowling Green State University Graduate Conference, Ball State New Music Festival, NSEME at the University of Oklahoma/North Texas, SCI Region VI, Electronic Music Midwest, the 5th House Ensemble Call for Scores, Brandeis Marathon Festival, Bowling Green State University Remix, METropolis CD Project: Beneficence Records, and the International Contemporary Ensemble (ICE) Call for Scores, and ICMC 2018 in Korea.

Patrick Reed

Patrick Reed is a native of Dallas Texas, as a composer and educator he hopes to foster and teach an interested and love for contemporary music to people of all ages. His music style ranges from solo to large ensemble compositions, to works written for beginners and young band ensembles. His work has recently been performed at ICMC in Daegu South Korea, New York City Electroacoustic Music Festival, SEAMUS, NSEME national conferences and at SCI region six conference.

Reed earned his Master in Music in composition at Bowling Green State University, where he has studied with Elaine Lillios Christopher Dietz and Mikel Kuehn. He holds a Bachelor of Music in Composition and Music Education from Texas Tech University, where he studied composition with Peter Fischer and Mei-Fang Lin.

Kory Reeder

Kory Reeder's music is meditative and atmospheric, investigating ideas of objectivity, place, immediacy, quiet, and stasis. Kory draws inspiration from the techniques found in the visual arts, as well as nature, astronomy, and history, translating their structural elements into musical form. His music has been performed in festivals and concerts across North America, Asia, Australia, and Europe, and has been recognized internationally as well as through ASCAP. Kory has been artist-in-residence at Arts Letter and Numbers, and the Kimmel, Harding, Nelson Center for the Arts. Kory has frequently collaborated with theater, dance, and opera programs, and has been awarded by The Kennedy Center American College Theater Festival. Kory is currently pursuing a PhD. in music composition at the University of North Texas and holds a BM from the University of Nebraska at Kearney, and a MM Bowling Green State University. For more, please visit koryreeder.com.

Leah Reid

Leah Reid is a composer of acoustic and electroacoustic music. Her primary research interests involve the perception, modeling, and compositional applications of timbre. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception, and color.

In recent reviews, Reid's works have been described as "immersive," "haunting," and "shimmering." She has won numerous awards, including the International Alliance for Women in Music's Pauline Oliveros Prize for her piece Pressure, the Film Score Award for her piece Ring, Resonate, Resound in Frame Dance Productions' Music Composition Competition, and residencies at the MacDowell Colony, the Ucross Foundation, and the Virginia Center for the Creative Arts. Her works are frequently performed throughout Europe and North America, with notable premieres by Accordant Commons, Ensemble Mobile, the Jack Quartet, McGill's Contemporary Music Ensemble, Sound Gear, Talea, and Yarn/Wire. Her compositions have been presented at festivals, conferences, and in major venues throughout the world, including Aveiro_Sintese (Portugal), BEAST FEaST (England), EviMus (Germany), Forgotten Spaces: EuroMicrofest (Germany), the International Computer Music Conference (USA), IRCAM's ManiFeste (France), the San Francisco Tape Music Festival (USA), Série de Música de Câmara (Brazil), the Sound and Music Computing Conference (Germany), the Tilde New Music Festival (Australia), and the Toronto International Electroacoustic Symposium (Canada), among many others.

Reid received her D.M.A. and M.A. in music composition from Stanford University and her B.Mus from McGill University. She is currently an Assistant Professor at the University of Virginia. Additional information may be found at leahreidmusic.com.

Carter John Rice

Carter John Rice, a native of Minot, North Dakota, is a composer, audio engineer, and music educator currently based in Kalamazoo, MI. Rice was drawn to music through a desire to instill knowledge in others. He is passionate about music education, and enjoys teaching music at all levels.

As a composer, Rice draws inspiration from a wide array of sources including acoustic phenomena, cognitive science, and classical mechanics. His music has been featured at venues such as the national SEAMUS conference, the national conference for the Society of Composers Inc. (SCI), the International Computer Music Conference, Electronic Music Midwest, and the Electroacoustic Barn Dance.

Rice currently serves as the chair of the SCI Executive Committee, and previously served as the national student representative. During his time in that position, he revived and hosted the National Student Conference at Ball State University. Rice has also organized and served as the technical director for a variety of other conferences, including the Ball State University Festival of New Music, the Threshold Festival, the SPLICE Festival and Institute, and the SCI National Conference.

Rice holds a Bachelor's degree in music theory and composition from Concordia College, a Master's degree in music composition from Bowling Green State University, and a Doctor of Arts in music composition from Ball State University. He has studied with Elaine Lillios, Christopher Dietz, Michael Pounds, Jody Nagel, Keith Kothman, Daniel Breedon, and Steven Makela.

Rice currently works as an assistant professor of multimedia arts technology at Western Michigan University.

Steven Ricks

Steven Ricks (b. 1969) is described in BBC Music Magazine as a composer “unafraid to tackle big themes.” His works often include a strong narrative influence and theatrical flare. His music is performed and recorded by several leading artists and ensembles, including the Manhattan String Quartet, New York New Music Ensemble, Talujon Percussion (NY), Hexnut (Amsterdam, NE), Links Ensemble (Paris, FR), Earplay (SF), Empyrean Ensemble (SF), pianist Keith Kirchoff, and violinist Curtis Macomber (NY). His commissions include a Fromm Music Foundation Commission and several Barlow Endowment commissions, including a 2017 Barlow commission for New York-based musicians Dan Lippel (guitar) and New York-based ensemble Counter Induction for premiere in March/April 2019. His third portrait CD, Young American Inventions, was released by New Focus Recordings in June 2015, and is described by Seattle-based music blog Second Inversion as “innovative, ambitious, and diverse.” He holds degrees in music composition from Brigham Young University (BM), the University of Illinois at Urbana-Champaign (MM), and the University of Utah (PhD), and also received a Certificate in Advanced Musical Studies (CAMS) from King's College London in 2000. He is a professor in the BYU School of Music where he teaches music theory and composition, and directs the electronic music studio. He currently serves as Editor of the SEAMUS Newsletter.

Ben Robichaux

Ben Robichaux (b.1991) is a dedicated composer whose interest for expanding his compositional style has always been a top priority. His chamber works have been featured at the Alba International Music Festival in Alba, Italy, the New York City Electroacoustic Music Festival, the 2018 Society of Composers, Incorporated Student National Conference, the SEAMUS 2018 National Conference, the 2017 Electronic Music Midwest Festival, the 2017 Atlantic Music Festival, the Electrobrass II Conference, the 2017 Society of Composers, Incorporated Region IV Conference, the 2016 NACUSA/SCI Snapshot Conference, and the 2016 Society of Composers, Incorporated Student National Conference among others. His choral music has been performed by the Academy of Voices of Minneapolis, Minnesota and the Dekalb Choral Guild of Atlanta, Georgia. As a recipient of a James E. Croft Grant for Young and Emerging Wind Band Composers, his wind ensemble works have been performed nationally.

He received a Doctor of Musical Arts from the University of Georgia in 2018, a Master's Degree in Music Composition from the University of Georgia in 2016 and a Bachelor's Degree in Instrumental Music Education from Nicholls State University in 2014. He studied composition with Natalie Williams, Leonard V. Ball, Peter Van Zandt Lane, Adrian Childs and Emily Koh. He currently teaches sound recording technology at Elizabeth City State University in Elizabeth City, North Carolina.

Bahar Royaee

Born and raised in Iran, Bahar Royaee is a composer of concert and incidental music.

In 2017, Bahar was awarded from the Krouirian Electroacoustic Competition in Iran, and won the Roger Sessions Memorial Composition Award - the top composition prize at Boston Conservatory. She is the first recipient of The Walter W. Harp Music and Society Award, and the John Bavicchi Memorial Prize, both from Berklee College Of Music.

In the realm of concert music, Bahar's compositions have been performed worldwide, including Italy, Greece, Iran, and the USA, by various ensembles such as SPLICE Ensemble, Mazumal and Off Borders (Greece).

Her compositions are a mixture of timbral and sound-based atmospheric structures, interspersed with lyrical influences derived from her Iranian background(specifically Iranian lullabies).

Bahar's piece, "Tombstone", got selected among others in Score Follower, Call for scores 2018. Also In 2018, she was a composition fellow at SPLICE Music Festival and SICPP Festival.

Bahar holds degrees in composition from Berklee College of Music (B.M.) and Boston Conservatory (M.M.), where she studied with Dr. Marti Epstein and Dr. Felipe Lara. She is currently pursuing a Ph.D. in composition from the Graduate Center of the City University of New York, where she studies under Jason Eckardt and Suzzane Farrin.

