

# NYCEMF 2020

New York City  
Electroacoustic Music Festival  
Virtual Online Festival



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**NEW YORK CITY  
ELECTROACOUSTIC  
MUSIC FESTIVAL**

—

**VIRTUAL ONLINE  
FESTIVAL**

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## CONTENTS

DIRECTOR'S WELCOME	3
STEERING COMMITTEE	3
REVIEWING	4
PROGRAMS AND NOTES	10
COMPOSERS & AUTHORS	40
PERFORMERS	67
VIDEO ARTISTS	70

# DIRECTOR'S WELCOME

Welcome to NYCEMF 2020. Just as we were organizing our concerts, which were supposed to take place between June 14 and 21, the United States was hit by the world-wide pandemic of the coronavirus. The entire country went into lockdown, and New York City was the epicenter of the outbreak. People were forbidden to leave their homes except to get medicine or food (and restaurants were closed, so you could only get take-out). Over 40 million people in the USA lost their jobs, and the economy went into a meltdown.

All this has had a major impact on music productions and organizations. The largest musical organizations in New York, like the Metropolitan Opera and Philharmonic Orchestra, cancelled their seasons and will not open until 2021. All local concert activity ceased, and the only performances that began to take place were virtual productions over the internet. A few musical productions have taken place with very small audiences in large spaces in order to allow for social distancing, but most events were simply cancelled.

Thus, we were forced to cancel the in-person concerts for NYCEMF 2020, but we were able to organize this virtual presentation. All composers who had works accepted were invited to submit something, and we will also allow them to have the same pieces played live next year if they wish. As you can see, we have an extraordinary group of pieces presented in this way.

We will miss some of the unique features that we have always had in previous festivals, particularly the opportunity to hear works in surround sound and with some of the special ambisonic qualities that some works use, as well as the opportunity to have sound installations and live performances. But we will return to these as soon as we are able to resume our normal activities.

The festival is organized into concerts just like they would have been if we had presented them in person. I encourage you to listen to everything on the festival, and you can do so as long as we are able to leave the festival on line. Enjoy!

## **Hubert Howe**

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

# NYCEMF 2020 STEERING COMMITTEE

**Ioannis Andriotis**, composer, lecturer of music composition and music technology at the University of Oklahoma. (<https://www.andriotismusic.com/>)

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

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

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

**Daniel Fine**, composer, New York City

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

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

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

**Elizabeth Hoffman**, composer, professor at New York University ([https://wp.nyu.edu/elizabeth\\_hoffman/](https://wp.nyu.edu/elizabeth_hoffman/))

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

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

**Judy Klein**, composer, New York City

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

**Akio Mokuno**, composer and performer, New York City. ([www.akiomokuno.com](http://www.akiomokuno.com))

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

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

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

**Tae Hong Park**, composer, Music Technologist, New York University, New York  
([http://steinhardt.nyu.edu/faculty/Tae\\_Hong\\_Park](http://steinhardt.nyu.edu/faculty/Tae_Hong_Park))

**Izzi Ramkissoon**, composer and performer, New York City

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

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

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

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

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

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

David Durant  
Gerald Eckert  
Enzo Filippetti  
Javier Garavaglia  
Travis Garrison  
Doug Geers  
Michael Gogins  
Susie Luna Green  
Joel Gressel  
Ragnar Grippe  
Marianne Gythfeldt  
Kerry Hagan  
Fede Camara Halac  
Jose Halac  
Jocelyn Ho  
Elizabeth Hoffman  
Eric Honour  
Hubert Howe  
Konstantinos Karathanasis  
Howie Kenty  
Keith Kirchoff  
Judy Klein  
Esther Lamneck  
Wuan-chin Li  
Dariusz Mazurowski  
Mikako Mozuno  
Jon Nelson  
Benjamin O'Brien  
Joo Won Park  
Sylvia Pengilly  
Izzi Ramkissoon  
Clemons von Reusner  
Robert Rowe  
Joran Rudi  
Margaret Schedel  
Madeleine Shapiro  
Jeffrey Stolet  
Fred Szymanski  
David Taddie  
Arturo Tallini  
Akira Takaoka  
Robert Scott Thompson  
Sever Tipei  
Joshua Tomlinson  
Yu-Chung Tseng  
Kari Vakeva  
Beatrix Wagner  
Rodney Waschka  
Samuel Wells  
Mark Zaki

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## REVIEWING

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

Marc Ainger  
Ioannis Andriotis  
Andrew Babcock  
Steven Beck  
Angelo Bello  
Jason Bolte  
Lucia Bova  
Nathan Bowen  
Maja Cerar  
Se-Liang Chuang  
Eleonora Claps  
Patti Cudd  
James Dashow

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

# CONCERT PROGRAMS AND NOTES

# Concert 1

## Program

<b>Gerald Eckert</b> <a href="#"><u>Diaphne</u></a>	10'55"
<b>Ali Balighi</b> <a href="#"><u>Khaneh Haftom</u></a>	5'55"
<b>Andrew Davis</b> <a href="#"><u>Poetry of the Earth</u></a>	10'
<b>Charles Rainville</b> <a href="#"><u>Nuée Décors</u></a>	11'02"
<b>Connor J. Simpson</b> <a href="#"><u>Panic</u></a>	4'46"
<b>Daniel Eichenbaum</b> <a href="#"><u>Record</u></a>	10'30"
<b>Jerod Somerfeldt</b> <a href="#"><u>They Weep Here</u></a>	6'42"
<b>Jay Afrisando</b> <a href="#"><u>Unklang-Angklung</u></a>	11'36"
<b>Mirko D'Agostino</b> <a href="#"><u>4 Palmi</u></a>	8'13"
<b>James Moorer</b> <a href="#"><u>The Man in the Mangroves Counts to Sleep</u></a>	13'17"

## Program Notes

### **Gerald Eckert, *Diaphane***

*Diaphane* (Diaphanous) for 2-track tape was composed in 1995 at the ICEM at the FolkwangHochschule. The title (cf. diaphan - diaphanous) is to be understood as a concept. A stratum which is in itself complex and has been composed using various means is overlaid by several different strata or expressed as an association: a surface changes its form due to the simultaneous appearance of different-coloured lights refracted by a prism. The result is the overlapping of two different kinds of structures comparable to the interference of two pieces of film laid over each other. This happens in "Diaphane" at carefully chosen points which, temporally, are uniquely related. This work was composed using various kinds of technology. The "concrete" sound material was won from the sounds of percussion, speech and machines and was digitally revised using various programmes. The sound structure was created with the synthesiser programme Csound. Each individual process

in the piece is different from the next in that, in some cases their sound results only appear in fragmentary form. The first rest structure can be taken as an example (2:00 to 2:30). This part, which was actually generated without a rest, was more or less cut out. i.e. only a fragment of the original structure remains. In other cases, only the initial moments of the processes form the sound strata. For example, in the final quarter of the piece is dominated by an echoing sound structure, which is repeated four times with periods of varying lengths. Further structural changes are a result of differing transpositions, which sound at the same time as the "looped" originals, resulting in varying running times.

### **Ali Balighi, *Khaneh Haftom***

his piece is a free perception from a well-known woodcut which was made by a famous German artist Kathe Kollwitz. this piece, a woman sings a lullaby to her child, and at the same time she speaks of her own pain and suffering. This piece was selected by 4th Electroacoustic music composition competition Reza Korourian Awards 2019.

### **Andrew Davis, *Poetry of the Earth***

For *Poetry of the Earth*, I wanted to create an immersive environmental experience. Nearly all of the electronic sounds are derived from recordings of woods or forests or from an acoustic piano. Very little of the piece is created synthetically. However, many of these natural and acoustic sounds have been manipulated to create a quasi-dreamlike feel. *Poetry of the Earth* was written for my good friend and saxophonist Andrew Harrison.

### **Charles Rainville, *Nuée Décors***

*Nuée Décors* is a composition that offers awareness of our environment and the bodies that compose it as one of the keys to understanding it, creating awareness and taking action within it. With an eclectic trait, this piece borrows recorded organic sounds, instrumental sounds as well as sound synthesis. These allow the experimentation of the possible links between the sounds of concrete nature and synthetic sounds which in my opinion refer to the human environment of our time.

### **Connor J. Simpson, *Panic***

*Panic* was recorded and produced within the recording studio of Penn State University. The sounds of many alarm and alert sounds such as an iPhone's default ringtone and text tone were recorded and edited. For some people these raw sounds can cause anxiety or distress, however this piece seeks to conquer this stress by slowing down and manipulating these sounds to create an intense yet intimate soundscape."

### **Daniel Eichenbaum, *Record***

In 1977, the Voyager I and II spacecraft were launched on a mission to explore the outer planets of our solar system. The launch trajectory was such that after their mission, the two spacecraft would end up in interstellar space. Knowing these craft could potentially be found by



an alien intelligence, Carl Sagan led a team of scientists, artists, and engineers to assemble a gold-plated record containing greetings, music, and sounds from the planet Earth that was then affixed to each of the Voyagers.

In my piece, I use quotes from Carl Sagan about the project along with his general ethos of hope and wonder for the project. Along with Sagan's quotes I use prime numbers, thought by astronomers to be the means of alien civilizations establishing contact with each other, and a chunk of a speech of greetings from President Jimmy Carter that is stored digitally on the Voyagers but separate from the record. It also seemed appropriate to me that this endeavor cast its gaze towards the heavens and matched the spirit of Josquin des Prez's Ave Maria, a prayer to the Virgin Mary. Just as Josquin's Virgin Mary's ascent to the heavens was humanity's "glorification," so too, for Sagan, was the Voyager's ascent into space. The word "Mother" ("Mater" in Latin) takes on a double-meaning here. Not only does it refer to the Virgin Mary but also to the term for a metal record master from which other records are created. In the Voyager spacecraft, the metal "mother" was sent for issues of durability and these mothers (record and Virgin Mary) both serve to remember humanity into the distant future. All electronic sounds are based upon samples from the Voyager golden records.

      Texts: 010 011 101 111           The first four prime numbers expressed in binary form: 2, 3, 5, 7. We cast this message into the cosmos... This is a present from a small and distant world (Jimmy Carter, digitally stored speech onboard Voyager). We all have a thirst for wonder (Carl Sagan, *Contact*). This record represents our hope and our determination, and our good will in a vast and awesome universe (Jimmy Carter, digitally stored speech onboard Voyager). Each Voyager is itself a message... these robots speak eloquently for us (Carl Sagan, *Pale Blue Dot*). "a golden phonograph... It seemed ideal to send a mother to the stars (Carl Sagan, *Pale Blue Dot*). cuius fuit assumption [whose assumption has been] nostra glorificatio [our glorification] O Mater Dei, memento mei. Amen [O Mother of God, remember me. Amen] (Josquin des Prez, *Ave Maria*).

### **Jerod Somerfeldt, *They Weep Here***

As a new father of a young son, the tragic stories of the children caught in the midst of the fighting in Aleppo haunt me. There truly is unimaginable suffering in this world. Read by Francesca Hilditch, this piece utilizes texts from Virgil's Aeneid, found within and around Book I near line 462. The various translations used for this piece are as follows:

"What land is left, what tract on earth that is not full of our agony? Here mortal estate touches the soul to tears."

"There are tears to flow and human hearts to feel for human woe."

"The world is a world of tears and the burdens of mortality touch the heart."

"What spot on earth, what region of the earth is not full of the story of our sorrow? They weep here for how the

world goes and our life that passes touches their hearts."

### **Jay Afrisando, *Unklang-Angklung***

*Ungklang-Angklung* is a circular 8-channel composition based on samples recording of 3-octave pseudo-chromatic angklung, instruments made of varying numbers of bamboo tubes originating from West Java, Indonesia. While angklung constitutes individual acoustic instruments normally played by several people, in this context all angklung samples are electronically manipulated to explore its acousmatic potential and digitally spatialized to further explore its fundamental nature of being physically spatial instruments.

### **Mirko D'Agostino, *4 Palmi***

*4 Palmi* is part of a cycle of five pieces composed as a case study for a research that investigates the use of traditional elements in electronic music composition and sonic arts, with a specific focus on the theme of preservation. All the pieces engage with a specific repertoire, that is the traditional music of Campania, a region of southern Italy. *4 Palmi*, in particular, centres around zampogna (the traditional Italian bagpipe) as main element. The title refers to the characteristic model of zampogna utilised in the piece, the 'quattro palmi' from Cilento, a sub-region of Campania. All the samples employed in the piece – including the ciaramella recordings – were played by the traditional musician Gianluca Zammarelli. *4 Palmi* recreates an imaginary sound world where the traditional zampogna is surrounded by its contemporary electronics evolutions. The main goal of the piece - as well as the whole research - is to create a link between tradition and innovation through respectful engagement modalities with the culturally connoted material, and to develop a form of expression that could safeguard at-risk musical heritages and at the same time re-propose them through contemporary artistic practices and technologies. The research outcomes have been partially released in the article *Reclaiming and Preserving Traditional Music: Aesthetics, Ethics and Technology*, published in 2020 on *Organised Sound* 25(1).

### **James Moorer, *The Man in the Mangroves Counts to Sleep***

The poem *The Man in the Mangroves Counts to Sleep* by Donna Decker is from her collection *Under the Influence of Paradise: Voices of Key West*. The musical setting by James Moorer continues his earlier work on speech synthesis for musical composition. Every sound in the piece was made from three readings of the poem by musician Frank Lindamood and one reading of the first 300 prime numbers by William Heebink. THX, the THX logo, and the THX Deep Note audio mark are registered trademarks of THX Ltd. Audio enhancement technology provided by Good Sound Inc.

# Concert 2

## Program

<b>Konstantinos Karanathasis</b> <a href="#"><u>Mercurial Acheron</u></a>	9'
<b>Yuanyuan (Kay) He</b> <a href="#"><u>Love YOU...niverse</u></a>	5'28"
<b>Nicola Fumo Frattegiani</b> <a href="#"><u>Bodies VS</u></a>	5'44"
<b>Fabio Fabbri</b> <a href="#"><u>Ruah</u></a>	12'41"
<b>Raphael RN Neron</b> <a href="#"><u>Aptosi</u></a>	8'43"
<b>Jonah L. Elrod</b> <a href="#"><u>Ambalangoda</u></a>	5'35"
<b>Robert McClure</b> <a href="#"><u>untangle my tongue</u></a>	10'13"
<b>Jeremy Muller</b> <a href="#"><u>SIFTT (Scale Invariant Feature Twitter Transform)</u></a>	6'
<b>Joshua Tomlinson and Darren Kendall</b> <a href="#"><u>Monkey Wrench</u></a>	11'46"
<b>Jean Pichardo</b> <a href="#"><u>Aun es tiempo de las Mariposas</u></a>	7'08"
<b>Juan Escudero</b> <a href="#"><u>ST14 (l'ombre que tu devins)</u></a>	6'04"

## Program Notes

### **Konstantinos Karanathasis, *Mercurial Acheron***

Acheron of (planet) Mercury, Acheron of (god) Mercury, or even Hermetic Acheron. It was realized into two discrete phases. The soundtrack preexisted as a fixed media acousmatic composition by K. Karathanasis with the title "Study on a Monochord" (referring to Pythagoras?) The visual part was created by Simona Sarchi later with the intention to present a series of still images in conversation with the sound based on the metallic elements of coolness, shininess, density and fluidity (the latter as an exceptional characteristic of quicksilver). Acheron is approached more as a therapeutic, cathartic topos than a punitive one.

### **Yuanyuan (Kay) He, *Love YOU...niverse***

The piece, Love YOU ... niverse written for UT Austin CAET Launch attempts to describe a hidden love story from one of my dreams. "I see my entire body as a brilliant and luminous object, which is radiating with love and gratitude. The energy of this love is filling all cells of my physical body, and lighting up every corner of my mind. I feel the undeniably strong connection towards to you, and then, this shinning connection destroyed my world. My world collapses with yours. Born into the nova in the Love You ... niverse. " In the piece, atmosphere ambient music combines with astronomic video to reveal the love universe, which is sentimental, unreal, and full of adventures, creativities and conflicts.

### **Nicola Fumo Frattegiani, *Bodies VS***

Two human bodies. Two anonymous and unique entities. This is a short narration of the struggle and conflict first, and of the discover of knowledge and reconciliation then. A paradigmatic axis of every human relation told through the exteriority of the animal behaviour. This is a story of strangeness bearer of violence and those misunderstanding which creates obstacles and makes people blind. This piece draws on the exploration, the circumspection and the diffidence which guide the path to knowledge up to both the reconciliation and the osmotic fusion, as well as the feeling of getting lost into another entity and lastly to the sublimation of the human relation taken to the extreme. Finally, this is a tale about the reacquisition of the individuality, the re-appropriation of one's own integrity ready for a new journey where the atavistic process repeats itself tending to infinity. A tale built by corporeal shapes, by the organic movement of muscles and skin, and by the altered and nobilitated concreteness of the flesh.

### **Fabio Fabbri, *Ruah***

The "breath" in English, or "ruah" in Hebrew, or "qi" in Chinese, or "pneuma" in Greek, is the energy that gives life, the creative energy, but it is also music. Contrary to what one might think, it is not classifiable with absolute uniqueness as a nodal sound: although in fact, a noise nature may be evident, it is actually in effect a splined sound. Blowing the trumpet sound, it is sufficient to try to perform a long breath by hinting a scale whistled to realize it. Blowing the trumpet face of this sound object onto the trumpet of a trumpet becomes even more evident: we can indeed perceive the heights proper to the true fundamentals of the instrument! In the present acousmatic piece phonemes of the human voice and trumpet sounds interact (with techniques of crossed synthesis and not only) in a path marked by multiple orders of subrogation aimed at highlighting the multiple affinities between singing and brass playing: the human voice is the result of vibration, and the trumpet has its voice.

### **Raphael RN Neron, *Aptosi***

*Aptosi* is an audiovisual piece that explores movement through its environmental manifestations. Water, sky,

trees, wind, are continuous testimonies of the passage of time and its kinetic manifestations, which occurs on a scale that is often imperceptible to us. To capture this essence, I used a variety of techniques including time-lapse, aquatic shooting and 360 video capture. The images were shot in northern Quebec during the summer of 2018 and edited the following winter.