In addition to her academic studies, she has participated in lesson and masterclasses with Chaya Czernowin and George Fredrich Haas, Elaine Lillios, Christopher Biggs, John Malia and Nicholas Vines.

Butch Rován

Butch Rován is the Faculty Director of the Brown Arts Initiative. A composer, media artist, and performer on the faculty of the Department of Music at Brown University, he also co-directs the MEME (Multimedia & Electronic Music Experiments) program in Computer Music. Prior to joining Brown he was a compositeur en recherche with the Real-Time Systems Team at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris. Rován has received prizes from the Bourges International Electroacoustic Music Competition and first prize in the Berlin Transmediale International Media Arts Festival. His music appears on Wergo, EMF, Circumvention, and SEAMUS labels. Rován's research includes sensor hardware design and wireless microcontroller systems. His writing is featured in Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies (Palgrave Macmillan, 2009).

Anna Rubin

ANNA RUBIN's music has been heard on four continents. She has composed for a variety of musical genres including chamber, choral, wind and orchestral ensembles as well as for dance and video. Recent concerts in the last year have occurred at NYU's Immersion Room, Dublin's Trinity College and Washington D.C., where her commissioned work, Olive Tree, will premiere in May by the Washington International Chorus. Her retirement from the University of Maryland, Baltimore County was recently celebrated with a concert of her works. In April she will be guest composer at Piano on the Rocks Festival in Sedona. Her work has been performed internationally and she is the recipient of awards from the New York Foundations for the Arts, the National Orchestral Foundation and the New York, Ohio and Maryland State Arts Councils. She has also received commissions from New American Radio, New England Foundation for the Arts, WNYC Radio, the Northern Ohio Youth Orchestra, the California EAR Unit and such virtuoso performers as Madeleine Shapiro, Airi Yoshioka, Marlow Fisher, Thomas Buckner, F. Gerard Errante, and Margaret Lucia. Her works are recorded on the Neuma, Sony and SEAMUS labels and she is published by Neuma.

Jacob Sandridge

As a composer, sound artist, and performer of contemporary art music, I am interested in both adaptable-length and traditional fixed-length works for acoustic and electronic media. I create music as a method of expressing themes of memory, transformation, nature, and comfort. I understand and experience art as a unique space that allows for the suspension of disbelief where audience and performers can experiment with the juxtaposition of ideas that might originate from dissimilar places. This juxtaposition of dissimilarities is parallel to the alterity I felt as my Appalachian identity was displaced in more urban and more academic environments. As I engage with new ideas, I learn to coalesce new ideas with my past experience, creating works that express some part of my personal history while engaging with the changing world around me.

Upcoming projects include a collaboration with Houston artist Allison Hunter to create an outdoor video and sound performance in Sesquicentennial Park in downtown Houston, arrangements for children's choir, and a work for string quartet.

Currently I am a DMA student at Rice University where I have studied with Kurt Stallmann and Richard Lavenda. For the academic year 2017-2018 I taught composition, music theory, and aural skills at West Virginia University. My master's institution was Bowling Green State University and my undergraduate study in composition and piano performance was completed at West Virginia University. As a pianist, I have premiered several of my own works as well as the works of other contemporary composers.

Margaret Anne Schedel

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. As an Associate Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is the Director of cDACT, the consortium for digital arts, culture and technology. She ran SUNY's first Coursera Massive Open Online Course (MOOC), an introduction to computational arts. Schedel holds a certificate in Deep Listening and is a joint author of Cambridge Press's Electronic Music. She recently edited an issue of Organised Sound on the aesthetics of sonification; recent compositiona are featured on the REACT recording by Parma Records, and on EOS on Innova. 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 the percussion ensemble Ictus, reACT duo, and unheard-of. Her research focuses on gesture in music, the sustainability of technology in art, and sonification/gamification of data. She sits on the boards of 60x60, the International Computer Music Association, is a regional editor for Organised Sound and an editor for Cogent Arts and Humanities. In her spare time she curates exhibitions focusing on the intersection of art, science, new media, and sound and runs www.arts.codes.

Paul Schuette

Paul Schuette is a composer, sound artist, and improviser living and working in Philadelphia, PA. As an Assistant Professor at The University of the Arts, Paul curates a concert series, 'Out of the Box', which showcases visiting artists working in experimental, electronic, and improvised mediums. paulschuette.com.

Brian Sears

Composer Brian Sears's music is based on his attraction to timbre, space, and texture, and is heavily influenced by the concept of augmenting reality through the use of technology. His compositions utilize these forces as a foundation for creating immersive sonic environments that communicate intimate and emotional connections. Brian holds a Master's degree from Bowling Green State University, and a Bachelor's degree from San Jose State University, and is currently pursuing his PhD in Composition & Theory at Brandeis University where he studies with Eric Chasalow, Yu-Hui Chang, and David Rakowski. Brian is continually inspired and influenced by his interactions and collaborations with performers and sound artists, as well as past teachers and mentors like Elaine Lillios, Mikel Kuehn, Pablo Furman, and Brian Belet. These interactions have had a huge impact on his work, leading Brian to be a vocal proponent for the importance of community and collaboration in the new music world. Brian is the winner of the 2018 ASCAP/SEAMUS Commission Competition, and his music has been performed nationally at festivals and conferences like ICMC, SEAMUS, NYCEMF, the SCI National Conference, New Music Gathering, Electronic Music Midwest, N_SEME, SPLICE Festival, Electroacoustic Barndance, and CEMICircles, as well as by members of the International Contemporary Ensemble, SPLICE ensemble, the Toledo Symphony Orchestra and the San José Chamber Orchestra. He has also been a participant artist at various residencies including the Manifeste Academy at IRCAM, Atlantic Center of the Arts, the SPLICE Summer Institute, and the Summer Institute for Contemporary Performance Practice at New England Conservatory.

Dave Seidel

Dave Seidel is an independent composer/performer based in southern New Hampshire. His CD “~60 Hz” is available on the Irritable Hedgehog label. He has several releases on Bandcamp, as well a number of netlabel releases (some as “mysterybear”). Festival performances include Electronic Music Midwest; SEAMUS; North Country Electronic Music Festival; and The Thing in the Spring. In the 1980s, he played electric guitar in the downtown NYC music scene, notably premiering Lois V Vierk's "Go Guitars" for five microtonal guitars, on the Experimental Intermedia label and in performance at the Kitchen. He also played electric guitar in ensembles for Vierk, Scott Johnson, and Guy Klucevsek; and in the bands People Falling and La Guapa Papa.

Seth Shafer

Seth Shafer is a composer and researcher whose work lies at the intersection of technology, new media, and art/science, with a specific focus on real-time notation, interactive music, and algorithmic art. Seth's compositions have been performed internationally and across the USA. Recent performances include the 2018 International Computer Music Conference (Daegu, South Korea), 2018 Sound and Music Computing Conference (Limassol, Cyprus), 2017 Conference on Technologies for Music Notation and Representation (A Coruña, Spain), the 2016 Sound and Music Computing Conference (Hamburg, GE), 2015 Shanghai Conservatory Electronic Music Week (China), the 2014 International Computer Music Conference (Athens, GR), and the 2013 Festival dei Due Mondi Spoleto (Italy). In addition, his piece Pulsar [Variant II] for trumpet and computer was a finalist for The Engine Room's International Sound Art Exhibition 2015 (London, UK). His sound installations have been shown at Kaneko (Omaha), the Perot Museum of Nature and Science (Dallas), Long Beach Museum of Art's Pacific Standard Time Exhibit, and the Long Beach Soundwalk.

Seth is Assistant Professor of Music Technology at the University of Nebraska at Omaha. He holds degrees from the University of North Texas and California State University, Long Beach.

Nicholas Shaheed

Nicholas Shaheed is a composer of both acoustic and electronic music whose work explores aspects of structure. His music has been featured at SEAMUS, Electronic Music Midwest, New Music on the Point, the So Percussion Summer Institute, the highSCORE Festival, and has been performed by So Percussion, Christopher Otto, Quartetto Indaco, Kivie Cahn-Lipman, Violetta Duo, and the Helianthus Contemporary Music Ensemble. For his music, he has received a number of grants and awards such as the Presser Award, the Edward Mattila Award for Excellence in Electronic Music, the Brosseau Creativity Award, and the James K. Hitt Award for Outstanding Undergraduate Research. Nicholas holds degrees in computer science, music composition, and music theory from the University of Kansas, and has studied under Kip Haaheim, Forrest Pierce, Ingrid Stölzel, and James Barnes. He is currently based in the Seattle area.