**Jonah L. Elrod, *Ambalangoda***

*Ambalangoda* was created for the Cities and Memory Global Collaborative Sound Project. The source recording was gathered by Stephane Marin of Espaces Sonores. The source recording features sounds from a busy roadway in Ambalangoda, Sri Lanka. These source sounds are reimagined into a kind of daydream, one that quickly focuses on particular sounds, changes the perception of the passage of time, and remixes foreground and background materials at the slightest whim.

**Robert McClure, *untangle my tongue***

*untangle my tongue* (2011) is a piece for fixed media in collaboration with poet, Alix Anne Shaw. We sent each other small samples of new work for use as material to inspire new words or music. After months of trading work back and forth, the piece was realized. Some sounds in the piece are cicadas, cars/trains, text being read by Alix and whispered by Hilary Purrington, and various instrumental sounds. The title is taken from Alix's poem inspired by my sounds, Small Bang Theory. It directly references that there is text that is altered, distorted, and overlapped. However, a deeper statement is being made about the current pace of our lives. I am a culprit of this technology and social media-driven lifestyle. Yet, when I went on walks to record sounds for this piece, I was forced to slow down, listen, and be present and engaged in the sounds around me. In 2019, the piece was reimagined with a new video component by media artist Mark Hirsch.

**Jeremy Muller, *SIFTT (Scale Invariant Feature Twitter Transform)***

*#Siftt* is a multimedia piece that uses a streaming Twitter feed to sonify and visualize audience tweets in real time. The data produces an animated graphic score, which the performer(s) interpret. The performance influences the audience and they respond, thus creating a feedback loop of communication. *#Siftt* uses two main input sources: the tweets from the audience listening to the performance (marked with the *#siftt* hashtag), and the top trending topic in the North American Twittersphere at the time the piece is launched. These two inputs are sonified (converted into electronic music accompaniment) and visualized (converted into graphic notation that is interpreted by the performer).

**Joshua Tomlinson & Darren Kendall, *Monkey Wrench***

The *MonkeyWrench* Sessions focus on an abstract conversation between visible and audible gestures that

are both constructive and destructive. Before each session materials are resourced to explore, but everything in the room is fair game for incorporation. The only required prerequisite is to pay attention to other's contributions and the ability to immediately respond in a way that perpetuates the "discussion," which requires some humility, but that's another story. It's a crash course in risk and discovery. Though the sessions may last for hours, the most fruitful moments are fleeting instances that often times are quickly erased in the next moment. These are some of the most liberating creative activities in my artistic career. Judgment is prohibited in the moment — action and reaction are the permissible, while reflection is reserved for the end of the session and subsequent days.

**Jean Pichardo, *Aun es tiempo de las Mariposas***

*In the Time of the Butterflies*, is a historical novel by Julia Alvarez that bears witness to the four brave Mirabal sisters as they seek to overthrow the corrupt Trujillo government in the Dominican Republic. These women became icons of freedom and women's rights when the murders of the three, inspired many in the Dominican Republic to denounce the regime publicly, marking the beginning of the end for Trujillo's reign. In 1999, the United Nations General Assembly designated the date of the Mirabal sisters' deaths, November 25, as the International Day for the Elimination of Violence against Women. However, it is currently estimated that 35% of women worldwide have experienced physical and / or sexual violence by their partner or other person's violence at some point in their lives. It is estimated that 200 million girls and women have suffered at some point female genital mutilation in 30 countries, according to the new estimates published on the International Day of Zero Tolerance to Female Genital Mutilation of the United Nations in 2016. On a recent interview on the current issue of gender violence and its possible solutions, Julia Álvarez simply replied: "It's still time for butterflies".

**Juan Escudero, *ST14 (l'ombre que tu devins)***

This piece is based on recent research work in combinatorics and discrete geometry. Certain sets of tangents of the deltoid with evenly distributed orientations produce simplicial configurations of lines that can be used to generate deterministic and random substitution tilings of the plane. In this case the simplicial arrangement consists of fourteen lines. The basic temporal microstructures and harmonic fields are related to the prototiles having triangular shapes. The electronics part is derived from the instrumental part by employing techniques of cross synthesis and filters by images of the non-periodic tilings.

# Concert 3

## Program

<b>Lidia Zielinska</b> <a href="#"><u>Aphasia</u></a>	13'03"
<b>Enzo Filippetti, saxophone</b>	
<b>Agustin Jorge Spinetto</b> <a href="#"><u>A short period of time and sound</u></a>	7'10"
<b>Thomas L. Wilson</b> <a href="#"><u>Tensão-Tension</u></a>	7'29"
<b>Aleyna Brown</b> <a href="#"><u>Siren</u></a>	5'10"
<b>Courtney Sullivan, English horn</b>	
<b>Jeon Woojin</b> <a href="#"><u>Cloudy</u></a>	31'
<b>Benjamin Damann</b> <a href="#"><u>Lentic Relict</u></a>	6'30"
<b>Michael R. Hood</b> <a href="#"><u>Beauty Fades</u></a>	7'28"
<b>Eric Lyon</b> <a href="#"><u>Coronation</u></a>	6'43"
<b>Jason Crafton, Trumpet</b>	

## Program Notes

### **Lidia Zielinska, *Aphasia***

*Aphasia* is a communication disorder due to brain damage. The sick person who has not had any problems with language functions, manifested difficulty in speaking or understanding speech, also has problems with writing and reading. Aphasia does not impair the person's intelligence. The patient knows what he wants to say, but cannot find the words he needs. The inability to communicate with the surroundings, loss of ability to translate thoughts into words, it is an extremely traumatic experience. This leads to the isolation of a sick person from coming in and the whole society. It happens that even those closest neglect to establish a deeper contact, pushing a sick person to the margins of the family group, depreciating and ignoring his/her needs and opportunities, and even attributing the symptoms of aphasia low intelligence, mental illness, or bad will of a sick person.

### **Agustin Jorge Spinetto, *A short period of time and sound***

*A short period of time and sound* is a music composition written during the composer's abroad studies at Tokyo University of the Arts. The use of loops is the main composition method of this work. The composer creates them in multiple ways using tools such as music programming, samplers or analogue sequencers, bringing a variety of results, in most cases, impossible to be replicated and making every live performance of this piece unique in sound and time. For this composition, Audiostellar is being used as the main instrument. Audiostellar is a new audio software application that uses Artificial Intelligence to organize pre-selected audio samples by its sound characteristics and show them in a particular 2D space that will be projected in a main screen. In addition, the interaction with softwares such as MAX and Ableton multiplies the possibilities of Audiostellar, resulting in a powerful tool perfect for the composer characteristics.

### **Thomas L. Wilson, *Tensão–Tension***

At a summer festival, the composer met someone who would become a close friend. This friend from Brazil introduced him to a Berimbau, a traditional instrument with one string used in percussive ways. But his introduction was through a distortion of the Berimbau; literally. He showed a video of the Berimbau used in the context of metal music; distorted and pitched to simulate multiple attacks of the bass and kick drum. *Tensão–Tension* uses a single-note sample of the Berimbau, but in another new unique context. Using multiple processes, this single attack develops in real time during the performance. Tension arises as the sample drifts further from its origins. The piece works through this tension before ending in a calm release.

### **Aleyna Brown, *Siren***

The siren song is an alluring melody heard only by sailors just before their death. Within a soundscape of cavernously echoing water drops and an underwater descent into her seductive trap, "Siren" is a feminist commentary on this mythical siren song, and the duality of femininity embodied by the siren herself. The English hornist represents our siren, not as told by the male-narrated stories through which the myth is known, but by the siren herself, our female protagonist, as depicted musically by her multifaceted femininity. Capturing beyond the beautiful and seductive, this narrative pays respect to the darkness and power possessed by the siren. This recontextualization of the siren song asserts the strength of femininity in her darkness just as in her beauty. Her song captivates the audience as it transforms into a beautiful, cascading melody—luring the listener inward. When the sailor is in her grasp, the siren transforms back again into the femme fatale she is, dragging her catch into the depths of the cave. One final breath is inhaled, the English horn sounds one last beckoning call, and the piece returns to the dark soundscape from which it began—dark, but just

as beautiful.

### Jeon Woojin, *Cloudy*

*Cloudy* is soundtrack from a Virtual Story. This Album is Electronic Emotional Music.

- 01 CLOUDY
- 02 Breathe in Fog
- 03 Unknown FootStep
- 04 Gaslighting
- 05 Flashback
- 06 White Birch(Missing Shadow)
- 07 Realize
- 08 Outro

**Benjamin Damann** is a composer, percussionist, music technologist, and educator currently residing in northeast Ohio. Among others, he has been commissioned by the Synthbeats Laptop Ensemble, the Skylark Quartet, and the EIU Percussion Ensemble. His works -- inspired by choice, probability, indeterminacy, improvisation, and the timbral manipulation of acoustic instruments through physical preparation and electroacoustic augmentation -- have been performed and recorded throughout the United States. He is devoted to realizing electronic, experimental, and graphical works for solo snare drum and multi-percussion as well as programming software interfaces to aid in the performance of such works. His background in percussion has also led him to teaching opportunities from fifth-grade beginning band to university marching bands. Benjamin holds a BM in percussion performance with a concentration in music composition from Eastern Illinois University and is currently pursuing an MM in Music Composition at Bowling Green State University where he studies with Dr. Elaine Lillios and Dr. Mikel Kuehn.

**Michael Hood**, who uses the pseudonym "Astra Ursa Lux" for his experimental music, is a New York based musician and composer. He attended Berklee in Boston and then got his Masters in Music at WCSU. It was at the latter that he really discovered an interest in avant-garde and experimental musical forms. He has recorded six albums of electroacoustic music as "Astra Ursa Lux", exploring sounds and forms from the subtle to the extreme. (Shameless plug...my music is available on iTunes, various streaming services, etc.).

### Eric Lyon, *Coronation*

*Coronation* is an interactive piece for trumpet and computer that coordinates rhythmic and signal processing elements in tight synchrony. The automation of sampling, processing, and reintegration of live trumpet playing to the texture allows for complex but precisely controlled interactions and rich electronic textures that will subtly differ between performances. The DSP itself is based on algorithmic schemes and Max/MSP externals designed by the composer. *Coronation* was composed for Jason Crafton, to whom it is dedicated.

# Concert 4

## Program

<b>Christian Banasik</b> <a href="#"><i>Ludwig's Walk Over Bowery</i></a>	10'23"
<b>Malte Leander</b> <a href="#"><i>Eternally Divided</i></a>	5'28"
<b>Busevin</b> <a href="#"><i>For Rachel Corrie</i></a>	12'20"
<b>Andie Verbus</b> <a href="#"><i>Glaciated</i></a>	4'17"
<b>Kimia Koochakzadeh-Yazdi</b> <a href="#"><i>Enigma</i></a>	11'
<b>Dante Tanzi</b> <a href="#"><i>Prediction</i></a>	3'26"
<b>Devin Barone</b> <a href="#"><i>screaming in terroir</i></a>	9'17"
<b>Angelo Bello</b> <a href="#"><i>Triptych</i></a>	13'20"
<b>Gintas K</b> <a href="#"><i>Two</i></a>	5'11"
<b>Epa Fassianos</b> <a href="#"><i>World of Colours</i></a>	7'54"
<b>Sujin Kim</b> <a href="#"><i>Circular-point, line and plane</i></a>	11'20"

## Program Notes

### Christian Banasik, *Ludwig's Walk Over Bowery*

This piece is based on a few bars of the *Sonata for Violin and Piano No. 7* (2nd movement), the first bars of the *Piano Sonata No. 1 Op. 2* and a letter from Beethoven to an unknown person, which is spoken by the performers in two languages (German / English). The sound is embedded in an 8-channel electronically modified and expanded surround sound, which encircles the audience. The choice of material is based on very personal, almost biographical decisions. It is Beethoven's works that have kept me particularly busy and accompanied me throughout my studies. The text of the letter "to an unknown addressee" provides a theatrical-performative level of the piece. The title "Ludwig's Walk Over Bowery"

is also a homage to the film “Ludwig van” (1970, 200th birthday) by Mauricio Kagel - whose protagonist wanders through the city of Bonn and takes a look at the streets in the 1960s. I refer here again to a well-known, historical and rapidly changing New York area in the middle of Manhattan.

### **Malte Leander, *Eternally Divided***

*Eternally divided* challenges and explores the question of the split persona, defined by knowledge and limitations in skills of languages within an individual. What differences in our perceived character are apparent to our surroundings, when we speak something else than our mother tongue? Culture, history, as well as individual strengths and restrictions of language all play a role in the way that we express ourselves. Through an evolving, yet slowly progressing timeline, similar topics are presented through the voice of the composer in three different languages, neatly structured with support from pleasing tonal soundscapes.

### **Busevin, *For Rachel Corrie***

As a mixed work (acoustic and electronic instruments), which combines two heterogeneous sound sources, The main issue is the interaction of these two media. The work thinks the different possible ways in which both sources can relate, making the work a metaphorical paraphrase of the historical evolution of the relationship between those different media, taking into account the influence that each one had on the other. How composers and performers faced electronic music allowed new ways of using traditional acoustic instruments, expanding the number of interpretive techniques. This work is to perform the opposite step; it takes, from the field of expanded techniques, ideas to expand the language of electronic media. The electronic part has been generated by morphing with resynthesis techniques using Phase Vocoding with Csound. The envelopes, used to generate harmonic interferences with Phase Vocoding, are used as a control signal to shape the evolution of the tuba extended techniques.

### **Andie Verbus, *Glaciated***

*Glaciated* was written early on in the semester of my senior recital. I created a performance patch in Max/MSP that primarily used chaotically modulated delay lines and excessive feedback (tapered with a limiter). This patch generated a wide assortment of sounds, from short transients to long evolving drones, all with a similar shared quality. After recording an hour-long improvised session with the patch in the composition program's project studio, I assembled a few different moments generated during the session into *Glaciated*.

### **Kimia Koochakzadeh-Yazdi, *Enigma***

Anticipation and expectations are always a huge active part of the human psyche. As composers, we have the ability to manipulate these two parameters and make one question what they have or should be expecting from what they are hearing. *Enigma* creates room for new

assumptions in one's mind. *Enigma* was commissioned by Western Front organization in 2018 and was premiered in February 2019.

### **Dante Tanzi, *Prediction***

*Prediction* is based on the elaboration of musical ideas after listening to hours of soundscape music, but extremely brief samples were extracted from various pieces by Bernard Fort and Alexandre Yterce. “Prediction” moves from a beginning based on percussive clusters followed by a dynamic, reverberating continuum. The piece develops through light rhythmical patterns, the tenuous sound of birds and goes towards a decrescendo interrupted by another cluster. The conclusion mixes striated electronic sounds, the sound of birds and reiterative patterns. A prediction is an announcement that something is going to happen. Not necessarily unpleasant of course. But this piece refers to a fatal disruption of natural environment.

### **Devin Barone, *Screaming\_in\_terroir***

*screaming\_in\_terroir* from [unity] Terroir: ‘the characteristic taste and flavor imparted to a wine by the environment in which it is produced.’  
*screaming\_in\_terroir* is a combination of the final two tracks from my glitchy experimental concept album [unity], which embodies the character of an AI named Xorn as it experiences a nervous breakdown, not only telling the narrative of its story but also acting as its ‘voice’ through gestural MIDI-created glitch sounds. This track is very much an existential scream of terror for Xorn, it serves as the climax and resolution of an arc of chaos and confusion, utilizing all of the sonic elements from throughout the album, and therefore Xorn’s voice to do so.

### **Angelo Bello, *Triptych***

*Triptych* is an execution of the GENDYN algorithm, and considered an example of rigorous algorithmic computation, wherein the piece is created in whole cloth, in one go of the algorithm and self-contained, following the assignment of all initial conditions prior to execution. This work takes advantage of large-scale dynamic stochastic granular synthesis and noise-like timbres, in combination with the tempered pitch processes. *Triptych* is in three sections as follow:

1. Distant Tempest, Passing (4:02)
2. Rain and Disturbance (4:35)
3. The Rapids, then Sun Through the Trees (4:52)

The pieces that make up this collection were composed with the GENDYN algorithm - GENerative DYNamics. This non-standard digital sound synthesis technique, invented by Iannis Xenakis, relies on the application of random walks guided by probability distribution functions for the direct generation of digital audio sample data, which in turn defines the character of complex timbres and musical form. These works were generated with a re-implementation of Xenakis' algorithm, a program

called the New GENDYN Program (developed by musicologist and computer scientist Peter Hoffmann), with additional components developed by the composer of this work.

**Gintas K, *Two***

Played live using computer, midi controller assigned to VSTplugins. Recorded real time, Without any overdub.

**Epa Fassianos, *World of Colours* (2019)**

An electroacoustic piece which is based on baglamas' original recordings. Baglamas is a traditional Greek instrument which has its roots to an Ancient Greek instrument called pandoura. In my work I made an attempt to explore the characteristics of the instrument and its relation to history and Hellenic Culture via acousmatic music. The work has references to melodic lines widely used by baglamas' performers but is mainly an attempt to recreate a new sonic world. I also aimed to use the instrument in innovative ways, from the recording process (use of sounds emerging from the chording of the instrument) to the development process (application of a wide range of transformations which would lead the sound in new boundaries). The addition of background cinematic-style sounds emerging from the baglamas through various transformations, creates a constant dialogue with the foreground sounds. The various sonic colours observed as the piece evolves justify its title.

**Sujin Kim, *Circular-point, line and plane***

*Circular-point, line and plane* is started with a fundamental question, which is about how to make sounds. Going back to basics, I did quite a few experiments with only sine waves using MaxMsp and Supercollider. In this work, many of sounds are based on additive synthesis, which is created by mathematical algorithms. Visually, I also tried to express some fundamental concepts of point, line and plane in design field like sine waves in music. I used only black and white in the video to show the beauty in simplicity.

# Concert 5

## Program

<b>Mark Phillips</b> <a href="#"><u><i>T. Rex</i></u></a>	15'11"
<i>Tony Baker, trombone</i>	
<b>Hana Do</b> <a href="#"><u><i>Le soir d'Ianna (Ianna's evening) ...</i></u></a>	6'20"
<i>Iván Adriano Zetina Ríos, guitar</i> <i>Kiwon Jeon, video</i>	
<b>Yemin Oh</b> <a href="#"><u><i>Time Discontinuum No. 2</i></u></a>	6'50"
<b>Mark Petering</b> <a href="#"><u><i>Shortcut to the Moon</i></u></a>	4'13"
<b>Andrew Schloss</b> <a href="#"><u><i>sonicpair #2</i></u></a>	12'26"
<i>Andrew Schloss, percussion</i>	
<b>James O'Callaghan</b> <a href="#"><u><i>Xeno</i></u></a>	8'10"
<i>Sarah Albu, voice</i>	
<b>Brian Ellis</b> <a href="#"><u><i>Divining Alabama</i></u></a>	4'10"
<b>Anthony Marasco</b> <a href="#"><u><i>The Spinning Earth Shall Spread Before You</i></u></a>	7'53"
<b>Leo Chang</b> <a href="#"><u><i>VOCALNORI</i></u></a>	12'11"
<b>Jiayue Cecilia Wu</b> <a href="#"><u><i>For Tashi</i></u></a>	7'30"
<i>Video by Rebecca Ruige Xu</i> <i>Lucina Yue, Kong Hou</i>	

## Program Notes

**Mark Phillips, *T. Rex***

*T. Rex* [rex is Latin for "king" — but does the ambiguous initial "T" stand for "tyrannosaurus" or "trombone?"] is in four connected movements contrasting in dynamics, rhythms, and tempo: soft and slow, with much rubato; loud and rhythmic, in a moderate tempo; soft and slow, with much rubato; loud and rhythmic, in a fast tempo. My goal for this composition was to create a fixed media accompaniment with all the source material coming from trombonists around the country. I first recruited John

Marcellus and gave me names of other trombonists to contact. I eventually received an astonishing variety of trombone sounds from Andrew Glendening, Kevin James, Roger Oyster, and Tom Plsek. Absolutely all sounds heard in the fixed media accompaniment come from these recordings -- or from noises I made with my own bass trombone. I feel it's important to assure listeners that no trombones were injured or damaged in making of *T. Rex*.

**Hana Do, *Le soir d'Inanna (Inanna's evening)* ...**

« Inanna » for multimedia, music and video, was created by inspiration on the goddesses of Heaven and of World in Sumerian, Inanna, who is a powerful affirmation of love, war, fertility. She reigned over several areas of culture. These included the rain, the war, the morning and evening stars. « Inanna » is consist of two parts: the first part, « Le matin d'Inanna (Inanna's monrning) » for electronic sound and video, the second part, « Le soir d'Inanna (Inanna's evening)» for acoustic guitar, electronic sound and video. « Le matin d'Inanna » is presented, a plenitude of Inanna's joy of creation. « Le soir d'Inanna (Inanna's evening) » can be interpreted by the sense of confusion, from the metaphorical point of view. In this part for « Le soir d'Inanna », we may have some feeling of confusion, ecstasy, or joy as Inanna does her capricious game dancing on the earth. Looped circular circle movement resembling the Mandara sign, and the bright color variety symbolizes the powerful essence of Inanna. The composition of the movement sound by the complex texture and the counterpoint between the acoustic guitar and the electronic sound could tell us the musical adventure to the heart of Inanna.

**Yemin Oh, *Time Discontinuum No. 2***

This piece is about the recognition of history. It is not about the right or wrong on an issue. Rather, I would like to point out the awareness of the history and also to indicate the victims-centered approach is important. In this piece the girl recounts her reminiscences of the war, and deplores her ruined life that cannot be set back. All the text and recorded sounds were from interviews of documentary film about Victims of Sex slavery of Japan in World War II.

**Mark Petering, *Shortcut to the Moon***

Shortcut to the Moon utilizes Max/MSP programming to create a sound collage utilizing changing sine tones, recordings of the composer with his 3-year-old son, and Emily Dickinson's poetry about neighborhood crime read by the composer:

PART ONE

LIFE

XV

I know some lonely houses off the road  
A robber 'd like the look of,—  
Wooden barred,  
And windows hanging low,  
Inviting to

A portico,  
Where two could creep:  
One hand the tools,  
The other peep  
To make sure all 's asleep.  
Old-fashioned eyes,  
Not easy to surprise!  
How orderly the kitchen 'd look by night,  
With just a clock,—  
But they could gag the tick,  
And mice won't bark;  
And so the walls don't tell,  
None will.

A pair of spectacles ajar just stir—  
An almanac's aware.  
Was it the mat winked,  
Or a nervous star?  
The moon slides down the stair  
To see who 's there.  
There 's plunder,—where?  
Tankard, or spoon,  
Earring, or stone,  
A watch, some ancient brooch  
To match the grandmamma,  
Staid sleeping there.  
Day rattles, too,  
Stealth 's slow;  
The sun has got as far  
As the third sycamore.  
Screams chanticleer,  
"Who 's there?"  
And echoes, trains away,  
Sneer—"Where?"  
While the old couple, just astir,  
Think that the sunrise left the door ajar!

**Andrew Schloss, *Sonicpair #2: duo for SDRdrum and MechDrum***

*Sonicpair #n* is a series of duos involving robotic percussion. *sonicpair #1* is for viola and radiodrum-controlled robotic percussion. This new piece, *Sonicpair #2* is unique in that the robotic player is a "mirror" of the human percussionist. Using a new 3D capacitive sensor called the SDRdrum, the full range of the percussionist's gestures are exactly mimicked by the MechDrum robotic percussion, including gestures above the surface. This mirroring creates a unique visual and auditory experience that is different from all other percussive interfaces because the robotic percussion is not "waiting" for a noteon to be detected; rather it is continuously following all the gestures of the percussionist.

**James O'Callaghan, *Xeno***

*Xeno* is a work for voice and electronics composed in close collaboration with performer Sarah Albu. The voice of the performer is constantly in flux, transforming through imitations of different animal vocalisations and live electronic manipulations. The form of the piece is related to one of Zeno's paradoxes, where that which is



in locomotion must arrive at the half-way stage before it arrives at the goal. These successively shorter half-way points are presented in reverse, where the musical energy of the piece unfolds through bursts of noise separated in successively greater distances. These kinds of 'big bangs' which unfold all the materials of the piece into a warping menagerie of being-transformation.

### **Brian Ellis, *Divining Alabama***

The war on abortion that Alabama brought to the forefront of the national discourse in May 2019 was not only a war on human dignity, but continues to be a dangerous and misguided attempt to limit women's safety under the guise of protecting human life. If we turn to the history books, we find an example of what may happen when a liberal society suddenly enacts a total ban on abortion, for in 1966, the leaders of Romania did exactly that. What became immediately apparent was that those seeking abortions were forced to turn to drastic measures, with disastrous consequences. While the Romanian law was intended to spur population growth, in practice it caused the maternal mortality rate to skyrocket. This piece tracks the maternal mortality rate of women in Romania from 1950 to 2015, highlighting the ban on abortion from 1967 to 1989. The violin part is directly derived from this data: as the line rises, it reflects an increase in deaths, and as it falls, a return to civility. The electronics draw from several expressive sources, including interviews with people close to the subject as well as recordings of fetal heart beats, kitchen implements, and other electronically generated or manipulated sounds. It is my hope that this work is discomfiting and unsettling, provides context and understanding, and will better allow us to divine the future of Alabama.

### **Anthony Marasco, *The Spinning Earth Shall Spread Before You***

Inspired by the work of composer/hardware hacker Nick Collins, this piece explores the process of composing music through real-time performance of music playback devices. Both CD players have been modified, allowing for networked control of their play/pause, seek, and stop controls. Additional modifications made to the anti-skip memory and data-muting chips of each player result in the creation of rhythmic loops when each CD player is paused, and heavily distorted, delayed audio fragments when connecting pins on the anti-skip memory chip. Each CD player is connected through Bendit\_I/O, a new hardware/software system that allows for networked performance with circuit-bent devices and web-enabled interfaces. Through this system, the performer and the CD players can share data between each other, allowing for machine-to-machine and human-to-machine interaction. The CD players can also modify and trigger audio playback through audience mobile devices that are logged onto the network. Each CD contains material written by the composer as well as process and modified pre-existing musical material. More information on Bendit\_I/O can be found at [www.benditio.com](http://www.benditio.com).

### **Leo Chang, *VOCALNORI***

*VOCALNORI* is my attempt at learning about Korean and Chinese gongs in an improper way: through singing. With *VOCALNORI*, I am seeking a way of connecting with cultural artefacts without touching them; exploring my desire to understand an Asianness and Koreanness that complicates "tradition." This video recording for NYCEMF is an improvised performance with *VOCALNORI*.

### **Jiayue Cecilia Wu, *For Tashi***

This multimedia piece of voice, soundscape, electronics, and Konghou is dedicated to all the mothers who lost their child prematurely. It was written in loving memory of Tashi, the composer's own miscarried baby, who was gone too soon. The Tibetan soundscape was recorded in the summer of 2019, during a spiritual field trip after the tragic event happened. It is the glue of sounds of the electronic and acoustic instruments. All the electric sounds were designed and realized using various Eurorack modular synthesis systems, including Make Noise, Pittsburgh, and Mutable Instruments. The ancient Chinese Konghou instrument brings back the beautiful memories of carrying Tashi for just a few months. Making this piece is a self-healing process. The composer is motivated to share this deeply personal and emotional experience through music and art in the hope to raise public awareness of the impact of miscarriage on a woman's mental and physical health, which is often unspoken, misunderstood, and otherwise overlooked in our society. Furthermore, the composer wishes to bring attention to the importance of women's prenatal and mental care, as well as the support and assistance needed by survivors of baby loss and their families.

# Concert 6

## Program

<b>Clemens von Reusner</b> <a href="#"><u>KRIT</u></a>	10'
<b>Brian Bridges</b> <a href="#"><u>Tracing Beijing</u></a>	8'28"
<b>Ragnar Grippe</b> <a href="#"><u>Broken Mind of Souls</u></a>	13'
<b>Jason Fick</b> <a href="#"><u>I'm the Expert</u></a>	3'10"
<b>Kyle Vanderburg</b> <a href="#"><u>Tape Piece</u></a>	10'
<b>Joel Gressel</b> <a href="#"><u>Under the Radar</u></a>	8'33"
<b>Jean-Basile Sosa</b> <a href="#"><u>Mythologies</u></a>	12'06"
<b>Kel Smith</b> <a href="#"><u>Attaché</u></a>	11'
<b>Joshua Hey,</b> <a href="#"><u>fissu/rupT/tear</u></a>	7'30"
<b>Kari Vakeva</b> <a href="#"><u>Void ii</u></a>	9'58"

## Program Notes

### **Clemens von Reusner, *KRIT***

In the language of Sanskrit, *KRIT* means cutting, splitting, twisting, spinning, but also playing and accomplishing. *KRIT* is based upon a chaotic sound, which is cut in many variations and rebuilt. In the course of the composition, chaotic and uniform, as well as punctual and continuous manifestations of this sound are developed and are audible in different degrees of density and spatialization. Spatialization: Ambisonic.

### **Brian Bridges, *Tracing Beijing***

My first attempts to trace Beijing came during disorientating hour-long taxi journeys past identical-looking blocks looming out of the smog. Beijing in winter is a dark pencil sketch of indistinct outlines, evocative in its impressionistic abstraction. But as spring came and my ears opened, a new kind of tracing

ensued. Now it was the mystery of where meaning was centered; in the polyphonic society of narrow hutong laneways, in the constant construction remodelling the city, in the globalised American and British accents of automated subway announcements, in the park where elderly traditional musicians who lived through the Cultural Revolution play not far from former Red Guards nostalgic for the music of their youth. Meanings found in the collision of all-night bars, white picket-fence barriers and slick, surveilled social networks with lively conversations still taking place. And all the while, the spring and the smog duel for supremacy, and the city still sprawls and shifts in and out of focus... This piece is based on field recordings from a 3-month stay in Beijing during spring 2015. *Tracing Beijing* was premiered at Sounding Out the Space, Dublin, Nov 4th, 2017.

### **Ragnar Grippe, *Broken Mind of Souls***

*Broken Mind of Souls* is a forty minute piece in three parts. The idea behind this composition is blend what we know with what we think we know. *Broken Mind of Souls* is available on Apple and Spotify among others.

### **Jason Fick, *I'm the Expert***

In 2014, the city of Denton, Texas, successfully banned fracking. Hydraulic fracturing has become a lucrative venture, and a number of sites are rapidly increasing worldwide. However, research shows that the effects of fracking can lead to earthquakes, numerous health-related issues, and extreme noise pollution for those that live in close proximity. The Denton fracking ban, as one of the first in the United States, was considered landmark, and the story received international publicity. Shortly after, the city outraged over the Texas railroad commission's overturning of the ban. This composition shares some of the stories of Denton's residents and the effects of fracking on their lives.

### **Kyle Vanderburg, *Tape Piece***

*Tape Piece* is part of a series of single-sound-source daydream pieces, where a solitary object or family of objects is repurposed to create an otherworldly soundscape. This work uses tape--masking, scotch, aluminum, packing, and duct--sometimes recognizable, and sometimes heavily processed. The familiar is juxtaposed with the fresh, and what starts out with unrolling and tearing quickly unravels as sounds evocative of gunfire, of bombs and explosions, and of Geiger counters suggesting the downfall of civilization. New creatures emerge throughout, each trying to find their place in a world that has come unglued.

### **Joel Gressel, *Under the Radar***

*Under the Radar* utilizes two contrasting themes: a long three-phrase melody, and a widely-spaced arpeggiation of three chords. The piece originally began with the arpeggiated section that now starts after 30 seconds. The two themes alternate and evolve, ending with a very different version of the three-part melody. This ending was copied to begin the piece, which now can be understood as a progression to the ending/beginning.

The rhythms of all the melodic lines in the piece are shaped (by force of habit) by ratios that expand or reduce successive measures as well as the beats within these measures. The normal 12-tone square of 48 row forms has also been distorted by interpreting the numbers not as members of the chromatic scale, but as indices to three ascending diminished-seventh cycles. Transposed rows have segments in common, but no two are the same. It is quite easy to ask the computer to overlap these melodic lines with different instrumental colors. Link to score:

<http://ravellorecords.com/catalog/rr8032/under-the-radar--genetic-drift--joel-gressel.html>

### **Jean-Basile Sosa, *Mythologies***

While being a new electroacoustic piece composed for dance, *Mythologies* can also be presented as a standalone electroacoustic work. Like many of my recent electronic works, it calls into question the relationship between academic concert music and its other. Even though the piece is not a program music, it can evoke the tale of a mythical epic. As human poetic space Imaginary is certainly peculiar to each, but in mine, yet with an abstract sound material, *Mythologies* tells some episodes of the myth of Orpheus.

### **Kel Smith, *Attaché***

*Attaché* is a graphical notation experiment between Suss Musik and visual artist B.G. Madden. Madden's work explores systems in nature to reveal hidden relationships as a visual language. Suss Musik translated Mr. Madden's renderings in graphite, pigment and plaster using a computer algorithm to create fields of static. These fields served as musical maps for how sonic fragments were phased or looped. Select moments were then extracted and reassembled electro-acoustically as polyrhythms, using the original source material as a musical "score."

### **Joshua Hey, *fissu|rupT|t|eaR***

This work is built from singular algebraic hypersurfaces and Calabi-Yau varieties. The complex Calabi-Yau threefolds, conjecturally existing in microscopic worlds, inhabit spaces in three complex dimensions (six real dimensions) and the geometric objects used are the shadows or projections in 2D. Pre-recorded instrumental sounds performed by the author with an improvisatory character are transformed by using techniques of subtractive synthesis, cross synthesis source-filter and filters by images. The geometric shapes influence on the generation of the sound material coexisting in a kind of induced entanglement.

### **Kari Vakeva, *Void ii***

*Void ii* begins after a short warm-up passage with various metallic sounds that have a controlled simulated acoustic feedback. These noisy eruptions recur periodically, meanwhile softer percussive metallic tones with an elastic pulse emerge among other pitched voices. The pitched material slowly evolves in a microtonal way, and the sounds grow from a "seed"

interval within a dynamic process. The work *Void ii* (2019) is written with C++ and a synthesis software built by the author. The technical realization uses granular and physically-inspired synthesis, among other methods.

### **Anuj Bhutani, *To The Lighthouse***

"She felt... how life, from being made up of little separate incidents which one lived one by one, became curled and whole like a wave which bore one up with it and threw one down with it, there, with a dash on the beach."  
— Virginia Woolf, *To the Lighthouse*

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## Concert 7

### Program

**Stephen Pope**

[\*Secrets, Dreams and Faith\*](#)

78'

### Program Notes

**Stephen Pope, *Secrets, Dreams and Faith***

*Secrets, Dreams, Faith and Wonder: A Mass for the New Millennium* is a feature-length abstract music/video ritual of thanksgiving in five parts: (1) a lament of surrender (Jerusalem's Secrets), (2) the reading of the lesson (Leur Songe de la Paix), (3) the celebration of the ritual (Evigtt Dröm), (4) the recitation of the creed (Credo), and (5) a hymn of benediction (Ora penso invece che il mondo...). When looked at this way, it follows the structure of rituals of gratitude celebrated throughout the ages and across cultures and religions (and especially the Catholic Mass). The five pieces of music incorporate voices in Latin, English and Arabic (texts from the Bible, by M. L. King and M. K. Gandhi) as well as bird and whale songs. Each of the videos was made to fit the music of the respective movement. Each of the five parts has its own tonal and timbral language, and yet they fuse into a whole when viewed as a single large-scale work. The two inner parts (Leur Songe de la Paix and Credo) have text subtitles incorporated into the videos (texts by Martin Luther King, Jr. and Mohandas K. Gandhi, respectively), while the other parts each has a related text of some sort.