Kyle Shaw

Composer Kyle Shaw writes colorful, energetic music, in acoustic and electro-acoustic mediums, tailored to the people and circumstances of their occasions and informed by his performance experience as a pianist and organist. He has presented his work at the Intellectual Worlds of Johannes Brahms International Conference, the Grawemeyer Award's 30th Anniversary Conference, the University of Nebraska's Chamber Music Institute, Electronic Music Midwest, the Studio 300 Digital Arts Festival, the New York City Electroacoustic Music Festival, Electronic Music Eastern, and the SEAMUS conference. He has been a finalist for the ASCAP Morton Gould Young Composer Award, a prize winner of the Belvedere Chamber Music Festival, the American Guild of Organists Composition Competition, and 1st-prize winner of the Iowa State University Carillon Composition Competition and the Vera Hinckley Mayhew Creative Arts Contest. He has been commissioned by the Barlow Endowment, the 17th-annual 21st-Century Piano Competition, and has been a resident fellow at the Osage Arts Community's Mid-Missouri Composers Symposium. In 2018, he earned his DMA from the University of Illinois and is currently assistant professor of music theory and composition at California State University, Bakersfield.

Nick Sibicky

Dr. Nick Sibicky currently teaches Music and Audio Production at Edmonds Community College near Seattle, WA. In addition to electroacoustic and acoustic works, he has co-written and co-produced a number of popular EDM music with the internationally known trance group, Tritonal. He studied composition and electronic music under Russell Pinkston at the University of Texas.

Nikhil Singh

Nikhil Singh (b. 1994) is a composer, media artist, and researcher from Mumbai, India. Most recently, he is interested in the development of new interfaces and interactive systems intended to facilitate and encourage playful explorations of and experiences with sound and music.

Singh has performed on guitar, electronics, and in other capacities with artists including singer Nona Hendryx, filmmaker Carlos Casas, saxophonist Neil Leonard, composer Amnon Wolman, and as part of varied experimental performances at Berklee led by visiting researchers. As a technologist, Singh has worked on a number of live productions at various scales. His technological work has also involved areas such as augmented reality, data sonification and data-driven composition, and more.

As a producer and audio engineer, Singh has worked on records by a number of artists from India and around the world, often within the rock and metal genres. Singh also worked on the audio team for Tod Machover's opera Schoenberg in Hollywood. Additionally, Singh has worked as an electronic producer and synthesist in a variety of studio settings.

Singh is currently a research assistant and graduate student in the Opera of the Future group at the MIT Media Lab. He holds a Bachelor of Music degree from the Berklee College of Music (2017), studying composition and music technology. Additionally, he taught computer music and music production courses at Berklee as an instructor in 2018.

Phillip Sink

Much of Phillip's music is inspired by social awareness, the human experience, science, and art. In addition to traditional composition for voice and acoustic instruments, he composes audiovisual works that combine video with electronics.

Phillip is the recipient of many awards including the Hermitage Prize given by the Aspen Music Festival; the Best Music Submission Award at the 2015 International Computer Music Festival; three Indiana University Dean's Prizes for best orchestral, chamber, and electronic music. His electroacoustic music has been selected for presentation at conferences such as the International Computer Music Conference; SEAMUS; Arts and Science Days in Bourges, France; New York City Electroacoustic Music Festival; Electronic Music Midwest; and the Electroacoustic Barn Dance.

Phillip received bachelor's degrees in music composition/theory and music education from Appalachian State University and master's degrees in music composition and music theory pedagogy from Michigan State University where he served as a graduate assistant in music theory. Phillip was a doctoral fellow at the Jacobs School of Music where he earned a doctoral degree (DM) in music composition with minors in electronic music and music theory. In 2016-2017, he was a Post-Doctoral Fellow of Music Composition at University of Missouri. He now serves as Assistant Professor of Music Composition Theory at Northern Illinois University.

Daniel W. Smith

Daniel W Smith (b. 1993) is a composer and arranger currently pursuing a master's degree in music composition at Ball State University. With a focus on rhythmic energy, Dan combines elements of contemporary classical music with the rich harmonies and textures of the jazz idiom, attempting to create audience experiences that are both familiar and exciting to listeners of all levels. Dan has studied under composers such as Patrick Chan, Daniel Swilley, Jody Nagel, Derek Johnson, and Scott Routenberg.

Drew Smith

Drew Smith (1999 - , they/them) is an American electroacoustic composer, musician, multimedia artist and engineer. In recent years, their musical work has revolved around explorations of the possibilities of combining analog synthesis techniques, digital processing, and acoustic instruments through recording and performance. They have begun to expand into multimedia work and instillation, incorporating circuit/instrument building, video, dance, and sculpture into his composition practice. As a musician, Smith plays prepared electric guitar, modular synthesizer and various live electronics in their own pieces and with various ensembles. Smith is currently attending Oberlin Conservatory, working towards a BM in Technology in Music and Related Arts, where they study primarily with Peter Swendsen and Tom Lopez.

J. Andrew Smith

J. Andrew Smith is a composer, educator, and electronic musician from Atlanta, GA. A graduate of Bowling Green State University, he studied composition with Dr. Elaine Lillios, Dr. Mikel Kuehn, and Dr. Christopher Dietz. Many of his works explore the integration of improvisation and greater performer agency within a structured framework, amplified by live and interactive electronics. Among these pieces is A Poem is Not a Memoir, which was developed in collaboration with pianist and percussionist Lisa Kaplan and Matthew Duvall of Eighth Blackbird as well as Pulitzer-Prize winning poet Peter Balakian.

His works have been performed at the SPLICE Institute, Third Practice Electroacoustic Music Festival, New Music on the Point, and the Southeastern Composers' Symposium. He has presented in masterclasses with Paula Matthusen, Augusta Reed Thomas, Lewis Spratlan, Paul Coleman, Charles Halka, and Matthew Welch. He is currently an adjunct professor at BGSU, where he teaches Music Technology.

Carlos Cotallo Solares

Carlos Cotallo Solares is a Spanish composer and improviser. His work deals with subjects such as the relationship between music and language, quotation, and meter and tempo polyphony. His pieces often focus on a single concept or technique that is interpreted in multiple ways. He performs regularly with the free improvisation trio Wombat.

Jerod Sommerfeldt

Jerod Sommerfeldt teaches electronic music at the Crane School of Music in Potsdam, NY. His music and sounds explore glitch, microsound, and algorithmic design.

Eileen Standley

Eileen Standley is an interdisciplinary artist working with visual arts practices, dance and choreography. She presents her work in theater, exhibition or installation settings in both traditional and non-traditional venues. Her artistic research often explores a threshold moment before gesture manifests itself in the world of form – a meeting of the ephemeral and the material in transient time/space constructs. Recent collaborative projects have been inspired by inquiry into aging, dance and legacy through a somatic lens. Consciousness, the metaphysical, and radically shifting states of body/mind are also recurring themes of inquiry in her work. Informed by practices of real-time composition/improvisation, live art, somatically-driven investigations and collaboration, her work has been shown regionally, nationally and internationally.

Eileen is dedicated to education and has taught in the area of dance and interdisciplinary arts over the last 30 years within universities, international festivals, academies, and schools of dance, art, and movement. After many years of living and working in Europe, Standley relocated back to the U.S. where she now holds a position as Clinical Professor within the School of Film, Dance and Theatre at Arizona State University.

Standley's work has been commissioned and supported by various international arts institutions, festivals, and funding bodies, such as Fonds vd Podiumkunst, Mama Cash, and Anjer Fonds (in the Netherlands), Centre Dramatic D'Osona (Spain), Full Moon Festival and Zodiak Presents (Finland), Contemporary Dance Assn. of Japan, The Japan Foundation, the Institute for Humanities Research, and the Herberger Institute for Design and the Arts at Arizona State University.

Eli Stine

Eli Stine is a composer, programmer, and educator. Stine is currently finishing a Ph.D. in Composition and Computer Technologies as a Jefferson Fellow at the University of Virginia and is a graduate of Oberlin College and Conservatory with degrees in Technology In Music And Related Arts and Computer Science. Stine's work explores electroacoustic sound, multimedia technologies (often custom-built software, video projection, and multi-channel speaker systems), and collaboration between disciplines (artistic and otherwise). Festivals and conferences that have programmed Stine's work include ICMC, SEAMUS, NIME, CMMR, NYCEMF, the Third Practice Festival, CubeFest, the Muestra Internacional de Música Electroacústica, the International Sound Art Festival Berlin, the Workshop on Intelligent Music Interfaces for Listening and Creation, and the International Conference on Computational Intelligence in Music, Sound, Art and Design. Currently, his sound design for the virtual reality installation MetamorphosisVR, a virtual reality adaptation of Franz Kafka's Metamorphosis, is touring around the world, with installation locations including Prague, Berlin, Madrid, Cairo, Oslo, Seoul, Tokyo, and Hong Kong.