# Concert 8

## Program

<b>James Dashow</b> <a href="#"><u>Soundings in Pure Duration No. 5</u></a> <i>Lucia Bova, Harp</i>	11'30"
<b>Karin Charlotte Wetzel</b> <a href="#"><u>Amorphose 2 for Guitar and Live-Electronics</u></a> <i>Panagiotis Megarchiotis, Guitar</i> <i>Karin Wetzel, Live-Electronics</i>	7'16"
<b>Anuj Bhutani</b> <a href="#"><u>To the Lighthouse</u></a>	11'27"
<b>Benjamin Krumwiede</b> <a href="#"><u>Clarinet Clippings</u></a> <i>Zachery Pavlicek, clarinet</i>	6'52"
<b>Alejandro Esucer</b> <a href="#"><u>SPECTRUM ARTICULAE</u></a> <a href="#"><u>or the First Human Sounds</u></a>	13'03"
<b>Keisuke Tsuchiya</b> <a href="#"><u>Gifts from Microplastics</u></a>	5.5'
<b>Christoph Punzmann</b> <a href="#"><u>..for violoncello &amp; tape recorder</u></a> <i>Arnold Noid' Haberl, Violoncello</i> <i>Christoph Punzmann, Taperecorder</i>	9'17"
<b>Domenico De Simone</b> <a href="#"><u>KYKNOS</u></a>	9'
<b>Hubert Howe</b> <a href="#"><u>Inharmonic Fantasy No. 11</u></a> <i>Enzo Filippetti, alto saxophone</i>	10'21"

## Program Notes

### **James Dashow, *Soundings in Pure Duration N. 5***

As the title suggests, this is the 5th in the series of "Soundings" compositions, the composer's second foray into octophonic electronics. The work explores timbral and rhythmic interactions between the harp and the electronic sounds as further elaborations of the resources of the Dyad System, now with more intricate spatialization developments following the composer's concept of "movement IN space, movement OF space". The harpist, Lucia Bova, for whom this piece was composed asked that she, too, be spatialized, something the composer is actively considering for a later somewhat more theatrical edition of this piece.

### **Karin Charlotte Wetzel, *Amorphose 2 for Guitar and Live-Electronics***

The natural harmonics of the retuned guitar strings form the melodic basic structure of the guitar-part and are supplemented by a second harmonical line. The relationship between the melodic voice as the main voice and the harmonical part as a secondary line is also reflected and developed further in the relationship between the guitar and the Live-Electronic part. The title „Amorphose" describes the formal aspect of the piece. The aggregate state of an amorphous structure is being situated between solid and liquid. This idea of an amorph structure is transferred at different musical layers: It is reflected through the pitch system, being divided into „crystallized" central notes and „fluid" harmonical structures. It is also present in the relationship between the precisely defined pitches of the Guitar Part and the Live Electronic Part, which transposes and multiplies the Guitar part permanently on a microtonal level, randomly and therefore leading always to a slightly different result.

### **Benjamin Krumwiede, *Clarinet Clippings***

The meaning of the title is twofold. One interpretation of the title stems from the metallic clipping sounds that transpire throughout the composition. The second interpretation comes from segmented musical ideas found particularly at the beginning and end of the composition. These small snippets grow organically into larger musical ideas creating an audio representation of a collage that uses small snippets to create a larger image as a whole. *Clarinet Clippings* is written for and performed by clarinetist Zachery Pavlicek.

### **Alejandro Esucer, *SPECTRUM ARTICULAE* (2018)**

The first human sounds. *SPECTRUM ARTICULAE* is an imaginary description on the origin of language and the appearance of the representation of the first phonemes to establish communication among humans. The beginnings indicated guttural sounds that represented basic situations of survival such as danger, defense, food, shelter. Later on, very primitive dialects arose, some of which did not require writing because they were learned exclusively by oral tradition. And it is not until the need to record matters that were not possible to remember that the emergence of different languages became necessary. I learned basic principles of Sumerian, the first language that used clay tablets to represent sounds, which in turn recorded events such as inheritances, debts, accounting and numbers difficult to remember, so they could not be transmitted through oral tradition. In addition to Sumerian, the piece includes almost indecipherable fragments in Hebrew, Tibetan, Sanskrit and Náhuatl. I proposed that no words be understood clearly in order to avoid referentiality and create a generic and objective depiction about the origin of speech without necessarily deciphering what is said. It is a piece that represents the relationship between the origin of communication through the emission of guttural sounds, the human voice and finally a human singing voice, capable of communicating what no language can

achieve, however complex and complete. I composed an archaic melody that I worked with soprano Cecilia Eguiarte, a kind of imaginary archeology of sounds frequently accompanied by voices that she herself makes, including the voices of more than a hundred people accompanied by bells, gongs, tom toms, piano (which I played myself) and electronics. *Spectrum Articulae* was commissioned by Sistema Nacional de Creadores de Arte (SNCA) of Mexico and it is published by Urtext Digital Classics in an album called "Volúmenes".

### **Keisuke Tsuchiya, *Gifts from microplastics***

A large amount of plastics are generated from human activity. They are carried to the sea, waved, and piled up permanently as microplastics. Microplastics are tiny plastic pieces that exist in human life especially into the ocean. It is the environmental issue that causes plastic pollution. Plastic pollution disrupts ecosystem in the sea. Fish, shellfish and seabird mis-swallow microplastics in the seawater, and are led to death because of indigestion and gastric ulcer. Plastics are able to make our life comfortable. However, they are also weapons to kill a variety of lives in the sea. Finally, microplastics can come into our stomach with the way they hide in fish and shellfish that we eat. This work is the performance with microplastics. It expresses the connection between microplastics and human with the algorithmic method. Microplastics on the disk start vibrating with the speaker when contrabass is played. They start moving with the vibrations like possession of lives, make click-clack sounds, finally falls down from the disk and are accumulated on the floor where the players are. The disk is divided into twelve and assigned a twelve-tone scale. The rule makes piano played depending on the position of falling microplastics on the floor. The sounds of piano make microplastics more vibrated. That also makes the sounds of piano and microplastics recursively like scream because of much more microplastics falling. Plastics are able to make our life convenient. On the other hand, they are also threat to a variety of lives and then come back to our life as an unexpected gift.

### **Domenico De Simone, *KYKNOS***

*KYKNOS*, the swan, "the singing one", singing not only life but also death... death as a change, a passage, a metamorphosis. *KYKNOS* is also "the white one", "the bright one"... *KYKNOS*: light after death, beyond life.

### **Hubert Howe, *Inharmonic Fantasy No. 11***

While the background structure of the composition is 12-tone equal tempered, the spectra prolonging each of the notes is inharmonic, such that each partial above the fundamental is 15/24 of the frequency of a harmonic spectrum. This represents a frequency-shifted spectrum of about a minor sixth up. Each partial furthermore has its own amplitude envelope, so that there is a continuous shifting of the amplitudes emphasizing a different component over each portion of the duration, thus producing a continuously shifting timbre. The overall form of the piece is somewhat palindromic, representing

a crescendo to a climax in the middle of the piece followed by a diminuendo to the ending, with a few softer interludes interspersed in the overall hairpin shape. In the middle of the piece, the partials change from the continuously shifting timbres to being attacked separately in a similarly shifting pattern. When the saxophone plays long notes, which is for most of the piece, the notes should be heard as the "fundamental" of the inharmonic spectrum. In the middle sections, the saxophone plays some of the spectral components, but only those which are close to tempered pitches, as the saxophone obviously cannot play inharmonic spectra. The composition was composed in 2019, and the electronic fixed media part was generated by the Csound program.

# Concert 9

## Program

<b>Lars Bröndum</b> <a href="#"><u><i>The Pantheon of Darkened Stars/Sharp are the Black Angels' Wings</i></u></a>	8'
<b>Mikel Kuehn</b> <a href="#"><u><i>Dancing in the Ether</i></u></a>	7'42"
<b>Neil M O Connor</b> <a href="#"><u><i>Erstwhile</i></u></a>	9'28"
<b>Hanae Azuma</b> <a href="#"><u><i>on a rainy day</i></u></a>	7'59"
<b>Jonathan Wilson</b> <a href="#"><u><i>Wolf by the Ear</i></u></a>	5'51"
<b>Trond Lossius</b> <a href="#"><u><i>Edgeland</i></u></a>	24'37"
<b>Leah Reid</b> <a href="#"><u><i>Sk(et)ch</i></u></a>	5'
<b>Francesco Galante</b> <a href="#"><u><i>Itinéraire ( to E.Varèse)</i></u></a>	12'14"
<b>Michael Gogins</b> <a href="#"><u><i>Poustina Variation 6</i></u></a>	9'34"

## Program Notes

### **Lars Bröndum, *The Pantheon of Darkened Stars/Sharp are the Black Angels Wings***

*The Pantheon of Darkened Stars/Sharp are the Black Angels Wings* is taken from the suite *Chimera Cadence*. The music was released on CD 2018 (Antennae Media). The Chimera Cadence suite is based on a Gothic concept that originates from comments I often get when I play live, "You should write music for horror movies!" Amused by the idea I composed this suite of music that is inspired by the moods of Gothic horror fiction, art and architecture. Imagery of crumbling medieval castles ornamented with bizarre chimeras and around themes of the supernatural, horror, decadence and madness. *The Pantheons of Darkened Stars/Sharp are Black Angels' Wings* was composed around a strain from Clark Ashton Smith's *Song of the The Necromancer* and is partly based on imagery from a poem by Anna Akhmatova describing a different kind of horror.

### **Mikel Kuehn, *Dancing in the Ether***

*Dancing in the Ether* (2020) is a fixed media Ambisonic work composed of synthesized sounds that explore three dimensional sonic space. While the narrative for the piece is abstract, the synthetic sounds are designed to play on references to "real world" sounds, perhaps conjuring occasional déjà vu moments for the listener. The ideal listening experience for this piece is a periphonic sound system (a three dimensional configuration of speakers such as "dome" or 8-channel "cube"). The version provided here is a stereo mixdown of the three dimensional soundfield; while it isn't an ideal representation, it preserves all of the musical material, mapping it down to a two dimensional listening space. Technical Note: This piece is encoded in Ambisonics B-format and is most ideally decoded onto a periphonic system of at least 8 channels (an upper and lower quadraphonic array). It can also be decoded for other setups including 8 channel ring, quad, and stereo. It works very well in an 8-channel ring (i.e., pantophonic system) if a periphonic system is not available.

### **Neil M O Connor, *Erstwhile***

Working with electronics, one can distinguish two paradigms, concerning the desired degree of 'Textuality': "weak" interactivity (pre-determined, linear) or "strong" interactivity (a highly autonomous system, almost with artificially intelligent qualities). Many works fall on a continuum (transformative, generative or sequenced) between these two extremes, presentation a combination of fusion, conflict, continuity and contrast between various sound fields. The sounds themselves may be quite different from more "traditional" music and are usually articulated by processing, and compositional processes, such as acceleration/deceleration, increasing/decreasing and increasing/decreasing the density of the generated textures. *Erstwhile* was composed using SPEAR - an application for audio analysis, editing and synthesis. The analysis procedure attempts to represent a sound with many individual sinusoidal tracks (partials), each corresponding to a single sinusoidal wave with time varying frequency and amplitude. A signal that closely resembles the original input sound, (a re-synthesis) can be generated by computing and adding all of the individual time varying sinusoidal waves together. Several acoustical and found sounds were combined to create the sound-world within this piece, which relies on varying degrees of increasing/decreasing the density of texture. Through this process, it was possible to configure, mutate and transpose sounds to any degree imaginable. The result is the creation of 'sub structures' of sound spectra, one that are unique to the piece itself.

### **Hanae Azuma, *on a rainy day***

Walking in the fog *on a rainy day* is for Sho (a traditional Japanese wind instrument) and electronics. I use some instruments sound including Sho and voices as materials for the fixed electronics part. This piece was inspired by the visual image of the green forest with a dim light on a rainy day. All Sho sound in this work was played by

Jumpei Ohtsuka, a Sho player from Japan.

### **Jonathan Wilson, *Wolf by the Ear***

"Wolf by the Ear" is a phrase used by Thomas Jefferson several times throughout his life, as an expression of the fear of danger that threatens someone on every hand. It is also derived from the phrase "wolf by the ears", which has been attributed to the Roman Emperor Tiberius by the historian Suetonius.

### **Trond Lossius, *Edgelands***

*Edgelands* makes use of field recordings from the suburbs of Bergen, Stockholm, Stoke on Trent, Cape Town and Windhoek. Suburbs offers vital urban residential areas and infrastructures for transport and industry. Still, they come across as bland, banal, and anonymous, haphazardly developed and aesthetically neglected. The suburban field recordings negate the dualism of nature and culture. Instead, insects, birds, wind and water cohabit the sonic environment alongside footsteps, voices, dogs, traffic, trains, metros, ventilation fans, aeroplanes and helicopters. The suburb soundscape is truly Anthropocene and testifies to current political, societal, economic and environmental conditions. At times field recordings are presented as is, and at times they are layered and abstracted. *Edgelands* invites multiple simultaneous listening modes and encourages an awareness that can acknowledge, appreciate and care for these sonic environments.

### **Leah Reid, *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.

### **Francesco Galante, *Itinéraire (to E. Varèse)***

*Itinéraires (pour Edgar Varèse)* was created in 2013 on the occasion of the 130th anniversary of the birth of Edgar Varèse. It is an electronic track based on FM synthesis. Using a my own program, I generated a map of 180 microevents with different morphologies that are probabilistically distributed in a relative space of time. The map was then used both in its global structure and by extracting blocks from it. The results were subsequently carried over time and subjected to procedures such as compression, expansion of durations. The heights / frequencies of the microevents were determined by stochastic procedures. The general form of this music is divided into seven main sections, the durations of which have been proportioned through the golden section. Each section is characterized by different sound "temperatures". All morphologies are obtained using a group of 4 + 4 FM blocks. The goal was to investigate the semantic ambiguity produced by FM, when this sound synthesis is used with effective gestural models, and it is able to produce perceptual level phenomena that move between the sensation of reality and its opposite.

### **Michael Gogins, *Poustina Variation 6***

This piece for fixed medium is one in a series of variations on a piece, *Poustinia*, that I originally composed for the 2015 International Csound Conference in St. Petersburg, Russia. Poustinia is a Russian word that means desert, or hermitage. This piece, like all in this series, is composed using a parametric Lindenmayer system that draws a musical score in a chord space, using, among other things, operations derived from the Generalized Contextual Group of Fiore and Satyendra. All of the sounds are directly synthesized and modulated using Csound. The piece is, as it were, algorithmically through composed: the generative program runs, and the piece is complete. There is no editing the piece except by tinkering with the program. The source code for this piece is publicly available from my personal GitHub repository [michaelgogins.studio](https://github.com/michaelgogins/michaelgogins.studio), under the Creative Commons Attribution- NonCommercial-NoDerivatives 4.0 International license (CC BY-NC-ND 4.0).

# Concert 10

## Program

<b>Riccardo Santoboni</b> <a href="#"><u>Aqua</u></a>	7'
<b>Doug C. Bielmeier</b> <a href="#"><u>Orphans in the Heartland</u></a>	6'47"
<b>Iván Ferrer-Orozoco</b> <a href="#"><u>Fourth Garden: Exodus - for piano</u></a>	9'28"
<b>E Wha Hong</b> <a href="#"><u>The Blue Line</u></a>	7'05"
<b>Fabio Fabbri</b> <a href="#"><u>Ruah</u></a>	12'40"
<b>Maurizio Azzan</b> <a href="#"><u>Each mirror infects itself</u></a>	5'10"
<b>Francisco Uberto</b> <a href="#"><u>A pink elephant in a room</u></a>	7'49"
<b>Harrison Adams</b> <a href="#"><u>Where to Draw the Line</u></a>	7'
<b>Christopher Cook</b> <a href="#"><u>Spectrum: I : Violet II : Blue III : Green</u></a> <a href="#"><u>IV : Yellow V : Orange VI : Red</u></a>	7'09"
<b>Cort Lippe</b> <a href="#"><u>Music for Alto Saxophone and Computer</u></a> <i>Yevgeny Dokshansky, alto saxophone</i>	15'52"

## Program Notes

### **Riccardo Santoboni, *Aqua***

*Aqua* is the basilar element for what we call life: its presence runs constantly in our temporal walk through space. Even if its qualities change from hard ice (sound masses) to quite or vortex liquid aspects (line contours or collapsed musical layers) to gas (only the reverberation shadow of water phenomena) the water essence is the cycling recurrences of two elements: hydrogen and oxygen in atomic ratio of two to one. So, the musical form is in three parts, representing both the water qualities and its atomic structure. The cycling recurrences of water are also represented by rhythmical "mechanical" sound masses and heart beats. The Peculiar acoustic characteristic of water gurgle (modeling by cycling envelope recurrences) is also used to

"wetting" some sound events directly or not linked to water. Furthermore, it was also considered the sound quality of human voice listened through a wall of water as it happens in the depth of sea.

### **Doug C. Bielmeier, *Orphans in the Heartland***

*Orphans in the Heartland* explores the combination of a fixed macro-musical structure with that of performer determined micro-musical structure. The piece evolves over 6 minutes by the performers, who determine the repetition and ordering of small musical phrases written for each instrument. The fixed computer part serves as an anchor for timing and dynamic/rhythmic growth. The aim is to allow the performers to become co-authors of the work: making each performance unique, yet having a similar over-arching shape.

### **Iván Ferrer-Orozoco, *Fourth Garden: Exodus -for piano-* (2018)**

This work has been made mainly with no processed recordings of piano sounds. From considering the piano not as an instrument with a huge historical background in one and very defined direction, this work is the result of a thorough research about the multiple sound possibilities of an object. Although the research has been exhaustive, the resulting work do not pretend to be a summary or catalogue of sounds, but rather to question the concept of piano itself. The result, as in a carefully disposed garden, is a kind of method about the construction of sensations. On the one hand, those related with the design of a bounded space which becomes a place. A work carried out on the transformations of the four dimensions through the manipulation of time, rhythms, textures and the acoustic space. On the other hand, the interpretation of that place: the act of listening that tells us more about ourselves that about the place itself. A heterotopia which contains potentially and concentrated all the places, including the piano of Beethoven and Liszt, but also the object devoid of any historical function.

### **E Wha Hong, *The Blue Line***

Fragments of sound change various ways and those various sounds spread out by shimmering, scattering and gathering. Sounds depend on each other but sometimes they exist only by themselves. In this process, these small particles agglomerate together to form larger clusters.

### **Fabio Fabbri, *Ruah***

The "breath" in English, or "ruah" in Hebrew, or "qi" in Chinese, or "pneuma" in Greek, is the energy that gives life, the creative energy, but it is also music. Contrary to what one might think, it is not classifiable with absolute uniqueness as a nodal sound: although in fact, a noise nature may be evident, it is actually in effect a splined sound. Blowing the trumpet sound, it is sufficient to try to perform a long breath by hinting a scale whistled to realize it. Blowing the trumpet face of this sound object onto the trumpet of a trumpet becomes even more evident: we can indeed perceive the heights proper to the true fundamentals of the instrument! In the present



acousmatic piece phonemes of the human voice and trumpet sounds interact (with techniques of crossed synthesis and not only) in a path marked by multiple orders of subrogation aimed at highlighting the multiple affinities between singing and brass playing: the human voice is the result of vibration, and the trumpet has its voice.

#### **Maurizio Azzan, *Each mirror infects itself***

Fractals seem to have the unique capacity to contemporarily lure and unsettle us, with their relentless proliferating at every scale of magnitude, each unit exactly alike the other. It might be the vertigo that the idea of double has always conveyed, yet the cold precision of the unceasingly reiterated replica have a somehow monstrous, inhuman dimension that only the XXth century, through its technology and its history, was capable of understanding. An object amidst two mirrors, as if lost between two opposite voids that endlessly refract it, has the same disquieting hypnotic quality as fractals. The refraction game in fact makes us lose perception little by little of what is on this or that side of the mirror, of what is real and what is not, until we are utterly incapable of distinguishing individuality among the multitude of replica. This work arises from the sound produced by this wholesome. It is a work whose form was thought of as a journey of contamination, erosion, implosion and lastly as a run to find once more the centre between two imaginary mirrors.

#### **Francisco Uberto, *A pink elephant in a room for bass clarinet & electronics***

In 1814, Ivan Andreevich Krylov (1769–1844), poet and fabulist, wrote a fable entitled "The Inquisitive Man" which tells of a man who goes to a museum and notices all sorts of tiny things, but fails to notice an elephant. The phrase became proverbial. Fyodor Dostoevsky in his novel 'Demons' wrote, 'Belinsky was just like Krylov's Inquisitive Man, who didn't notice the elephant in the museum....' The Oxford English Dictionary gives the first recorded use of the phrase, as a simile, in The New York Times on June 20, 1959: "Financing schools has become a problem about equal to having an elephant in the living room. It's so big you just can't ignore it." [5] This idiomatic expression may have been in general use much earlier than 1959. For example, the phrase appears 44 years earlier in the pages of a British journal, Journal of Education, in 1915. The sentence was presented as a trivial illustration of a question British schoolboys would be able to answer, e.g., "Is there an elephant in the class-room? » For me, the creative process is really "mysterious", sometimes "cryptic", and I spent an incredible amount of time pointing little tinny problems. It is only at the moment when I face the "elephant" when I have the impression of being in the right direction. A pink elephant in a room (2018), for bass clarinet and electronics is part of a long term creative process involving visuals, literature, but also music.

#### **Harrison Adams, *Where To Draw The Line***

The line between performer and instrument // The line

between music and noise // The line between deterministic signals flowing and chaotic feedback erupting //// When does systematic violence overwhelm the collective consciousness and when does resistance erupt? // Where does our humanity begin and where does systematic control end? // Acts of resistance and disruption force system logics to bend: what is the breaking point?

#### **Christopher Cook, *Spectrum: I : Violet II : Blue III : Green IV : Yellow V : Orange VI : Red***

*pectrum* is a collection of short movements, each inspired by a color of the visible spectrum. Some movements have precise coordination between the electronics and live musicians. In other movements, the electronics provide an atmosphere. Purely synthesized sounds join manipulated recordings of music boxes, bells, and other instrumental and vocal sources in the soundscape. *Spectrum* was written for The Progression Ensemble (USA).

#### **Cort Lippe, *Music for Alto Saxophone and Computer***

Performed by the amazing Yevgeny Dokshansky, *Music for Alto Saxophone and Computer* (1997) was commissioned by the American saxophonist Stephen Duke, and premiered by him at the 25th Annual Festival Synthese in Bourges, France in June of 1997. The electronic part was created at the Hiller Computer Music Studios of the University at Buffalo, New York, using the IRCAM Signal Processing Workstation (a real-time digital signal processor) and the program Max that was developed by Miller Puckette and whose technical support made this piece possible. The piece makes use of regular/irregular rhythmic and pitch relationships. Metaphorically, I have tried to exploit our rather complicated and intertwined conceptions of humans and machines. We spend a great deal of time trying to discipline ourselves to perform like machines: our ideal of technical perfection is something akin to our idea of a perfectly working machine. Yet, we also have another entirely negative viewpoint towards anything human that is too machine-like. Furthermore, we seem to have a complicated love/hate relationship with machines in general, which is exacerbated by the accelerating replacement of humans by machines in more and more tasks. I am not interested in using the computer to replace musicians, or acoustic instruments. The computer seems best suited to creating new, yet unheard sounds and musical relationships through the exploitation of synthesis and compositional algorithms in real-time. Finally, it seems that in the future, as our machines continue to become more complicated and sophisticated, we will only become more confused about their roles in our lives unless we make an effort to keep our human relationships as non-mechanistic as possible. Technically the computer tracks parameters of the saxophone, such as pitch, amplitude, spectrum, density, rests, articulation, tempi, etc., and uses this information to trigger specific electronic events, and to continuously control all the computer sound output by directly controlling the digital synthesis algorithms. Thus, the

performer is expected to interact with the computer, triggering and continuously shaping all of the computer output. Some of the sounds in the electronic part come directly from the composed saxophone part, so that, certain aspects of the musical and sound material of the instrumental and electronic parts are one and the same. Sound material other than the saxophone is also manipulated via time-stretching and granular sampling. FFT-based cross synthesis and analysis/resynthesis using an oscillator bank, as well as other more standard signal processing such as harmonizing, frequency shifting, phasing, spatialization, etc. are all employed. The instrument/machine relationship moves constantly on a continuum between the poles of an extended solo and a duo. Musically, the computer part is, at times, not separate from the saxophone part, but serves rather to amplify the saxophone in many dimensions and directions; while at the other extreme of the continuum, the computer part has its own independent voice.

# Concert 11

## Program

<b>Rob Hamilton</b> <a href="#"><i>Elegy (Ready, Set, Rapture)</i></a>	9'10"
<b>Carlos Cotallo Solares</b> <a href="#"><i>generations 1.1</i></a>	7'22"
<b>Casare Saldicco</b> <a href="#"><i>Autumn of the Nations</i></a>	3'
<b>Kayoko Nakamura</b> <a href="#"><i>Also Data Spruch: Brooklyn Bridge Automated Pedestrian Counts Demonstration Project</i></a>	5'04"
<b>Keisuke Yagisawa</b> <a href="#"><i>this is like...</i></a>	7'30"
<b>Seth A. Rozanoff</b> <a href="#"><i>Mixed Repetitions</i></a>	9'42"
<b>Nathan Bowen</b> <a href="#"><i>Innsbruck</i></a>	8'43"
<b>Jinhao Han</b> <a href="#"><i>Illusory Wings</i></a>	6'40"
<b>Courtney Brown</b> <a href="#"><i>Machine Tango</i></a>	4'55"
<b>David Berezan</b> <a href="#"><i>Run</i></a>	10'39"
<b>Jonathan Beard</b> <a href="#"><i>Quest</i></a>	8'02"
<b>Timothy Moyers</b> <a href="#"><i>Recycled Linoleum</i></a>	7'12"
<b>Mara Helmuth</b> <a href="#"><i>Opening Spaces</i></a>	8'19"

## Program Notes

**Rob Hamilton, *Elegy (Ready, Set, Rapture)***  
*Elegy (Ready, Set, Rapture)* is the second work composed for Coretet, a virtual reality musical instrument modeled after traditional bowed stringed instruments including the violin, viola, cello and doublebass. Premiered on October 3, 2019 at the Transitions Festival at Stanford University's Center for Computer Research in

Music and Acoustics (CCRMA), *Elegy (Ready, Set, Rapture)* is a solo multi-channel performance that combines a pre-composed musical chord structure displayed on the neck of the instrument in real-time with improvisation. Two views of the virtual environment are projected to the audience: a cinematic camera view of the networked performance space as well as the performer's own viewpoint. *Coretet* is built using the Unreal Engine and is performed using the Oculus Rift head-mounted display and Oculus Touch controllers. All audio in *Coretet* is procedurally generated, using the physical model of a bowed string from the Synthesis Toolkit (STK), running within Pure Data.

### **Carlos Cotallo Solares, *generations 1.1***

*generations 1.1* is part of the generations series, a collection of works in which new pieces are made by combining and/or reinterpreting older ones. My main goal with this series was to explore the process of writing works derived from others, reusing my own music to produce new compositions. Moreover, by collaborating with other artists, the same material can be reinterpreted through different disciplines and perspectives. The name "generations" connects the creative process that happens throughout the series to the idea of humans passing on both genetic and cultural material to their descendants.

### **Casare Saldicco, *Autumn of the Nations***

November, 9 1989: thousands of East Germans take to the streets forcing the gates in front of the powerless guards at the checkpoints; on the other side of the wall, the West Germans welcome their brothers with open arms. The images of the fall of the Berlin Wall, as well as a few months before those of the unknown insurgent with plastic bags that challenges a column of tanks in Tiananmen Square, have indelibly sculpted our era. Until then the world was divided between Reagan's America and Gorbachev's communist bloc. In the rhetoric of Hollywood films, the first one were the good guys, all the others the bad guys. Soon, the Iron Curtain and the Soviet Union would have disintegrated and the world would have greeted the end of the Cold War. In the thirtieth anniversary of those events, a period known as the "Autumn of Nations", a work of contemporary animation, which each frame is an accomplished drawing that lives within a creative magma: a painting in motion that acts as a medium for a visionary and rarefied narration. A short film to celebrate, as well as a pretext for a bitter reflection: after thirty years, geographical maps and mental borders have been redesigned in favor of a globalization that doesn't take count of the history and continues to raise walls in the name of divisions and political aspirations.

### **Kayoko Nakamura, *Also Data Spruch: Brooklyn Bridge Automated Counts Demonstration Project***

Data is "Facts and statistics collected together for reference or analysis" according to Oxford dictionaries. Data gives us information or knowledge through

qualitative or quantitative variables. Data tells a story. Under a concept, variables of data shape a phenomena in a certain moment and it is transformed to information. Then, data talks to us numerous stories. In this project *Also Data Spruch*, Kayoko Nakamura explores to depict data as image and sound. Usually, data is shown as spreadsheet, graphs or charts such as pie charts, line graph, histogram, pictograms, dot plot, bubble chart and scatter plot. She translates the spreadsheet "Brooklyn Bridge Automated Pedestrian Counts Demonstration Project" from NYC Open Data website into abstract images with an open source software and created animation. She also sonified the data into music. The quantitative variables are interpreted into sound and she composed music using the same data as a sound source. Invisible images in the data appear to visible, abstract animation and unheard sound of data becomes music.

### **Keisuke Yagisawa, *This is like...***

This is an audio visual work inspired by the quoting technique found in the film director Jean-Luc Godard (1930-) 's "Histoire(s) du cinéma(1998)". In this film, Godard quotes and montage a vast number of film works, or photographs, paintings, and music, in this film history. In this work, which consists of three displays on the stage and a central projection, fragments of images cut from various ready-made works (movies, video clips, photos, etc.) are used as quoted materials. . These quotations are fragmented by a unique playback algorithm, separated from the context of each work, and reconstructed as the viewing material of this work.

### **Seth A. Rozanoff, *Mixed Repetitions***

We could view this merger of sound and image in *Mixed Repetitions* (2018-), as a collision between the two elements. Often times, it is the soundscape which can seem unpredictable with relation to the generative images. Here, the viewer may notice an interplay between sound and image, where both elements seem to have been superimposed on one another. Also, this relation alludes to a process of either element 'taking the lead', almost competing with each other. Overall, a rich range of sound material was used; processed and live instrumental fragments, voice, and other synthesised sound. The image-processes alternate between two modes of behaviour as the work moves through each section. <https://sethroz.wordpress.com/>

### **Nathan Bowen, *Innsbruck***

This piece is a one-take performance using keyboard and Ableton Push, with visual elements added after the performance. Live performance mistakes are not edited out, but are part of an attempt to enjoy asynchronicity and missed timing chances amidst heavily automated rhythms.

### **Jinhao Han, *Illusory wings***

This piece is inspired by some triggers which will hint at some emotions, and we try to use these sounds to arouse the unique psychology of every listener. We used

a lots of skills to hide emotions in different paragraphs, like adding a greater second continuous sound to the performance can increase the tension of the music, use different techniques to repeat the same rhythm and strengthen the comparison with the previous paragraph... we use these methods to play good sounds input to computer and use computer to create a variety of interesting atmosphere. It can enhance the viewer's understanding of music.

### **Courtney Brown, *Machine Tango***

In Argentine tango, dancers typically respond to fixed musical recordings with improvised movements, each movement emerging in a wordless dialog between leader and follower. In the interactive work *Machine Tango*, this relation between dancers and music is inverted, enabling tango dancers to drive musical outcomes. Motion sensors are attached to dancer limbs, and their data is sent wirelessly to a computer, where algorithms turn the movement into sound. In doing so, the computer inserts itself in this on-going nonverbal conversation. Instead of traditional tango instruments such as the bandoneón, dancers generate and transform the sounds of typewriters and found sounds. System musical response to movement shifts during the dance, becoming more complex. The two dancers must navigate the resulting unstable musical structures as one body, responding with stylized tango movements.

### **David Berezan, *Run***

*Run* is an audio-visual composition comprising the first output of the SoundRunner research project, an interdisciplinary collaboration bringing electroacoustic music composition together with sport and exercise science. The work was premiered at the EASTN-DC conference on 10 November 2019 in Stockholm, Sweden. The source material for *Run* consisted of recordings of running sounds, including footfalls, breath, and the vocal and body noise of a runner (the composer), alongside running environments, as well as associated video recordings. Training runs on the TransPennine trail in Manchester, UK as well as Fish Creek Provincial Park in Calgary, Canada were used for source-material collection. Recordings were captured from both the runner's own and observer perspectives. The methodology included the use of miniature microphones mounted to running shoes for close-microphone recordings of foot impacts as well as for the internal sound and movement of the running shoe itself, thus allowing the work to capture the inherent rhythm and motion of the running experience.

### **Jonathan Beard, *Quest***

*Quest* is the opening piece from Jonathan Beard's electroacoustic *Ritual Suite*. As part of an exploration of agnostic devotional repetition, *Quest* presents a sonic tableau of ambiguous stillness combined with apprehension of explorative tensions to come. The piece falls roughly into four sections of equal length but increasing timbral depth, each journeying organically into the next.

### **Timothy Moyers, *Recycled Linoleum***

This piece is an audiovisual reinterpretation of my older audio piece *Linoleum*. The sound material for the piece was generated by sonifying a PDF document of an old Pro-Tools manual. The synthetic nature of the audio is reflected in the visual component.

### **Mara Helmuth, *Opening Spaces***

*Opening Spaces* evolved from my contribution to a collaborative virtual reality installation project. I used Python scripts to make Menger Sponge models in Blender, which were then brought into Unity 3D for the virtual world with RTcmix sound algorithms. I was surprised that virtually experiencing these structures had a nurturing and relaxing effect on me. For this piece video segments were created in Unity and edited in Final Cut Pro.

# Concert 12

## Program

<b>Jon Nelson</b> <a href="#"><i>When Left to His Own Devices</i></a>	8'40"
<b>Maria Mykolenko</b> <a href="#"><i>Wind and Shadows</i></a>	7'
<b>Liona Kuo</b> <a href="#"><i>Horology</i></a>	7'
<b>Matteo Giuliani</b> <a href="#"><i>Synthesizing Hildegard</i></a>	10'34"
<b>Kris Peysen</b> <a href="#"><i>Moog Dreams</i></a>	6'45"
<b>Mauro Agagliate</b> <a href="#"><i>dies mei transierunt...Libera Me</i></a>	7'03"
<b>Wayne DeFehr</b> <a href="#"><i>On Impulse Manipura Chakra</i></a>	18'32"
<b>Ryne Siesky</b> <a href="#"><i>...grind...</i></a>	8'13"
<b>John Ritz</b> <a href="#"><i>Chance Designs n.4</i></a>	8'
<b>Rosa Maria Nolly</b> <a href="#"><i>Polar</i></a>	7'09"
<b>Sean Peuquet</b> <a href="#"><i>On the transparency of seeing through</i></a>	5'17"
<b>Pablo Bas</b> <a href="#"><i>Piedras</i></a>	4'12"

## Program Notes

### **Jon Nelson, *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.

### **Maria Mykolenko, *Wind and Shadows***

This fixed media sound scape is about contrasts as portrayed in sound. The contrasts between natural and human sounds, the contrasts in the sounds of fairy tales being recited in two different languages, the sounds of singing versus the sounds of instruments. These serve to illustrate in sound a motion between past and present, the real and the imaginary. The piece explores the connection between memory and the present.

### **Liona Kuo, *Horology***

This piece comes from the sound source of Piano, which is also constructed by many subtle parts. The title "Horology" means "Art of designing and constructing clocks." By using the internal sound of the piano as the sound material. Like the components in the watch parts, the original sound is re-edited, designed and transmitted. The pitch change and particle synthesis techniques process the sound into small pieces for manipulation, and the process of design creation and the final product become the "Horology".