Jacob David Sudol

Jacob David Sudol writes intimate compositions that explore enigmatic phenomena, the inner nature of how we perceive sound, and novel connections between Eastern and Western musical cultures. His music has been performed over one hundred and fifty times by many prestigious ensembles and performers across the USA as well as in Canada, Taiwan, the United Kingdom, Germany, Netherlands, Mexico, Singapore, China, Thailand, Japan, Korea, and Cambodia. His compositions are regularly selected for the most prestigious annual national and international computer music and electronic music conferences. Dr. Sudol has also been invited to give dozens of lectures on his music throughout the United States as well as in Taiwan, China, and Cambodia. In addition, Dr. Sudol is currently writing a chapter on his music for a future book to be published by Oxford University Press.

In 2012, he founded a cello/electro-acoustic duo with his colleague the distinguished cellist Jason Calloway and, since 2010 he has been in a piano/electro-acoustic duo with his wife Chen-Hui Jen. At FIU he directs the FLEA (Florida Laptop Electro-Acoustic) Ensemble and in Taiwan he directed CLOrk (Chiao-Da Laptop Orchestra). He also regularly collaborates on interdisciplinary projects with architect Eric Goldemberg, visual artist Jacek Kolasinski, and the Cambodian dancer/choreographer Chey Chankethya. He has also worked as a recording engineer and producer for albums released on Mode, Albany, Bridge, and Centaur Records.

Dr. Sudol is currently an Associate Professor of Music Technology and Composition and the Music Technology Area Coordinator at Florida International University in Miami, where he was awarded a faculty award for creative activities and research. In 2015 he was also awarded a Fulbright Fellowship to teach and research at National Chiao Tung University in Taiwan for the Academic 2015-16 Year. jacobsudol.com; soundcloud.com/jacob-david-sudol.

Fred Szymanski

Fred Szymanski is a sound and image artist. His electroacoustic and acousmatic compositions explore interactions between nonlinear forces and deterministic systems. He applies the results to sound diffusion and multi-screen installations and performances. His electroacoustic work has been performed at many festivals, including 2018 Città di Udine (Italy), 2018 International Festival of Experimental Music (Bratislava), Musica Nova 2017 (Prague), 2016 Matera Intermedia Festival (Italy), 2015 Monaco International Electroacoustic Festival, and the ICMC 2015 (Denton, Texas). His image and sound work has been featured at SonicLIGHT (Amsterdam), the European Media Art Festival (Osnabruck), Mutek (as part of RML's CineChamber) (Montreal), and Club Transmediale (Berlin). His music has been recognized with several awards: First Prize Musica Nova (2017), Premier Prix Monaco Electroacoustique (2015), Special Mention Città di Udine, Italy (2018), Honorary Mention Destellos X (2017), and IMEB Bourges (2007). His sound and image installations have been exhibited at the Eyebeam Center (New York), the Whitney Museum of Art, and the Diapason Gallery for Sound (New York). Szymanski's sound work has been released by Sub Rosa, Asphodel Ltd., JDK Productions, Soleilmoon, and Staalplaat.

David Taddie

David Taddie received the BA and MM in composition from Cleveland State University where he studied with Bain Murray and Edwin London, and the Ph.D from Harvard University where he studied with Donald Martino, Bernard Rands, and Mario Davidovsky. He has written music for band, orchestra, choir, solo voice, and a wide variety of chamber ensembles as well as electroacoustic music. His music has been widely performed in the United States, Europe, Asia, and Australia by numerous soloists and ensembles including the Cleveland Orchestra, Cleveland Chamber Symphony; the University of Iowa, University of Miami, Kent State University, and West Virginia University Symphony Orchestras; Alea III, the New Millennium Ensemble, the California Ear Unit, the Core Ensemble, the Cabrini Quartet, the Mendelssohn String Quartet, the Portland Chamber Players, the Gregg Smith Singers, the Wellesley Chamber Players, and many others. He has received several prestigious awards including ones from the American Academy and Institute of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association. He is Professor of Music at West Virginia University, composition area coordinator, and director of the Electronic Music Studio. He lives in Morgantown with his wife, Karen, and enjoys hiking, gardening, and speaker building when time permits.

Maxwell Tfirm

Maxwell Tfirm is composer and performer based in Newport News, Virginia, where he holds the position Director of Composition and Creative Studies at Christopher Newport University. He holds a Ph.D. and M.A. from the University of Virginia, an MA in Music Composition from Wesleyan University, and a BM in Music Education as well as a performance certificate in percussion from the University of Florida. He also performs live improvised noise music using digital and analog electronics. Outside of his music, Maxwell creates digital glitch photography that uses audio concepts and synthesis as a means of image manipulation in Supercollider. Maxwell has had works performed at ICMC, SEAMUS, Electro Acoustic Barn Dance, Society of Composers, FEAST Festival, Technosonics, N_SEME, and Subtropics Music festival and was a featured composer for Share and more. His music has also been performed by Jack Quartet, Loadbang, MehanPerkins, Dither, Ekmeles, The New Thread Quartet, percussionists I-Jen Fang, pianist Seung-Hye Kim and Kenneth Broadway. He has studied with Judith Shatin, Anthony Braxton, Ted Coffey, Matthew Burtner, Paula Matthusen, James Sain and Ronald Kuivila.

Zach Thomas

Zach Thomas is a composer and media artist whose work is characterized by impulse, restlessness, and precision. He is a PhD candidate at the University of North Texas where he works as a teaching fellow at the Center for Experimental Music and Intermedia and as a researcher at the xREZ Art+Science Lab. Zach is a co-director of the new music non-profit, ScoreFollower, which curates and produces online content for the promotion of contemporary music. He works regularly with instruments, electronics, and video components in his compositions and has exhibited throughout North America and Europe.

Sever Tipei

Sever Tipei was born in Bucharest, Romania, and immigrated to the United States in 1972. He holds degrees in composition and piano performance from the University of Michigan and Bucharest Conservatory. Tipei has taught since 1978 at the University of Illinois at Urbana-Champaign School of Music where he also directs the Computer Music Project. He is a National Center for Supercomputing Applications Faculty Affiliate. Between 1993 and 2003 Tipei was also a visiting scientist at Argonne.

Felipe Tovar-Henao

Characterized by a strong interest in engaging the audience on multiple perceptive levels, the music of Colombian-born composer Felipe Tovar-Henao (b. 1991) has been consistently awarded and performed throughout his emerging professional career. His œuvre, driven by an interest in a variety of musical aesthetics, exists mainly within the realms of chamber, electro-acoustic, choral, vocal, and orchestral music.

Among recent awards and recognitions are the 2018 SCI/ASCAP Commission, the 2018 ASCAP Foundation Morton Gould Young Composer Award, Indiana University's 2017 Dean's Prize Award, and the Colombian Ministry of Culture's Beca de Creación para la Música Contemporánea 2017.

His music has been commissioned by various ensembles, performers, and institutions, such as SCI/ASCAP, IU New Music Ensemble, Colombian Ministry of Culture, Periscopio New Music Ensemble, Andrés Orozco-Estrada (Houston Symphony), EAFIT Symphony Orchestra, among many others.

He has participated in a variety of festivals such as the SEAMUS 2018 National Conference (US), the 2017 Seoul International Computer Music Festival (South Korea), IRCAM's 2016 CIEE Summer Contemporary Music Creation + Critique Program and ManiFeste Academy (France), the 2016 Electroacoustic Music Midwest (US), and the 2016 Midwest Composer Symposium (US).

He is currently pursuing a D.M. degree in Composition at Indiana University - Jacobs School of Music, while teaching as an Associate Instructor of the IU Composition Department. Characterized by a strong interest in engaging the audience on multiple perceptive levels, the music of Colombian-born composer Felipe Tovar-Henao (b. 1991) has been consistently awarded and performed throughout his emerging professional career. His œuvre, driven by an interest in a variety of musical aesthetics, exists mainly within the realms of chamber, electro-acoustic, choral, vocal, and orchestral music.