### **Matteo Giuliani, *Synthesizing Hildegard***

Born in London, the well-know neurobiologist Oliver Sacks (1933-2015) mainly works in New York, where he moves as a young man. His love for music (Sacks was an amateur piano player) brings him to develop interest about its effects on brain. A whole chapter of his book "Musicophilia" is dedicated to Hildegard Of Bingen (1098-1179) a German composer, writer and mystic woman whose visionary experiences are explained by Sacks like multi-sensory allucinations and synesthesias, as the result of the heavy migraines from which she probably suffered. In *Synesthesizing Hildegard: an aural vision*, excerpts and elaborations of various Kyries composed by Hildegard together with (and opposed to) a single Kyrie chosen from the Roman Graduale (sung by the performer and developed through real time filters) build the composing material of the piece. This way, different musical sources (Hildegard, the Roman Graduale) and different media (recorded sounds, live ones, real-time elaborations, ...) explore - through the unifying frame of the human voice - the meta-idea of Kyrie: an invocation, at first personal and collected, that becomes - just like in a vision - anguished and desperate. And all almost within a single breath.

### **Kris Peysen, *Moog Dreams***

This piece was created using sounds captured from a Moog synthesizer. Originally started as an assignment for Electronic Music class, it gradually morphed into an attempt by myself to apply the same dedication, attention to detail, and—above all—sense of emotional trajectory to a fixed media piece that I had heretofore reserved for acoustic music. The result is what I consider to be my first true "piece" in fixed media. Particular areas I paid special attention to in this piece were the frequency spectrum (i.e. EQ'ing), panning, dynamic range, and rhythmic density. If machines dreamed, perhaps it would sound something like this.

**Mauro Agagliate, *dies mei transierunt...Libera Me***

Based on "Dies mei transierunt", a Mozarabic chants of the 7th-8th century A.D. The interest and the passion for the pre-gregorian chant, above all regarding its re-reading in a contemporary repertoire, born from a recent collaboration with the University of Bristol (UK), particularly with the Old Hispanic Office, promoter of a composition competition that led to a commission of a new work for the Kokoro Ensemble, presented in première in February 2017, at the Victoria Rooms of Bristol.

**Wayne DeFehr, *On Impulse Manipura Chakra***

From the sun, with a radius of 696,000 km, to a newborn's heart, which is the size of a walnut, everything is alive with sound and is said to originate with sonic vibrations. As Joachim-Ernst Berendt writes so eloquently in *The World is Sound: Nada Brahma. Music and the Landscape of Consciousness*: "Many of the world's cultures have passed down sagas and myths, legends and tales in which the world has its origin in sound" (174). This piece for the NYCEMF 2020 Virtual Festival explores these worlds, with audio data used with permission from the University of Alberta Physics Department's CARISMA (Canadian Array for Realtime Investigations of Magnetic Activity) as well as from the U of A Hospital's Division of Pediatric Surgery. My hope is that this sonic journey also brings peace, calm, and . . . quiet to the heart of the listener.

**Ryne Siesky, *...grind...***

Each year, approximately five-hundred billion plastic cups are used, of which roughly six billion cups end up in landfills every year. *...grind...* is an 8.1 channel fixed media piece in which a one-second sound file, of a plastic Keurig coffee pod hitting the floor, is morphed into more destructive sound forces, symbolic of the faulty business and political ideologies that ultimately contribute to a lack of environmental sustainability.

**John Ritz, *Chance Designs n.4***

Chance: a possibility of something happening. Design: purpose, planning, or intention that exists or is thought to exist behind an action, fact, or material object. The Trio of Chance Designs explores notions of chaos theory within the context of sound. A networked system of musicians, instruments, microphones, loudspeakers, and digital signal processing algorithms is established - there is a possibility of something happening. From the very first sound produced (system input), a process of interaction between the musicians and computer proceeds purely in the sound domain. Musical form (design) is then considered an emergent property of this dynamical system of sonic interactions.

**Rosa Maria Nolly, *Polar***

*Polar* is a meditation about time and unity. One situation is progressively intervened by its setup device, and in the potentiality of that interference resides the actual grammatical evolution of the piece. The title derives from the concept of polarization, in a physical as well as in

political sense given that the entire piece is constructed from a progressive process that involves the dualism (division) of a single core. The material of the sound mostly consists of processed audio from two harmonic sounds of a baritone saxophone.

**Sean Peuquet, *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."

**Pablo Bas, *Piedras***

*Piedras* is an electroacoustic musical piece created for a choreographic work that tells the story of the city of Tandil, Argentina, from its remote origins. The city is located on a geological formation that is one of the oldest in the world. The music narrates the first moments when the place experienced the transitions from "not being" to "being". Tectonic movements and other natural agents are both symbolically and materially present through the sounds of rocks, stones, pebbles, earth and other geophonic elements.

# Concert 13

## Program

<b>Ken Steen</b> <a href="#"><u>ICE IS WATER IS ICE IS</u></a> <i>Gene Gort, video</i> <i>Megumi Masaki, piano</i>	23'17"
<b>Kevin M. Kay</b> <a href="#"><u>eSnare</u></a>	5'38"
<b>Luca Forcucci</b> <a href="#"><u>Alerta!</u></a>	10'30"
<b>Kim Hedås</b> <a href="#"><u>Dense</u></a>	12'
<b>Chris Arrell</b> <a href="#"><u>Three's a Crowd</u></a> <i>Ellie Parker, saxophone</i>	8'28"
<b>Dai Yongbing</b> <a href="#"><u>Zui Huayin</u></a>	3'11"
<b>Ursula Kwong-Brown</b> <a href="#"><u>I Should Have Taken the Train</u></a>	14'53"
<b>Raphael Radna</b> <a href="#"><u>Five Songs</u></a> <i>Michelle Lee, flute</i> <i>Raphael Radna, electronics</i>	9'26"
<b>Yong Hyun Cho</b> <a href="#"><u>Growling for snare drum and live electronics</u></a>	7'36"

## Program Notes

**Ken Steen, *ICE IS WATER IS ICE IS***  
*ICE IS WATER IS ICE IS* stems from an idea concerning changing states of being, in this case of water. The linguistic play of "states" also refers to actual changing territories or locations of migration. It is intended to serve as a call to individual action, essential pieces in the puzzle of slowing, stabilizing, or even reversing, the negative effects of climate change. I. eleven words use of 11 words in Icelandic, Swedish and Finnish as vaguely distant sonic recollections or imaginings of water in the forms of snow and ice. II. tippua droppa dreypi translates as drip drip drip, in Finnish, Swedish and Icelandic respectively. A metaphor for the slow but steady migration of Nordic peoples to Manitoba, intertwined with evocations of melting glaciers, snow

pack and ice fields. This movement uses the amplitude of the live piano to advance the video of a downpour, frame-by-frame, as though the piano is generating the rain. III. iceblink a white light seen near the horizon, especially on the underside of low clouds, resulting from a reflection of light off an ice field immediately beyond: a physical manifestation of the perception of light transformed, as well as a metaphor for hope through migration.

### **Kevin Michael Kay, *eSnare***

The goal of this piece was to capture the acoustic resonance of a snare drum within a fixed media track and then to engulf the sounds of a live snare drum within this acoustic resonance. I wanted the timbral changes of the piece to guide the listener through a journey, mainly structured by the type of mallet/stick and the use of the snares. All sounds heard in this piece are from a snare drum, occasionally supplemented with a single crotales for some extra flavor.

### **Luca Forcucci, *Alerta!***

*Alerta!* is a poem of the Brazilian author Oswald de Andrade about resistance and love. The composition is a process based work: The poem told by the composer Jorge Antunes was recorded in Recife (Br). Graphic scores were then given to the ct Noémie Braun, and the percussionist Lucas Gonseth in La Chaux-de-Fonds (CH). The resulting material was recorded and recombined, brought forward in Switzerland, in Portugal, now interrupted by the pandemic until its unknown final form.

### **Kim Hedås, *Dense***

The music of *Dense* is based on ideas of spatiality in relation to time. Spatial and temporal changes in the music's movements provide a continuously changing polyphony. Imaginary sites, rooms, positions and directions are the basis of the music. Perforations, holes and voids from the sound material are superimposed, while structures with varying degrees of density are created. The music alternates between becoming dense, packed or airy. In *Dense*, the imaginary room is dark and lacks the bottom, the room slowly draws the music down and sinks deeper towards the darkness.

### **Dai Yongbing, *Zui Huayin* - for clarinet and electroacoustic music**

*Zui Huayin* is a work that creates a clarinet and electronic music with a mentality of depression. The poet said "the mist is thick and the clouds are sad forever. The festival is again Chongyang, the jade pillow screen cabinet, cool in the middle of the night. After Dongli turned the wine into dusk, there were subtle fragrance sleeves. Modao does not dispel the soul, the curtain rolls the westerly wind, and the person is thinner than Huanghua." It uses D and A tones and overtone to develop and change the theme. Meantime refraction of my depression.

**Ursala Kwong-Brown, *I Should Have Taken the Train***

I should have taken the train tells a true story of sexual assault. The text is by Hannah Howard with voice recordings by Molly Carden. In the wake of the revelations of the “Me, too” movement, at a time when it seems like we should all feel free to confront our aggressors, I wanted to tell a story which was not so clear, not so simple. A story that is not about the black-and-white of a perfect victim and villain, but instead explores the nuance of real life. A story in which the rapist is never confronted, and instead the victim suffers from years of painful self-recrimination. It is a common story: given the grim statistics about sexual assault, it is safe to say that we all know someone to whom something like this has happened. Most “Me, too” incidents will never be reported and most aggressors will never be identified. Only in sharing our stories can we begin to feel less alone. My hope is that hearing Hannah’s story will help people to understand and empathize with the hidden trauma that surrounds us.

**Raphael Radna, *Five Songs***

With my interactive electroacoustic music, I seek to shape the expanded sonic possibilities of digital sound synthesis and signal processing with the organic expressivity of human performance, and I am particularly interested in using data derived during performance to mold independent musical voices. In Five Songs, analyses of the flute performance drive the electroacoustic music, modifying the various parameters that affect its realization in a way that is closely related to the flutist's sound and gesture. Each part extends the musical capabilities of the other; at times, they fuse into a compound voice that is simultaneously narrative and abstract, and at others they oppose one another in stark relief. Inspired by the poetry of Stephen Crane, the five short sections of the work manifest contrasting moods, interaction strategies, and approaches to material.

**Yong Hyun Cho, *Growling for snare drum and live electronics***

*Growling* attempts to capture the sound of hundreds of dropping ping pong balls. Ping pong balls that drop feebly due to force of gravity represent a person who is lost with despair. The shouting – the way in which one attempts to find one’s self – is easily disregarded, however, one ultimately navigates one’s own path by shouting continuously. Keyword of this work, such as “Shouting” and “Growling” is expressed as series of experimental sounds, amplified through a snare drum. Part of a tape and the image of circle repeatedly drawn by a performer symbolize the repeatability of life. Max MSP was used in creating part of the audio.

# Concert 14

## Program

<b>Fred Szymanski</b> <a href="#"><u><i>Point Sink</i></u></a>	7'45"
<b>Abby Aresty</b> <a href="#"><u><i>Inkling</i></u></a>	8'48"
<b>AM DeVito</b> <a href="#"><u><i>Vacillations INside</i></u></a>	3'03"
<b>Andrew McManus</b> <a href="#"><u><i>impulse response</i></u></a> <i>Justin Massey, saxophone</i>	8'20"
<b>Bennett Hogg and Merrie Snell</b> <a href="#"><u><i>Reflected Absence</i></u></a>	8'54"
<b>Beth Wiemann</b> <a href="#"><u><i>Lake Chatter</i></u></a> <i>Beth Wiemann, Bass Clarinet</i>	6'13"
<b>Cecilia Suhr</b> <a href="#"><u><i>Covid-19: Cognitive Dissonance</i></u></a>	3'53"
<b>Enrico Dorigatti</b> <a href="#"><u><i>Xeno</i></u></a>	3'41"
<b>Serge Bulat</b> <a href="#"><u><i>Inkblot</i></u></a>	10'13"
<b>Erich J. Barganier</b> <a href="#"><u><i>The Taxidermy of Negative Space</i></u></a>	9'12"
<b>Chace T. Williams</b> <a href="#"><u><i>Hydrangea</i></u></a> <i>Austin Windau, video</i>	6'58"
<b>Libby Fabricatore</b> <a href="#"><u><i>Electrotropism</i></u></a>	7'07"
<b>Giuseppe Desiato</b> <a href="#"><u><i>Topos</i></u></a>	3'45"
<b>Sylvia Pengilly</b> <a href="#"><u><i>Fractured Realities</i></u></a>	6'16"

## Program Notes

**Fred Szymanski, *Point Sink* (2019)**  
*Point Sink* explores the interplay of sound and image in a constellation of fragmentary parts. Extending and compressing the flow field around a cone vertex creates



a non-linear radial flow in which the surface is alternately absorbed and annihilated. This visual element, coupled with sound encompassing a multiplicity of time scales, produces a network of interactions at the micro-level of sonic design. I would like to thank Marcin Pietruszewski for sharing his New Pulsar Generator (nuPg), an extension of the Pulsar Generator software created by Curtis Roads and Alberto de Campo. Note: This video contains flickering frames that may affect viewers who are susceptible to photosensitive epilepsy, or other photo-sensitivities.

**Abby Aresty, *Inkling*** (2019)

In *Inkling*, I explore the raw materiality of found objects through the real-time creation of a graphic musical score. Objects are affixed to contact microphones, dipped in paint, and then moved across the surface of a blank piece of paper to create the score. This process is a meditation on the objects' different sizes, shapes, and textures; the resulting score is an artifact of the gestural exploration of the physicality of these materials over time. *Inkling* is a score that almost anyone can play. It creates a hybrid, multimodal experience—a counterpoint of sight, sound, and touch—that repurposes the idea of graphic notation to invite playful, musical interactions that are available to lay people and to amateur and professional musicians alike.

**AM Devito, *Vacillations Inside***

*Vacillations Inside* is an intentional copacetic dialogue between the aural and visual in the creation and presentation of an electroacoustic composition. The careful consideration of the relationship between the listener/observer and the composer drives the entire process, from the initial extraction of raw material from the Deeper A-100 Analog Modular System, to the sound design and finally the audiovisual composition as a whole. Does having a visual assist in reaching a broader audience for an EA composition? Does it help the less experienced listener feel they can appreciate this cerebral art? May it make it more approachable and accessible? Do the abstract visuals assist in expressing abstract sounds? Does having a visual connection to unfamiliar sounds create a more solid relationship with the piece for the listener? *Vacillations* hopes to take the electroacoustic composition into the playful domain while still expressing and challenging an important, human conundrum. Change.

**Andrew McManus, *Impulse Response***

*Impulse Response* is part of Neurosonics, a long-term creative project that grew out of my collaboration with a neuroscientist. The neuroscientist's lab puts hippocampal rat neurons on multi-electrode arrays, stimulates them and studies their behavior, with the goal of better understanding epilepsy in humans. I took an interest in this research because I have epilepsy myself, and I've created several electroacoustic works so far that draw on data from these experiments. In neuroscience, an impulse response is the reaction of a neurological system to a brief stimulus. Studying impulse responses

can provide insight into the neurological structures that contribute to epilepsy. This piece uses neuroscientific data to craft three-dimensional sounds that model impulse responses. The saxophone serves as both a trigger for these sounds, and as a lyrical and virtuosic foil to the chaos they create.

**Bennett Hogg and Merrie Snell, *Reflected Absence***

*Reflected Absence* responds to sculptures by Chinese artist Qi Yafeng. These large polished steel sculptures were exhibited in the UK during 2018 but returned to China in early 2019. The aim of *Reflected Absence* was to create a work in the absence of these dramatic pieces, after they had been removed from the original site. Inside the sculptures the sounds of the outside world resonated in unexpected ways, and the wind blowing over one of them made it behave like an enormous flute, generating low hollow drones; birdsong was also transformed, as was the sound of pine cones rolling over the metal surfaces. The idea emerged to make a piece from the sounds of the place as they were heard from inside the sculptures. This is complemented by video footage of views of the landscape reflected in the polished surfaces, bringing the visual and acoustic properties of the sculptures into dialogue. The piece includes the Northumbrian folksong, "Bonny at Morn", also recorded from inside the sculptures. Digital transformation of the sounds builds up a sense of place experienced in the presence of the sculptures, even though they are themselves now absent.

**Beth Wiemann, *Lake Chatter***

*Lake Chatter* is a solo clarinet piece that is focused on some simple extended techniques for the instrument. These multiphonic-style tremolos are performed over a video that uses footage of skipping stones and "chatter" stones to form a sometimes comic accompaniment to the solo lines.

**Cecilia Suhr, *Covid-19: Cognitive Dissonance***

When the world is facing an unprecedented crisis, ignorance is peril. Every situation and issue requires an "in-depth" investigation and research. When the opportunity to seek for the truth comes, take a deep breath and open the door. This video art encourages the viewers to silence the propagandizing chatter from the mainstream media and question the hidden agenda. This work explores how covid 19 has allowed an individual to experience "cognitive dissonance" during the lockdown period. As the mainstream media narratives conflict with the alternative and independent media sources, a woman willfully undergoes painful and inner quests for truth and revelations. The sonic and visual representation captures the dissonance, angst and confusion which later turns into a pivotal transformative and awakening moment.

**Enrico Dorigatti, *Xeno***

*Xeno* is a multimedial, audiovisual work based on a b/w video elaboration by Luca Truffarelli. It is built on the strong, dense and continuous interlacement between

audio and video, that is enhanced through the whole duration and leads one to wonder which of the two components -sound or images- is cause or consequence of the other. "Xeno", a greek word indicating something extraneous, describes perfectly this work. Its main characteristic, in fact, is the fast and continuous mutation of the images, which, while remaining firm on some common points for the whole duration, change rapidly and seamlessly, in unpredictable shapes and colours that, not finding any reply in a known and agreed meaning, force mind to a compulsive decoding work, which results however vain because of the sudden changes. On the other side, sound, imposing itself as a faithful transducer of the cryptic message explicated by images, even though it recalls to schemes and sounds vaguely more recognisable and interpretable, is anyway, now more and now less, strongly entwined to its visual counterpart, clearly manifesting its own intention not to act like a mediator and translator in the process of assimilation and comprehension of the meaning.

### **Serge Bulat, *Inkblot***

*Inkblot* is a multimedia experience designed to trigger the listener's imagination and to demonstrate our unique ability to process data and create a "personal reality" construct. Much like in the psychological evaluation, the audiovisual inkblots are expected to produce an association or feeling, which the audience interprets uniquely. The project takes the standard test one step further by including an additional sense: hearing; and aims to reveal more information about ourselves.

### **Erich J. Barganier, *The Taxidermy of Negative Space***

*The Taxidermy of Negative Space* was inspired by the liminal spaces between positive and negative childhood memories. Growing up, I wasn't allowed to watch television unless it was educational. The television channel TLC used to air programs about surgical processes and featured a heavy amount of fairly disturbing surgery footage in each show. For some reason, my mother thought this was appropriate television content for a child and allowed these shows. When I watched them, I was happy that I could watch television, but disturbed by the content. Thinking back on this memory, I realized I have a wide range of similar strange memories that aren't quite happy or sad, but they definitely seem like they were key in my psychological development. This work explores this particular experience and exists in the grey zone between emotional states. The piece was created using a variety of sound and textures designed and produced in Supercollider. The video was collaged together from found footage and then databent in the program Avidemux 2.5 to form the final video content.

### **Chace T. Williams, *Hydrangea***

*Hydrangea* is a multi-media playback piece composed in 2020. Wild hydrangea's come in a wide range of colors and shapes. The audio utilizes morphing drones changing in pitch, timbre, and color to represent the flower's natural variety. Similarly, the video uses a variety

of high contrast colors and light movement to emphasize this variety. The images shift in a consistent stream like the genes of the flowers. The project was a collaboration between composer Chace Williams and videographer Austin Windau.

### **Libby Fabricatore, *Electrotropism***

*Electrotropism* is an ambient, visual music process piece that begins with a bell ostinato, to which granular elements, percussion elements and drones are subsequently added, eventually devolving into entropy before resolving back to the bell ostinato. Both bells and drones have various effects applied in order to obtain a descending, shepard tone-like effect in different places, while percussive granulations and random bursts of white noise erode the structure to complete noise, before returning to its initial state. The visuals follow the music closely in terms of synchronization and density. A visual language is established and erodes along with the music; foreshadowing chaos, descending into random visual noise, then re-emerging to its original structure.

### **Giuseppe Desiato, *Topos***

"Someday, men will visit ideas instead of places." — Toba Beta.

The audiovisual work *Topos* (from Greek τόπος, literally 'place') arises from the interpretation, the analysis, and the manipulation of topological and abstract surfaces. Earth data, combined with generative processes, are used to give birth to new imaginative places. What defines a place? Is it an object able to identify it? Can a light determine a place? Till what point of subtraction or abstraction we are still able to perceive the idea of a place? Through the use of 3d-generated visuals, I am exploring the possibilities of a non-existent place, the sensations produced by its presentation, and the spontaneous mental associations that it creates.

### **Sylvia Pengilly, *Fractured Realities***

Contemporary theoretical physics suggests that there may be many other universes co-existing with ours, a multiverse, in which some of its inhabitants may be similar to our own, while others may be unimaginably different, each possessing its own unique reality. In this visual/music piece, each reality is represented by a short video clip accompanied by its own music. These realities soon begin to fracture, to break down into fragments that recombine with each other and, after the manner of recombinant DNA, form new realities, some of which appear to be totally unrelated to the original material from which they were generated.

# Concert 15

## Program

Marc Ainger <a href="#">for Carolyn</a> <i>performance by Sonic Arts Ensemble</i>	7'09"
Vladimir Vlaev <a href="#">Pervade the Space</a>	12'34"
Mattia Benedetti <a href="#">Inner Life of an Unseen Clock</a>	10'33"
Neal Farwell <a href="#">Garvity's Horizon</a> <i>Trio Sonore Karin de Fleyt, Flute Alfia Nakipbekova, Cello Jakob Fichert, Piano</i>	8'41"
Burton Beerman <a href="#">Recollection of Gifts</a>	8'57"
Juan Carlos Vasquez <a href="#">A landscape of Events</a>	4'42"
Matthew Bardin <a href="#">4Vois</a>	8'23"
Kelley Sheehan <a href="#">A Series of Colors: Blue Noise</a> <i>Joshua Perry, percussion</i>	7'33"
Samuel Beebe <a href="#">Pretty Saro Orbital</a> <i>Samuel Beebe, guitar Joseph Bohigian, piano Robert Cosgrove, marimba Eric Lemmon, synth Chelsea Loew, guitar Taylor Long, vibraphone Niloufar Nourbakhsh, piano</i>	8'46"
Eric Lemmon <a href="#">toy_5</a> <i>Samuel Beebe, Joseph Bohigian, Robert Cosgrove, Eric Lemmon, Chelsea Loew, Taylor Long, Niloufar Nourbakhsh, laptops</i>	6'00"

## Program Notes

### Mark Ainger, *...for Carolyn*

*...for Carolyn* is a piece about listening. It is a scored piece that includes improvisation. By listening, we are able to understand and extend each other's gestures through sound and space. In this case, all of the sound is initiated by the flute and cello. The instruments are paired with iPads that record the instrumental performances into buffers in the moment, then transform their sound. The instruments listen to the transformations of their sound and play with the transformations. There is a central mixer who mediates the whole and may add other transformations. The piece becomes a five way conversation with flute, cello, and their various transformations. Brief technical notes: The central patch is located on the laptop (created with Max/MSP/Jitter), and is controlled by the person acting as mixer and also remotely by iPads using Mira. The Reactable in this video is not being used in this piece (it is used in another work from which this concert video is taken) except as a way of displaying the visual icon for the work.

### Vladimir Vlaev, *Pervade the Space*

*Pervade the Space* is a multichannel instrumental & live electronics performance which creates an original relationship between the input of a physical gesture of a musician, the derived artistic sound output and its spatial distribution. It is also an exploration of the capabilities of a digital processing engine developed to transform acoustic sound in real time. This live electronics performance is a solo set in which the performer interacts with the computer in a balanced relationship in order to create a memorable spatial sonic experience for the listener. It explores unconventional instrumental approaches as well as compositional strategies applied in real-time improvisatory domain. Furthermore, the performance delves into the magnetic properties of the hexaphonic pickup used as a sound source and as an input for a physically - digital multichannel feedback line. The sound transformations occupy the broad spectrum of musical expression between immersive slowly unfolding and evolving textures and emerging sharply articulated grainy sonic entities. HexApp is an instrument which could be described as a hybrid ....., acoustic - digital hybrid, naturally - artificial, traditionally - innovative hybrid of 6 independently depending on each other, unpredictably predictable constituents of a dynamically - motionless soundscape.

### Mattia Benedetti, *Nel Buio*

"I heard the tick of Saint-Loup's watch, which could not be far away. This tick changed its place every moment 'for I could not see the watch; it seemed to come from behind, from in front of me, from my right, from my left, sometimes to die away as though at a great distance. Suddenly I caught sight of the watch on the table. Then I heard the tick in a fixed place from which it did not move again." Marcel Proust (trans: C K Scott Moncrieff) *The Guermantes Way*.

### **Neal Farwell, *Gravity's Horizon***

Cosmology: the event horizon of a black hole is a boundary from which no light, no matter, can escape, and no information can flow. Metaphor: the crease between death and transcendence. 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. *Gravity's Horizon* was commissioned by Trio Sonore and the Brigstow Institute of the University of Bristol. It was a delight to work with the Trio; and Brigstow provided a creative stimulus in their multi-disciplinary research theme of 'Living Well'. I chose to explore questions of living well at the edge of life. *Gravity's Horizon* is conceived as chamber music for the acoustic instruments and computer. The computer acts as a fourth instrument, created in custom software for this piece, whose unique sonic contribution meshes with that of the flute, cello and piano. (The flutist also plays a large drum.) As with the instrumental parts, the computer realises its own fully scored material, performed on this occasion by the composer. The video is of the concert premiere, presented in a shortened version at the public launch of the Brigstow Institute, 13 October 2016. The full-length version of the work (17 minutes) was premiered on 7 February 2020, and was to have featured live at NYCEMF 2020.

### **Burton Beerman, *Recollection of Gifts***

*Recollections of Gifts* is a fixed-media composition that draws some of its source material from live performances of *Gifts*, an original composition for violin piano and dance ensemble. *Recollections of Gifts* exists as an acoustic memory of *Gifts* and it quickly interweaves to another dream-like world of suggestive memories of the violin and piano then reverts to its original source material. Much of it is digitally modified but some is presented as unprocessed fragments, keeping true to its organic form. The open musical structure of *Gifts* was influenced by the music of John Cage, whose open-form and improvisation were guided by arbitrary aides such as I-Ching. In the case of *Gifts*, the choices are given by the composer. Rather than avoiding compositional decisions, a range of choices is given to infuse the performance with a sense of an innate organic spontaneity. *Recollections of Gifts* is not bound by order or content but has only one arrangement since it is fixed-media and is intended to be available to audiences as listening material and as an audio source for dance.

### **Juan Carlos Vasquez, *A Landscape of Events***

*A Landscape of Events* is a piece heavily influenced by Paul Virilio's homonymous book. Is a sonic reflection on how the perception of time is distorted by the pacing of life portrayed in contemporary media, always in constant acceleration. The piece, like the book, presents an amalgam of seemingly disjointed content, or "sets of contradictions in an accelerated and miniaturized world" (Moran, 2004)

### **Matthew Bardin, *4Vois***

This work explores various timbres and sounds achieved by the vocalist, as well a different alterations created through live electronic processing. While the electronics coordinator is following a set score, the vocalist is making their own decisions in regards to the sequence of the phrases because ultimately this is a piece 4Vois.

### **Joshua Perry, *A Series of Colors: Blue Noise***

When you take a significant gap out of white noise, you produce a short term auditory illusion similar to tinnitus, called a Zwicker tone. While its general register can be contoured, the pitch heard, or not heard, by the experiencer cannot be predicted by the creator of the tone. This piece works with this phenomenon to blur the line between my experience and that of the audience. Furthermore, the experience of one audience member to the next. Using the zwicker tone as the raw material, along with accompanying video and notated snare drum, *A Series of Colors* investigate this auditory illusion through the listener's perception.

### **Samuel Beebe, *Pretty Saro Orbital***

*Pretty Saro* is a tune I first heard from a Jean Ritchie recording with Doc Watson. I was immediately struck by the simplicity and power of both the performance and the tune and lyrics. Later on I heard Peggy Seeger do it on one of her albums, and it sort of lodged the song in my mind ever since – I've always wanted to make some interpretation of it. So, with *Pretty Saro Orbital*, have tapped Brian Eno's procedure of rotating tape loops from his album "Music for Airports" as a method to cope with the lack of precise synchronization of parts due to the limitations of remote performance via video conferencing and unstable home internet connections. The material, sourced from the traditional song, is presented with an open scoring, and is played to a shared (albeit erratic) metronome, which remains silent to the audience. I am pleased by the way this project has allowed me to explore and remodel these two sources and make them my own.

### **Eric Lemmon, *toy\_5***

*toy\_5* dedicated to playfulness, the figure of the cyborg, academic fantasies of metaphors mobilized, cats, and participation.

# Concert 16

## Program

<b>Dariusz Mazurowski</b> <a href="#"><i>Madmen in the Snow</i></a>	10'28"
<b>Ulf Holbrook</b> <a href="#"><i>Tessellation Rift</i></a>	6'58"
<b>Wanjun Yang</b> <a href="#"><i>DTMF</i></a>	6'55"
<b>Julius T. Bucsis</b> <a href="#"><i>The Message</i></a>	2'38"
<b>Robin Meeker-Cummings</b> <a href="#"><i>gyrate</i></a>	8'57"
<b>Ni Zheng</b> <a href="#"><i>Alyssal</i></a>	8'
<b>Léa Boudreau</b> <a href="#"><i>Quatre machines pour sauver le monde</i></a>	12'19"
<b>Roy Guzman</b> <a href="#"><i>x = sin(xβ)</i></a>	9'54"
<b>Simon Hutchinson</b> <a href="#"><i>SUMAHO SAKEBI ("smartphone screams")</i></a>	6'15"
<b>Candida Borges</b> <a href="#"><i>Mutations</i></a>	3'36"
<b>Stevie Sutanto</b> <a href="#"><i>Clipping Dream</i></a>	5'29"
<b>Robert Scott Thompson</b> <a href="#"><i>Of Lorient and Memory</i></a>	14'

## Program Notes

### **Dariusz Mazurowski, *Madmen in the Snow***

*Madmen in the Snow* is the second part of a large-scale electroacoustic composition *The Destroyer of Dreams*, which may be performed as a separate piece also. It is a very personal work, dealing with thoughts of happiness. *Madmen in the Snow* contains a large collection of various sounds – pure electronic, synthesized, concrete and many others. In this particular case, the whole sonic spectrum have been processed with both analog and digital tools to gain rather complex, hybrid textures. Composed and recorded at the De eM Studio, between April 2015 and June 2017. Main audio sources for this

composition include complex analog, digital and hybrid synthesizer patches, various textures created with the use of phase vocoder technology, analysis and resynthesis of various sources. For the multichannel mix various advanced software processors were used to obtain a faithful spatial diffusion of the sounds. Premiere performance: April 15, 2018, Vox Electronica 2018 festival, Gunpowder Tower in Lviv (Ukraine).

### **Ulf Holbrook, *Tessellation Rift***

Is there an inside and an outside of a sound? *Tessellation rift* is a 3D, higher order ambisonics acousmatic composition which explores the internal/external problematic of sounds. Ordinarily, sounds arrive at our ears from a source located outside of ourselves, from our surrounding environment. Is there a way in which we can not just listen to the sound but in the sound? This piece explores the rich multiplicity of sounds and spaces.

### **Wanjun Yang, *DTMF***

Every people may encounter some emergency situation, and need the help of police. They need to dial the numbers on the phone. The sounds of 911 may be the hope of the people in need. In this piece, I generated the dialing sounds of 911 in Csound, in order to simulate the analogue phone call, I used the *DTMF* way to generate the sounds. I believe the sounds of 911 is so important and unforgettable to every people in danger, and the sounds of 911 will not always be the same in the whole procedure of the emergency, the feeling will be changed in different periods. In this piece, I used doppler, reverse, pvsBlur, pitchShift and some other Cabbage plugins to sketch a scene of a building on fire, and some people in danger were rescued and came back to life. The form of this piece is A+B, part A is building on fire, part B is the rescues. I programmed a simple patch in Csound to generate the *DTMF* sounds of analogue telephone, and export the sounds of code "9" and "1" as wave files, as source materials of this piece. I choose some FXs in Cabbage, then exported as VST plugins. I copied the Cabbage VST plugins dll files which works correctly into VST plugin folder, and indexed them in DAW. I imported the material files into DAW, then I processed the sounds with Cabbage VST plugins to modify them, used different Cabbage FXs in FX chain to get new sounds. After getting all the sounds, arranged them in timeline, and inserted Cabbage FXs to the tracks, and used the envelope to modify the parameters of FXs of the track. In the console of DAW, I used automation of pan, fader and other parameters to mix all the track, then used compressor in Main out and mastered the piece.

### **Julian T. Bucsis, *The Message***

*The Message* was inspired by the idea of humanity receiving a communication from an extraterrestrial civilization. The piece is constructed of frequencies corresponding to several mathematical constant

### **Robin Meeker-Cummings, *Gyrate***

"The long tradition of metamorphic fables often plays on

the classical separation of body and soul, matter and form—an understanding of form and structure from which the concept of system is absent. As a narrative device, metamorphosis can either favor a mutual interplay of medium and form, or subordinate the accident of the body to the essence of the soul." - Bruce Clarke

### **Ni Zheng, *Abyssal***

*Abyssal* is the first section of a large-scale work that I am currently developing and is composed for surround sound system. I had been experimenting with the ARP 2600 modular synthesizer, which became my main sound source in this piece, and deconstructing and processing the plethora of sounds I created with the ARP. Massive and complex sound conglomerations construct this work, and the sound of the ARP is superimposed and compressed into a whole with many other different heterogeneous sounds.

### **Lèa Boudreau, *Quatre machines pour sauver le monde***

« In January 2019, young students from Jean-Baptiste-Meilleur elementary school in Montréal took part in a little brainstorm : to imagine fantastic machines under the theme « Quatre machines pour sauver le monde » (“Four machines to save the world”). No limit, no other instruction, all ideas were welcomed. Based on their suggestions, I composed this piece, expressing with sound and music the devices thought out by the youngsters but also their surrounding environment. The work is divided into four parts which respect the original titles given by the schoolchildren:

1- Une machine volante qui fonctionne à la pollution et qui la transforme en air pur (A flying machine that functions with pollution and turns it into fresh air)

2- Une machine-robot en forme d'animal pour sauver les animaux qui n'ont pas de maison et qui sont dans la rue (An animal-shaped robot-machine to save homeless animals that live on the street)

3- Une machine pour envoyer toute la neige qui tombe ici au pôle Nord pour ne plus que ça fonde (A machine to send all the snow falling here to the North Pole so it doesn't melt anymore)

4- Une machine-bateau-sous-marin pour nettoyer les océans (A machine-boat-submarine to clean the oceans)

In collaboration with 1st year elementary school students from Jean-Baptiste-Meilleur and their substitute teacher Samuel Cadieux. »

### **Roy Guzman, $x = \sin(x\beta)$**

This piece is the result of an investigation of custom trigonometric based chaotic functions. The form is based on a complex of mathematical transformations labeled  $\beta$  that alters the  $x$  variable inside the sine function. The result of that transformation and the sine is fed back into the sine function and this procedure repeats. The result of how complex and large the result of the transformation of  $x$  with  $\beta$  inside the sine function is the greater the

entropy of the function. This data was used for the positioning of sounds in time creating a very interesting variety of gestures and formal events. The sounds used were sounds created previously as well as recorded previously to being used. The intention was to have sounds that could create balance in regards to the timber and create an overall thematic continuum or logic throughout the piece.