William Trachsel

William Trachsel (b. 1988) is a composer whose work embraces musical expression across a wide variety of acoustic and electronic media. In 2018, Mr. Trachsel won the Jacobs School of Music Dean's Prize for his orchestral work "These Lines, Unseen." His recent electronic works have explored the role of physical space as an aspect of musical structure and expressive energy. Mr. Trachsel's music has been programmed at the SEAMUS National Conference, Electronic Music Midwest, Ball State New Music Festival, SCI Student National Conference, Midwest Composers Symposium, and NOW Music Festival. His works have been performed by ensembles such as the Indiana University Concert Orchestra, JCA Composers Orchestra, Empyrean Quartet, Soma Quartet, Capital University Percussion Ensemble, and Ascending Duo. Mr. Trachsel is an Associate Instructor of Composition at the Indiana University Jacobs School of Music, where he is pursuing a D.M. in Composition. He holds a dual M.M. in Composition and Percussion Performance from Butler University, and a B.M. in Composition from Capital University Conservatory of Music. He has studied composition with Claude Baker, David Dzubay, P.Q. Phan, Jeffrey Hass, John Gibson, Michael Schelle, Frank Felice, and Rocky Reuter.

Juan Carlos Vasquez

Juan Carlos Vasquez is an award-winning composer, sound artist, and researcher from Colombia. His electroacoustic music works are performed constantly around the world and have been premiered in 28 countries across the Americas, Europe, Asia and Australia. Vasquez has received creation grants and/or commissions by numerous institutions, including the Nokia Research Center, the Ministry of Culture of Colombia, AVEK (Promotion Center for Audiovisual Culture in Finland), the Finnish National Gallery, the University of Virginia, the Sibelius Birth Town Foundation, Aalto University, the Arts Promotion Centre in Finland and the CW+ in partnership with the Royal College of Music in London, UK, among others. Vasquez received his education at the Sibelius Academy (FI), Aalto University (FI), the University of Virginia (USA), and has taken courses with Andy Farnell, Miller Puckette, Marco Stroppa, Steven Stucky and Jonty Harrison, among others.

As a researcher, Vasquez' writings can be found at the Computer Music Journal and the proceedings of conferences such as the International Computer Music Conference, the ACM CHI Conference on Human Factors in Computing Systems, the International Sound and Music Computing Conference, and the International Conference on New Interfaces for Musical Expression.

Official website: jcvasquez.comJuan.

Adam Vidiksis

Adam Vidiksis is a composer, conductor, percussionist, improviser, and technologist based in Philadelphia whose music often explores social structures, science, and the intersection of humankind with the machines we build. Critics have called his music “mesmerizing”, “dramatic”, “striking” (Philadelphia Weekly), “notable”, “catchy” (WQHS), “magical” (Local Arts Live), and “special” (Percussive Notes), and have noted that Vidiksis provides “an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece’s shape for being caught up in each moment” (Philadelphia Inquirer). His work is frequently commissioned and performed throughout North America, Europe, and China in recitals, festivals, and major academic conferences. Vidiksis’s music has won numerous awards and grants, including recognition from the Society of Composers, Incorporated, the American Composers Forum, New Music USA, and ASCAP. His works are available through HoneyRock Publishing, EMPiRE, New Focus, PARMA, and SEAMUS Records. Vidiksis recently served as composer in residence for the Chamber Orchestra of Philadelphia for its 2017-2018 season. Vidiksis is Assistant Professor of music technology and composition at Temple University, a founding member of the performance and composition faculty at the SPLICE Institute, a Resident Artist at the Renegade Theater company, and a founding member of the Impermanent Society of Philadelphia, a group dedicated to promoting improvisation in the performing arts. He is the percussionist in SPLICE Ensemble, conductor of the Temple Composers Orchestra and Ensemble N_JP, and director of the Boyer Electroacoustic Ensemble Project (BEEP). [www.vidiksis.com]

Mark Volker

Composer Mark Volker is Associate Professor of Music at the Belmont University School of Music, where he is Coordinator of Composition Studies and directs the New Music Ensemble. He received degrees from the University of Chicago (Ph.D), the University of Cincinnati (M.M.), and Ithaca College (B.M.). Known for his colorful harmonic language and orchestration, as well as his facility with both electronic and traditional instrumentations, Mark’s music has been performed and recorded by performers around the world, including the Chicago Contemporary Chamber Players, eighth blackbird, the Pacifica String Quartet, Musica Moderna Poland, the Pinotage Ensemble, the New York New Music Ensemble, the Gryphon Trio, the Kiev Philharmonic, the Orchestra of the Finger Lakes, So Percussion, Luna Nova, the Orquesta de Baja California, the Boston Brass, the Society for New Music, the Cold Fusion Ensemble, the Young Opera Company of New England, and the Nashville Ballet. His music is featured regularly on music festivals and conferences around the world.

Mark is a past winner of the SCI/ASCAP international prize, the ERM Masterworks Award, the Tennessee Music Teacher’s Association Composer of the Year Award, as well as numerous grants and commissions. His music is available on recordings by Navona Records, Centaur Records, and ERMMedia.

He currently lives in Franklin, Tennessee with his wife Alyssa, and their children Molly and Jacob.

Fang Wan

Fang Wan is an intermedia composer and performer. Fang’s primary research interests are sound design and interactive composition. Her compositions have been performed internationally including performances in China, the US, the UK, and South Korea, and at major music festivals, such as the Kyma International Sound Symposium (KISS), the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, and the International Computer Music Conference (ICMC) where, in 2017, she was awarded the top prize for a student composition. Fang received her BA in Electronic music from Xinghai Conservatory of Music and a MM in Intermedia Music Technology from the University of Oregon. She is currently pursuing her D.M.A. degree in the Performance of Data-driven Instruments at the University of Oregon.

Chi Wang

Chi Wang is a composer and performer of electroacoustic music. Her research and compositional interests include sound design, data-driven instruments creation, and musical composition and performance. Chi’s compositions have been performed internationally including presentations at the International Computer Music Conference (2015-18), Musicacoustica–Beijing (2011-17), the Society for Electro-Acoustic Music in the United States national conferences (2015, 2017, 2018), the New York City Electroacoustic Music Festival (2017), Kyma International Sound Symposia (2012-16), Future Music Oregon Concerts (2009-11, 2014-18), Portland Biennial of Contemporary Art (2016), I. Paderewski Conservatory of Music in Poland (2015), International Confederation of Electro-Acoustic Music (2014), and WOCMAT in Taiwan (2013). Chi’s composition is selected for inclusion on the music from SEAMUS CD Volume 28. She is the recipient for the Best Composition from the America at the 2018 International Computer Music Conference. Chi is also an active translator for electronic music related books. She was the first translator for Electronic Music Interactive (simplified Chinese) and for the first book about Kyma, Kyma and the SumOfSines Disco Club, available as Kyma Xitong Shiyong Jiqiao and published by Southwest China Normal University Press. Chi received her D.M.A. at the University of Oregon in the Performance of Data-driven Instruments. She previously received M.Mus. in Intermedia Music Technology from the University of Oregon and graduated with a B.E. in Electronic Engineering focusing on architectural acoustic and psychoacoustics from Ocean University of China. Chi currently serves on the music technology faculty at the University of Oregon.

S. Wellington

S. Wellington (they/them) is a sculptor of sound, artist of people, storyteller, healer, witch, activist, genderqueer shapeshifter, and lover, among other things.

Finding music at the age of 6 through piano, Wellington began composing as a way to expand the heart and honor the shadows.

Avidly interdisciplinary, they like to combine music with other art mediums, be that spoken word, visual art, ritual performance, loud and fiery eye contact, otherworldly and melting trysts, or something else entirely.

Physically, Wellington attends the University of Colorado - Boulder, pursuing undergraduate degrees in music composition and psychology. Metaphysically, they explore the space between the atoms, cross the distance between Earth and Pluto, swallow soundwaves, and dine with the unseen. Physically (and perhaps metaphysically too depending on one’s perspective on such matters) Wellington has studied with Patricia Burge, John Drumheller, Daniel Kellogg, Carter Pann, and Nathan Hall. Their work has been performed internationally from Hyderabad, India to Austin, Texas. They’ve received commissions from ensembles such as Resonance Women’s Chorus and Phoenix: Colorado’s Trans Community Choir, as well as won competitions with Ars Nova and the Playground Ensemble.

Besides writing music, Wellington enjoys writing poetry, harvesting stories, continual transformation, and unhinged-unfettered-unapologetic dance. S. Wellington (they/them) is a sculptor of sound, artist of people, storyteller, healer, witch, activist, genderqueer shapeshifter, and lover, among other things.

Sam Wells

Sam Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works. Sam has performed throughout North America and Europe, as well as in China. He is a recipient of a 2016 Jerome Fund for New Music award, and his work, stringstrung, is the winner of the 2016 Miami

International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Bang on a Can Summer Festival, Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCCEF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. He has also been a guest artist/composer at universities throughout North America.

Sam is a member of Arcus Collective, Kludge, and SPLICE Ensemble. Sam has performed with Contemporaneous, Metropolis Ensemble, TILT Brass, the Lucerne Festival Academy Orchestra, and the Colorado MahlerFest Orchestra. Sam has recorded on the SEAMUS and Ravello Recordings labels.

Sam has degrees in both performance and composition at the University of Missouri-Kansas City, and graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University. He is on faculty at SPLICE Institute and Molloy College.

Chace Williams

Chace has written for ensembles such as String Noise, Quasar, Strings and Hammers, and the Mosaic Trio. Recently, his work Zinnia for tuba and live electronics was published on the SEAMUS 2017-18 Interactions CD. Chace was a featured composer on the 2018 season of Hyperbolic Chamber Music’s New Music Master Work series. He was also a selected composer of the Black Sheep Contemporary Ensembles call for scores for his co-composed piece Tuvan.

Chace is currently pursuing a Master of Music degree in composition at Bowling Green State University under the tutelage of Elaine Lillios. He holds a Bachelor of Music from the University of South Florida where he studied with Baljinder Sekhon. Chace’s works are published exclusively by Ciccarello Publications.

Tom Williams

Tom Williams is an award-winning electroacoustic music composer. His song cycle ‘Like Oranges’ received numerous international performances and broadcasts and was recorded on the Kitchenware label; ‘Ironwork’ for piano and tape was an ALEA III 1993 prizewinning work. His acousmatic work ‘Can’ won the Italian music medal ‘Città di Udine’ (2010) Recent collaborations are with the dancer Vida Midgelow on two video works: ‘Voice (a Retracing)’ and ‘Home (a Replacing)’, and also with the New York cellist Madeleine Shapiro on the composition for cello and electronics, ‘Dart’; Ms Shapiro gave the world premiere in New York in 2012 and the UK premiere at the INTIME 2012 Symposium; ‘Dart’ was nominated for the British Composer Awards 2013 and is now recorded on Albany Records, New York. The recent acousmatic work ‘Home (Breath Replaced)’ was performed at MUSLAB2015 (Mexico City). Other performances include ICMC (Utrecht), Sonorities (Belfast), NYCEMF (New York) CMMR (Sao Paulo) and ‘Can’ at Diffrazioni Festival, Florence, and MUSLAB2016. Performances of his song cycle with live electronics for Juliana Janes Yaffé, ‘Meditations on a Landscape’ have included NYCEMF2017 and Sound+Environment 2017. He was a featured composer at Sound Junction, Sheffield University. Tom Williams studied at Huddersfield and Keele Universities and gained a doctorate in composition from Boston University. Currently he is a associate professor at Coventry University, UK.

Jiayue Cecilia Wu

Originally from Beijing, Jiayue Cecilia Wu is a scholar, composer, multimedia performer, and audio engineer. Cecilia earned her Bachelors of Science degree in Design and Engineering in 2000. Upon winning the MTV Asian Beat contest, Universal Music Group hired her as a music producer in Hong Kong. She then worked as a professional musician for ten years. In 2010, Cecilia produced her original album of spiritual electronic music, Clean Your Heart. In 2013, Cecilia obtained her Master’s degree in Music, Science, and Technology at the Center of Computer Research in Music and Acoustics (CCRMA) at Stanford University. In 2018, Cecilia obtained her Ph.D. in Media Arts and Technology from the University of California Santa Barbara, where she studied computer music composition and technology with Dr. Curtis Roads. As an audio engineer, she received a grant award from Audio Engineering Society. As a multimedia artist, she received the “Young Alumni Arts Project Grant Award” from Stanford University. As a scholar, she has been awarded multiple UC Central Campus Fellowships and a National Academy of Sciences Sackler Fellowship. Currently, Cecilia is an Assistant Professor at the University of Colorado Denver’s College of Arts and Media.

Yifan Wu

Yifan Wu is a composer and performer. His research and compositional interests include sound design, data-driven instruments creation, musical composition and performance, projector mapping, and interactive installation. Yifan’s compositions have been performed internationally including EMD Concerts at Sichuan Conservatory of Music(2013), International Computer Music Conference (2018), Future Music Oregon Concerts (2015-18), ArtCityEugene BEAM (2018). Yifan is also actively serving as a volunteer for spread electronic music art and interactive art for the local community. His installations have been presented in art events host by the City of Eugene and the City of Shijiazhuang, China.

Zhixin Xu

Zhixin Xu is a Chinese composer, sound artist and music engineer based in Cincinnati, Ohio. He is currently pursuing a DMA in Composition at the University of Cincinnati’s College-Conservatory of Music where he studies computer music with Mara Helmuth and teaches introductory courses in electronic music. A native of Shanghai, Xu holds a bachelor’s degree in music production and engineering from Shanghai Conservatory of Music. His music has been performed at different events and venues in China, North America and Europe. Much of his recent music has been focused on exploring how purely computer-generated sound materials can be used along with musical instruments and purely acoustic sounds. As the director Cincinnati Composer Laptop Orchestra project (CiCLOP), he also contributes software for laptop ensemble performances.

Lin Ying-Ting

Lin Ying-Ting is a Taiwanese composer who explores unique timbre qualities of both acoustic and electronic music. From an impressive variety of ideological realms ranging from the sociological to the principles of aesthetics, Ying-Ting’s creations are inspired through her translation of keen empirical observation into ingenious musical realization; the resulting work stimulates deep introspection and provoking curiosities. Active as a composer and pianist, Ying-Ting’s music has been awarded several honors and awards, including the Studying Abroad Fellowship from the Ministry of Education in Taiwan, the IAWM Pauline Oliveros Prize, the National Symphony Orchestra of Taiwan competition, the Taiwan National Ministry of Education Composition Award, and the Chai Found Chinese Musical Instruments Competition. Her music has also been played at several international festivals in USA and Asia, including the 18th World Saxophone Congress, 2018 ICMC, Darmstadt, World Harp Congress, Ecoles d’Art Américaines de Fontainebleau, NYCEMF, the June in Buffalo festival, Hong Kong Modern Academy, Taipei International New Music Festival, and New Music Week of Shanghai Conservatory of Music. After graduating from the National Taiwan Normal University, she furthered her studies at the State University of New York at Buffalo, where she worked with Cort Lippe and Jeffrey Stadelman. She is currently in pursuit of a PhD at Brandeis University, studying with Eric Chasalow.

Christian Yost

Christian Yost is a digital signal processing engineer based in the greater Philadelphia area. His research interests lie in acoustic source separation, time and frequency independent manipulation of discrete signals, and statistical signal processing. In addition to DSP research, he is passionate about expressing the physical intuition behind signal processing concepts which is present in his writing and can be found at christianyostdsp.com. Christian holds degrees in Mathematics and Music from Bard College, completing his senior project in audio DSP titled “Time and Frequency Independent Manipulation of Audio in Real Time”.

Gayle Young

Gayle Young explores the nature of environmental sound, intensifying our auditory experience of the world around us. Her music includes electronic and orchestral instruments, industrial materials, and found objects. She designs and builds acoustic instruments to facilitate explorations in tuning. She combines her interests in tuning and soundscape by recording environmental noise (highways, railways, rivers, and ocean shorelines) through tuned resonators that extract and amplify harmonic frequencies through a process she calls tonal soundscape. As a writer Young discusses the histories and intentions of innovative composers and instrument designers including Pauline Oliveros, R. Murray Schafer, Michael Snow, and James Tenney. She authored the biography of Hugh Le Caine (1914-1977) the foremost Canadian inventor of electronic instruments, portraying a fertile period of invention in science and the arts from the 1940s to the 1970s. She edited Musicworks Magazine for many years.

Mark Zaki

Building on his many diverse interests, composer and violinist Mark Zaki’s work ranges from historically-informed and traditional chamber music to electroacoustic music, mixed-media composition, and music for film. He is an associate professor at Rutgers University-Camden, where he directs the Electric Café concert series and the Rutgers Electro-Acoustic Lab (REAL).

Conference Committee

Derek Hurst: Cohost

Associate Professor of Composition, Berklee College of Music and Visiting Associate Professor of Music, Boston Conservatory at Berklee

Matthew Nicholl: Cohost

Dean, Professional Writing and Technology Division

Brian Sears: Technical Director

PhD Candidate, Brandeis University

Carter Rice: Assistant Technical Director

Assistant Professor of Multimedia Arts Technology, Western Michigan University

Jon Fielder: Venue Manager

Instructor of audio technology at SAE Expression College in Emeryville, California

Tony Brown: Project Manager

Berklee College of Music

Noah Sitrin, Berklee, Class of 2019

Assistant Technician for Listening Room and Installations

Richard Carrick: Venue Host

Chair, Composition Department, Berklee College of Music

Greg Glancey: Venue Host

Assistant Chair, Composition Department, Berklee College of Music

Beth Denisch: Venue Host

Professor of Composition, Berklee College of Music

Jonathan Holland: Venue Host

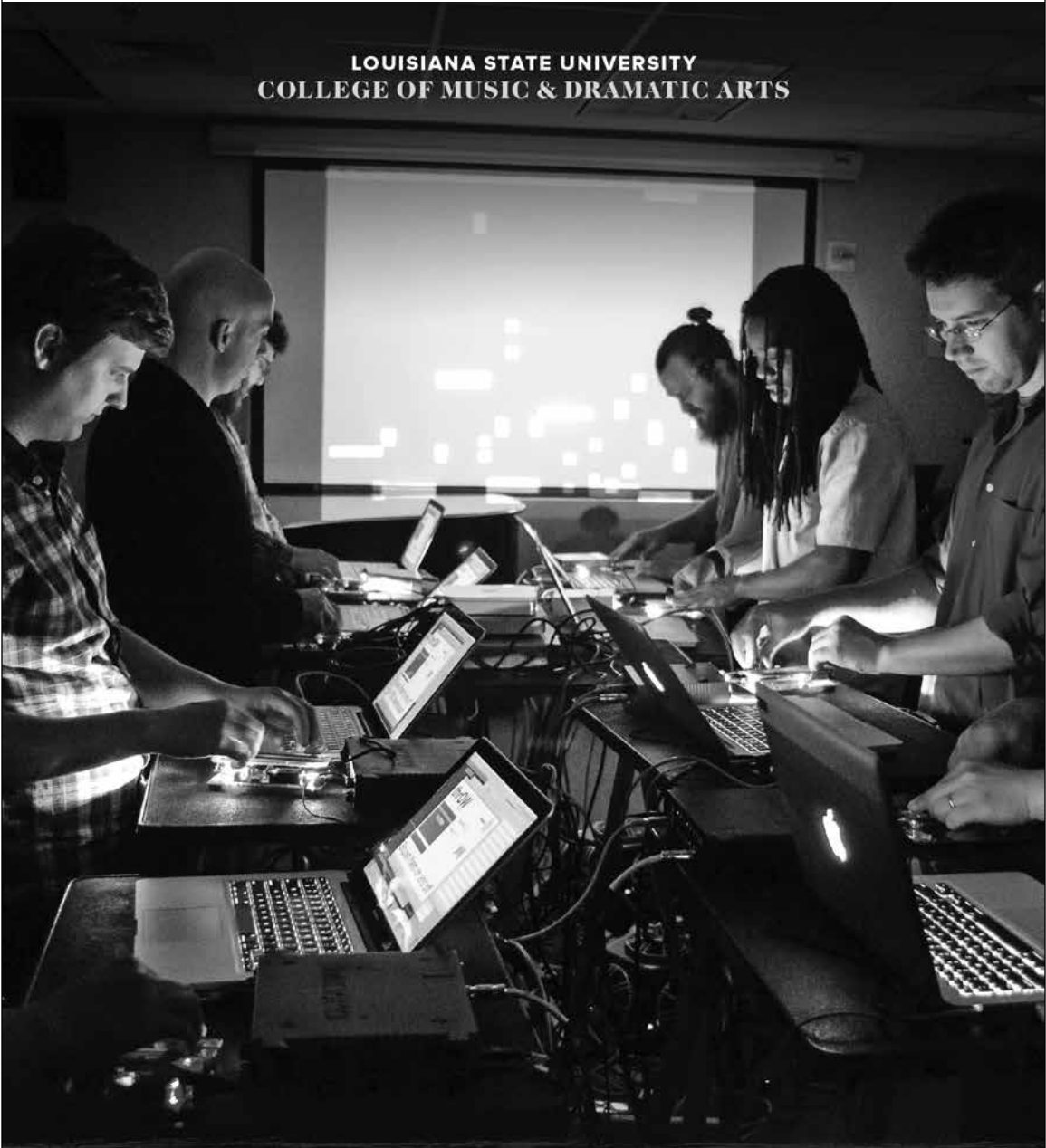
Chair of Composition, Contemporary Music, and Core Studies, Boston Conservatory at Berklee

Acknowledgements

We are grateful to the following people and organizations for their support and collaboration, while planning and hosting the SEAMUS 2019 National Conference:

Larry Simpson, Michele Darling, Michael Bierylo, Jerry Smith, Claire Steger, Bill D'Agostino, Burt Price, Cynthia Bethune, Christina Quarles, Donna Rose Desilus, Tony Brown, Teresa Pitaro, Parker Gentes, Jim Boyd, Tom Riley, Jennifer Shanley, Efi Georgiou, Kimberly Matthews, John Mirisolo, Kari Juusela, Richard Carrick, Jonathan Holland, Michael Shinn, Ryland Bennet, Richard Malcom, Phil Roberson, Rhonda Rider, Jim O'Dell, Sarah Brady, Elainie Lillios, Michael Norsworthy, Sam Solomon, Philip Staeudlin, Sharan Leventhal, Nancy Zeltsman, Yoko Hagino, Sweetwater Sound, Terry Hanley Audio.

Thanks also to Genelec for the loan of a magnificent 5.1 (in 150, B-41) and 8.1 system (132 Ipswich Street, 106); and to Brandeis University and Eric Chasalow for loaning the Meyer 4-channel speaker system used in Seully Hall for the SEAMUS 2019.



**LOUISIANA STATE UNIVERSITY
COLLEGE OF MUSIC & DRAMATIC ARTS**

CHANGING THE WORLD THROUGH THE ARTS
The LSU College of Music & Dramatic Arts immerses students in a 21st-century arts education, promoting communication, technology, and artistic expression, with comprehensive instruction from exceptional faculty and leading guest artists. The Doctor of Philosophy curriculum within our Composition and Experimental Music & Digital Media areas engages students who demonstrate creativity, collaboration, excellence in teaching, and innovation in research.

LSU

LEARN *So Much* MORE
LSU.EDU/CMDA

225-578-8854 | musicadmissions@lsu.edu | lsu.edu/cmda/music

MFA SONIC ARTS



The Sonic Arts program is about creating music and sounds using new technologies. As a Sonic Arts student, you will learn studio techniques as methods to realize creative vision. You will also study new media composition in weekly lessons and courses. The Sonic Arts curriculum is deliberately flexible, allowing each student to pursue his or her own artistic and professional goals, from concerts to media production to gallery installations. Graduates of this program will be capable of pursuing successful careers in the arts and commercial media industry.

- Create and produce music, sound art, sound design, and multimedia sound using emerging technologies.
- Receive solid, hands-on experience in current and emerging technologies via a curriculum customized to your interests.
- Take classes at the Feirstein Graduate School of Cinema—68,000 square feet of production space, including three recording studios and two mix rooms—as well as at Brooklyn College's main campus.
- Faculty include Morton Subotnick, George Brunner, Douglas Cohen, Johanna Devaney, Douglas Geers, David Grubbs, Angela Piva, Marina Rosenfeld, Ben Vida, and Red Wierenga.

AREAS OF STUDY:

- One-on-One Lessons
- Electronic Music
- Music Recording
- Music Mixing
- Interactive Music
- Synth Building
- Sound Art
- Music for Media
- Sound Design
- Music Signal Processing
- Music Cognition
- Acoustics
- History and Theory

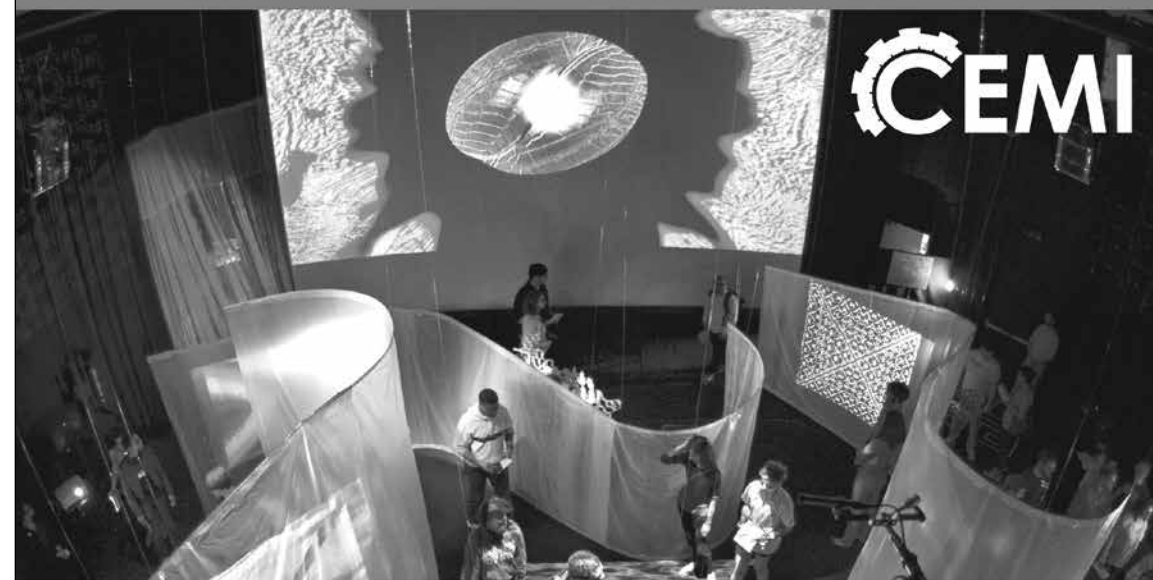
For more information,
please contact:

Douglas Geers
Director of Sonic Arts
dgeers@brooklyn.cuny.edu

brooklyn.cuny.edu/musicmfa
brooklyn.cuny.edu/feirstein

**Brooklyn
College**

UNIVERSITY OF NORTH TEXAS DIVISION OF COMPOSITION STUDIES CENTER FOR EXPERIMENTAL MUSIC AND INTERMEDIA



Cutting-Edge Music, Art and Research
World-Class Studios
Dedicated Intermedia Performance Theater

Graduate teaching fellowships
and assistantships available

For more information visit:
composition.music.unt.edu
cemi.music.unt.edu
iarta.unt.edu

Graduate Composition Degree Tracks
MA:

- general composition
- computer music media
- interdisciplinary studies

PhD:

- general composition
- computer music media

Related field studies in contemporary performance

Resident Faculty:

Joseph Klein, division chair • Kirsten Soriano Broberg
Bruce Broughton • Sungji Hong • Panayiotis Kokoras
Andrew May • Elizabeth McNutt • Jon Christopher Nelson
Drew Schnurr • David Stout

EXPLORE WHAT WE HAVE TO OFFER: MUSIC.UNT.EDU

The UNT College of Music — serving our diverse musical culture with excellence, integrity, and imagination.

COMPOSITION | CONDUCTING | ETHNOMUSICOLOGY | JAZZ STUDIES
MUSIC EDUCATION | MUSIC ENTREPRENEURSHIP | MUSIC HISTORY
MUSIC THEORY | PERFORMANCE | PERFORMING ARTS HEALTH

UNT
EST. 1890 | COLLEGE OF
MUSIC



BERKLEE COLLEGE OF MUSIC



Composition Department

Offering a Composition Major and Conducting Minor

Study a wide range of contemporary concert music practices with our distinguished faculty of 40 composers and conductors alongside eminent visiting artists and ensembles; all within the diverse and progressive Berklee community.

Richard Carrick, *Chair*
Greg Glancey, *Assistant Chair*

For more information:
berklee.edu/composition
composition@berklee.edu



**BOSTON
CONSERVATORY**
at Berklee

Shape your artistry.

Explore 55+ undergraduate and
graduate program offerings at
bostonconservatory.berklee.edu/music



Boyer College of Music and Dance

MASTER OF SCIENCE in MUSIC TECHNOLOGY

The Master of Science degree in Music Technology is a 2-year program that offers students an opportunity to further advance their experience and understanding of music technology research and practice at the graduate level.

Students prepare for professional work, as well as the possibility of entrance to doctoral programs, through specialized research, creative work, and practical experience in the field.

Areas of specialization include advanced study in music and music technology whereby students are encouraged to develop diverse abilities in the field, while allowing them also to focus on an area of expertise of their interest.

**Research
Creativity
Practical Experience**

Julianna Keenan
BS Music Technology
Class of 2021

TEMPLE UNIVERSITY
Center for the Performing and Cinematic Arts
Boyer College of Music and Dance

FOR ADMISSIONS INFORMATION:
215.204.6810 or music@temple.edu
temple.edu/boyer

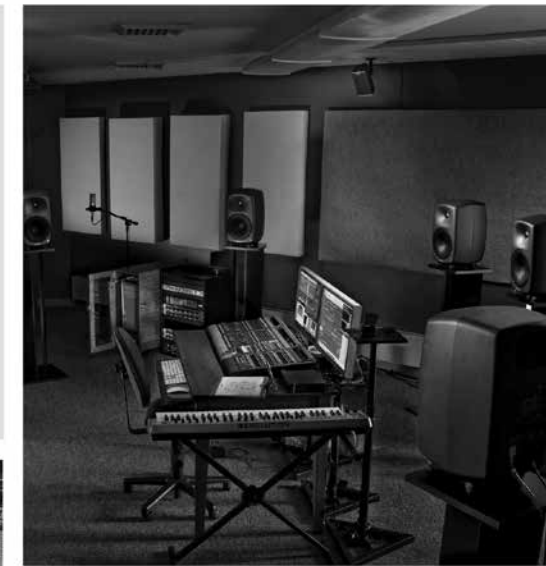
ELECTROACOUSTICS AT BOWLING GREEN STATE UNIVERSITY

High-End Studios
10.2 multichannel and Ambisonics

Hands-On Learning
Synthesis and Digital Audio
Interactive Performance Systems
Experimental Audio/Animation
Recording Technology

KEAR Residency
Compose, research, develop

Comprehensive Degrees
BM in Composition
MM in Composition
DMA in Contemporary Music
Assistantships Available

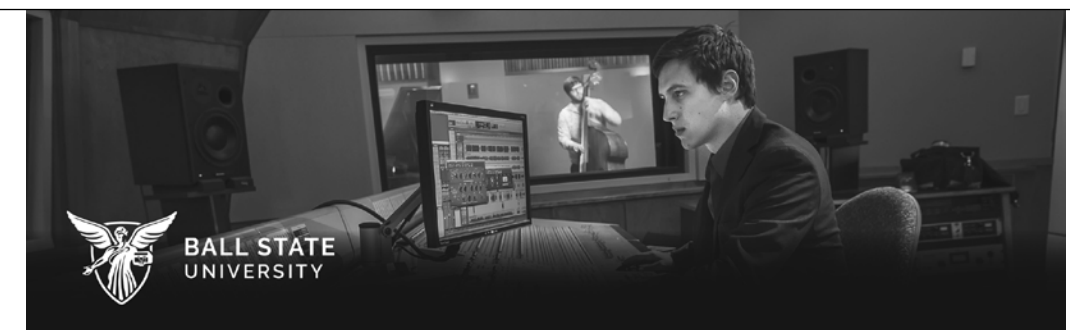


bgsu.edu/eastudios

BGSU COLLEGE OF Musical Arts
BOWLING GREEN STATE UNIVERSITY

BELONG. STAND OUT. GO FAR.™
CHANGING LIVES FOR THE WORLD.

10MVL2269



BALL STATE UNIVERSITY

MUSIC COMPOSITION & MEDIA PRODUCTION

Doctor of Arts in Music:

Theory and Composition Emphasis

Master of Music in Composition

Bachelor of Science in Music Media Production

Bachelor of Music in Composition

Instrumental/Vocal or Sonic Arts Technology

Graduate Assistantships are available.

Work in our state-of-the-art Music Media Production Studios:
computer music, composition, recording technology.

bsu.edu/music



SUMMER COMPOSITION INSTITUTE JULY 15–26, 2019

The Chicago College of Performing Arts (CCPA) Summer Composition Institute offers young composers a chance to explore electro-acoustic and acoustic composition through private lessons, seminars and group workshops. Work with Dr. Kyong Mee Choi and Dr. Stuart Folse in this two-week program, which can be taken as a non-credit institute or a two-credit course.

The housing deadline is April 1, 2019.

Learn more:
roosevelt.edu/ccpasummer