### **Simon Hutchinson, *SUMAHO SAKEBI* (“*smartphone screams*”)**

*SUMAHO SAKEBI* (“*smartphone screams*”) is a collage of recordings of sonification of the electromagnetic fields generated by our smartphones. These fields are invisible (and inaudible), but are ubiquitous in our modern environment, and in this piece we can hear the chattering of a device that is perhaps sitting in your pocket right now.

### **Candida Borges, *Mutations***

*Mutations* are artistic organisms, of unlimited duration, that generates a new work every new bounce/performance. Composition is done by real-time interactive computer systems with (or not) live interaction of the composer with field recordings from the DNArchive Project, in audio and image. A selection of world walksapes in transcultural cities gets blended/mutated by a special digital compositional process, that transmutes the sound and image into a transgenic work. Acting as a DNA enzyme, the compositional process acts combining randomness with sound/video processing to digest 360 and ambisonic recordings of transcultural places. This is an analogy to the genetic process of mutation, that produces diversity in biological organisms. This work produces diversity in artistic landscapes, in real-time for each performance and specific for a site-installation system.

### **Stevie Sutanto, *Clipping Dream***

*Clipping Dream* is a distorted sonic journey that emphasizes details in small-chunk iterations. Despite being destroyed, its debris still lights a hope. Digital clipping is extensively used throughout the work as the main method of timbre alteration. The structure is built intuitively by letting the distorted substances affect the mind while working on this piece. The result is then spread into space, introducing a new dimension of the sonic journey by letting it control its movement by itself.

### **Robert Scott Thompson, *Of Loriot and Memory* (2019)**

Pure, liquid, whistling tones of the oriole are juxtaposed with the transformed strains of a dying dialect. Our world is transformed, climate changes, memories fade. In 2019, the Audubon Society declared that two-thirds of North American birds are at risk of extinction due to climate change – among them the oriole. The flute-like voice of the oriole may one day be missing from the terrestrial soundscape and perhaps silenced forever among so many others. And what of us? Will we languish in solastalgia, or will we too disappear? This

work is inspired by the short poem *Le Lorient* of René Char from 1939:  
 Le lorient entra dans la capitale de l'aube.  
 L'épée de son chant ferma le lit triste.  
 Tout à jamais prit fin.

The Oriole entered the capital of dawn.  
 The sword of his song closed the sad bed.  
 All forever ended.

The meaning of the Char's poem is highly symbolic; resonances may also be observed now. Field recordings of the oriole, together with transformed recordings of spoken text in the disappearing Ullans dialect, are counterposed in a sonic tableau of pure synthetic sounds created with additive synthesis, and spectral synthesis of various sound sources, ranging from musical sources, to mechanical sounds and field recordings. These materials are set into a stereo presentation using ambisonic techniques.

# Concert 17

## Program

<b>Timothy Polashek</b> <a href="#"><i>Meteors</i></a>	8'19"
<i>Matthew Polashek, soprano saxophone</i>	
<b>Steven Lewis</b> <a href="#"><i>Think of One</i></a>	4'57"
<b>Tom Williams</b> <a href="#"><i>Weighted Down by Light</i></a>	14'48"
<b>Simone Cardini</b> <a href="#"><i>E toccare spazi iridescenti</i></a>	12'32"
<b>Miles J. Friday</b> <a href="#"><i>Gesture Sketches</i></a>	5'16"
<i>Richard Valitutto, piano</i>	
<b>Joakim Sandgren</b> <a href="#"><i>endroits susceptibles</i></a>	16'25"
<b>Jason Mitchell</b> <a href="#"><i>Cascarones</i></a>	12'25"
<b>Baljinder Sekhon</b> <a href="#"><i>into emptiness</i></a>	8'53"
<b>Silas L. Palermo Filho</b> <a href="#"><i>Trompe l'oreille</i></a>	4'51"
<b>Magdalena Cerezo</b> <a href="#"><i>Study for piano, audio and video</i></a>	5'40"
<i>Magdalena Cerezo, piano</i>	

## Program Notes

### **Timothy Polashek, *Meteors***

*Meteors* is a collaborative work by Matthew and Timothy Polashek. Tim composed, performed, and recorded music on his two Moog Mother-32 analog synthesizers using computer music algorithms that he created for this project. It was designed to be an accompaniment for a saxophone part composed and/or improvised by Matt. Matt composed and rehearsed improvisational strategies for performances, which also include some real-time signal processing of the soprano saxophone.

### **Steven Lewis, *Think of One***

*Think of One*, is an experimentation into extending the facets of an interdisciplinary skillset to include applications of live performance, sound processing, and

interactive programming. Composing and arranging music in this manner enables progressive experimentation based upon the layering of iterative expansions which were derived from previous compositional outputs. This system guarantees that even while it may sound entirely unrelated, the final output of the entire process is highly dependent upon the performative execution of the source material. As it pertains to this example, Think of One is highly predicated on the original drumming performance, the execution and effectiveness of which is augmented by an acute understanding of the historical and cultural familiarity regarding the chronological evolution of the drums' role in jazz: a transformation from a supportive, time-keeping device in the 1940's, to a featured vehicle for jazz soloing and interactivity by the 1960's and beyond. This piece is an adaptation of Thelonious Monk's Think of One to the drum set, followed by a solo over the form of the piece, which was simultaneously processed through the utilization of algorithmically controlled delays, filtering, time stretching, and pitch shifting. The sum of this iterative process can be conceptualized as a form of algorithmic composition, where the programming assumes a vital role in transforming the original source material into various sound objects, which can then be re-organized using a hybrid experimental approach best described as an amalgam of Plunderphonics, Musique Concrete, and Experimental Jazz.

**Tom Williams, *Weighed Down by Light* (2018)**

When the bass clarinetist Sarah Watts asked me to compose a work for her newly acquired contrabass I was immediately struck by its extraordinary range of timbre and colour, as well as its musical versatility, dynamic range and sheer physical size. It is truly a musical beast – and The Beast is exactly the sobriquet that Sarah Watts gave her instrument. When composing for the contrabass, I was looking to bring to the fore these attributes: to compose a work of virtuosity and musical design that had the essence of a modern day, single movement, concerto. The orchestra is replaced by the electroacoustic, fixed media score which the live instrument is in dialogue with. To ensure a blending and a strong sense of sonic identity the fixed media is composed using solely samples from the contrabass; the principle processing tool in realising the digital material was Kyma sound design workstation. The work's title and inspiration comes from an Alice Oswald poem, "Cold Streak", from her collection *Falling Awake*. The poem resonates with powerful images and ideas that are woven into the texture of the work: 'dazzling stubbornness of the sun keeping to its clock' in a 'cold sunlit light' and where the 'weightedness of hope' and the 'lightness of patience' are found.

**Simone Cardini, *E toccare spazi iridescenti***

I want to explore that boundary line that binds to a reciprocal convertibility, irrational and rational, knowing and recognizing, dedication and distracting, transcendence and redescence. A line that is not necessarily limit, threshold, but can be and create depth; I want to cross that thickness, that distance and that

interiority necessary to penetrate the wild territories of reaction, disorder, drive.

**Miles J. Friday, *Gesture Sketches***

*Gesture Sketches*, as the title implies, was written in an effort to capture the visceral, percussive elements of the piano. Furthermore, the piano, treated as a percussive instrument, is augmented through the use of digital signal processing in Max/MSP and SuperCollider. Piano lines bounce, collide, burble, and blur mixing reality with fantasy, acoustic imagery with digital reality, and angular choreography with reverberant stasis. Improvisation, exactitude, and gesture are at the core of this composition.

**Joakim Sandgren, *endroits susceptibles***

I wrote *endroits susceptibles* for Gageego! during a quite long period with several periods of pause and composition. The piece is part of a cycle for three pieces for six musicians and computer where this is the first piece. This cycle is in turn part of a cycle of fifteen pieces started 2008 where I mix my instrumental aesthetics with its electro acoustical equivalent. The techniques used are closely related to granular synthesis developed in the digital domain and my non defined pitch aesthetics in the instrumental music. The mix of these two worlds, digital and acoustic, have proven itself rich and is where I try to open up new fertile sound fields.

**Jason Mitchell, *Cascarones for Pierrot Ensemble and Fixed Media***

I composed *Cascarones* while studying the score of Ave Maris Stella (1975) by Peter Maxwell Davies. As I examined the work, which was composed using a plainchant melody and the 9x9 magic square of the moon, I began to develop my own theories of how the chant and square could be used to generate musical materials such as form, pitch, rhythm, and harmonies. While some of my theories and experimental paths through the square were quite similar to particular moments in the Davies score, it was the remaining, unused ideas that really intrigued me and thus inspired me to compose a work with the leftover materials. In this piece, I use the popular Mexican folk tune De Colores as inspiration for my pitch material. While fragments of the melody do appear scattered though out the composition, it is not my intention for the listener to recognize or identify such moments. For this work, I also chose to use the 9x9 magic square of the moon, which, like a Cascarón (an eggshell filled with brightly colored confetti), serves as my framework or "shell" for the colorful folkloric pitch materials used within. Fixed media component realized in the University of Illinois Experimental Music Studios. *Cascarones* was premiered September 28, 2011 in the Tryon Festival Theater of the Krannert Center for the Performing Arts by the University of Illinois New Music Ensemble.

**Baljinder Sekhon, *Into emptiness***

*Into emptiness* is scored for saxophone, flute, soprano voice, and real-time triggered electronics. The work is a



setting of an untitled text by the 13th-century Persian poet Rumi that explores the nuances, granular components, and anatomy of the sounds of the three acoustic elements performed on stage. A wide collection of sounds sampled directly from the performers premiering the work are used to create the electronic component of the work. The samples are often heard deconstructed, creating an array of percussive sounds and the live performers employ extended techniques to create a union between the electronic and acoustic sound worlds of this work. Several computer programs were used to create the samples, and the samples are triggered in real-time through the course of performance.

### **Silas Palermo Filho, *Trompe l'oreille***

The composition was generated from the research classes in Free-Improvisation. This is a very gestural piece, exploring a base note with effects in "chorus" and its harmonics with movements of expansion of the sound field and its spatialization. The difference is that the piece was not previously written or formulated, but rather, its discursive structure that was thought in real time. Executed directly on the piano strings, it was then processed. The idea is not to deny the source, as in Schaffer's thought, but to transform the source, as in a mistake of the ear, dissociating the common way the source is used and executed, but maintaining a structural discourse.

### **Magdalena Cerezo, *Study for piano, audio and video***

Composer, concept and media artist Johannes Kreidler (1980) is one of the leading figures and co-founders of the new musical conceptual art emerged in the past two decades. The main concept of his work is the so called "music with music": he creates something new out of instrumental sounds, samples from the worldwide network's sound archives and fragments from already existing music, which content shall become more important than the new work itself. The Study for piano, audio and video playback is a good example of semantic relations between media layers and live stage action. On the one hand, the pianist mimics elements from the audio playback which speed, range and sound would be unrealizable on a real instrument; on the other hand, the video appears as a new transmedial approach which follows the principles of simultaneity and multiplication to create a visual amplification of the audio playback, the same way that the traditional relationship performer – live sound usually works.

## Composers and Authors

**Harrison Adams** is a composer, producer, and creative developer. His work investigates the role of composer and performer in an increasingly automated production environment, and takes inspiration from science and natural processes interpreted through a lens of human emotionality and subjectivity. His original music has been heard at the Interactive Arts Performance Series, New York Modular Society, Soundwalk (Long Beach), the Hideout Block Party, Lollapalooza, and NYC's Anti-Folk Festival, as well as in over a dozen theatrical productions across the country. In 2012 and 2013 he was twice nominated as a sound designer for the Equity Jeff Awards in Chicago. As a producer, he writes original songs, creates cutting edge tracks, collaborates with rising vocalists, rappers, and instrumentalists, and performs a beat-oriented live set.

**Jay Afrisando** is a music composer and sonic artist. He uses sound and other media to share awareness of human-nature-technology relationships and our diverse hearing profiles. He employs artistic approaches including contemporary music, sound installation, mixed media, participatory work, improvisation, and everything in-between. His works have been presented at MOXsonic 2020, Sonic Salon Winter 2020, In Situ: Festival for Electronic Music and Sound Art 2019, Aural Diversity Conference 2019, October Meeting 2019, Seoul International Computer Music Festival 2019, ICMC-NYCCEMF 2019, Linux Audio Conference 2019, and Disability Awareness Week 2019. He has been awarded the ABT Award 2020 by the Art Music Today, Black Pencil Ensemble, and Trace21; the Ambassador's Award for Excellence 2019 by the Ambassador of the Republic of Indonesia for the United States; the 2016 Minnesota Emerging Composer Award by the American Composers Forum; the 2016 Innovative Art Grant by Kelola Foundation; and the 2nd Prize composition winner of Prix Annelie de Man 2015.

<https://www.jayafrisando.com/>

**Mauro Agagliate** was born in London in 1968, and he lives in Turin (Italy). He graduated in 2009 with honors in Composition at the Conservatory 'Giuseppe Verdi' in Turin, under teachings of Guido Guida and Giorgio Colombo Tacconi, and he completed his studies at the 'Accademia Perosi' in Biella, following courses of composition held by Azio Corghi. He took, in 1993, the musical direction of Fisarmonis Orchestra, an orchestra of twenty young players, holding the role for 12 years, performing almost 300 concerts in Northern Italy, France and Switzerland. He serves as composer and harmonizer of 1911 Lokomotif Orchestra, a Turin ensemble of 20 musicians. For the same orchestra, he plays the role of stable accordionist and pianist. He currently teaches musical theory and piano at two music

Academies in Turin. The Italian Cultural Institute in London has recently presented an exhibition dedicated to the soundtracks, written with his brother Roberto, of silent films from the early XX century and restored by the National Museum of Cinema in Turin.  
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**Mirko Ettore D'Agostino** is an Italian scholar, composer, sound artist, music producer, drummer and sound engineer. He holds a Bachelor's degree in Electronic Music Composition and a Master's degree in Digital Audio-Visual Composition from the Conservatory "Licinio Refice" in Frosinone, and a PhD in Sonic Arts from the Centre for Advanced Studies in Music (MIAM) of the Istanbul Technical University. As sound artist and composer, his artistic output includes acousmatic and experimental electronic music, EDM, movie soundtracks, multimedia works and sound design for theatre and TV. His works have been selected and performed in national and international festivals and conferences including the Toronto International Electroacoustic Symposium, Forum Wallis Ars Electronica, MAterA Intermedia and Muestra Internacional de Música Electroacústica y Video Mapping. As producer and mastering engineer, he has worked on numerous and various projects for international artists and for renowned companies in the music industry such as Sony. He is currently Programme Leader of the BA in Popular Music at the Institute of the Arts Barcelona. He is a co-author of Volume I and II of Laboratorio di Tecnologie Musicali, a series of books specifically designed for music technology courses in conservatories, universities and music schools.

**Chris Arrell** takes inspiration from acoustics, coding, synthesis, found sounds, and process. A recipient of the Ettelson Composer Award, Arrell holds additional prizes from Ossia Music, the League of Composers/ISCM, the Salvatore Martirano Competition, the MacDowell and ACA colonies, and the Fulbright-Hays Foundation. His invitations include a portrait concert at the Alte Schmiede (Vienna, Austria), selection as the Featured Guest Composer for the Ball State University Festival of New Music, and appointment as Composer-in-Residence at the University of Nevada Las Vegas. His commissions include those from the Alte Schmiede (Austria), Boston Musica Viva, MATA, Spivey Hall, Cornell, and the Fromm Foundation. Arrell is an associate professor at the College of the Holy Cross. [www.chrisarrell.com](http://www.chrisarrell.com).

**Dr. Abby Aresty** is a sound artist, composer, and educator. Aresty's site-specific installations have been featured in local and national news outlets; Paths II: The Music of Trees, a temporary installation in Seattle's Washington Park Arboretum, was featured in an interview with Melissa Block on NPR's All Things Considered and was hailed as "otherworldly" and "sometimes eerie, sometimes transportingly lovely," by the Seattle Times. Aresty has presented her research in the United States, Canada, Australia, and Hong Kong, in

conferences including ICMC, Balance/Unbalance, ISEA, and Sonic Environments. She has held fellowships at the Studio for Creative Inquiry at Carnegie Mellon University, Grinnell College, and the Acoustic Ecology Lab at Arizona State University's Herberger Institute of Design and the Arts. She recently taught a workshop in multimodal storytelling for 40 college and university students from around the world as part of a Humanitarian Entrepreneurship summer institute at Lingnan University in Hong Kong. Aresty is Technical Director and Lecturer for the Technology in Music and Related Arts (TIMARA) Department at Oberlin Conservatory. She teaches the Electronic Music course for Oberlin's Community Music School, and she is the Bonner Center for Service Learning's 2019-2020 Faculty Fellow. In 2019, in collaboration with Oberlin Center for the Arts and Oberlin Conservatory, Aresty founded the Girls Electronic Arts Retreat (GEAR), a 5-Day STEAM summer camp for 3-5th grade girls hosted in the TIMARA studios.

**Hanae Azuma** is a composer from Tokyo, Japan, completed both her BM and MM at Tokyo University of the Arts, Department of Musical Creativity and the Environment. During her studies in Japan, she mainly concentrated on the relationship between music and other visual/performing arts such as dance and films and has been collaborating with contemporary dancers on various projects as a composer. She also completed her MM of music technology at New York University in 2014. Her works have been presented at music festivals and concerts in the United States, Japan, Korea, and Taiwan. She is currently an academic fellow at Acoustic Lab, Tokyo University of the Arts.

**Maurizio Azzan** is an Italian composer and sound artist. He studied composition at Conservatories of Milan (with A. Solbiati) and Paris (with F. Durieux and Y. Maresz), at IRCAM and with Salvatore Sciarrino. He has received a bachelor and a master in Philology and Ancient Literature from the University of Turin. His interest in visual and performing arts, as well as in ancient and contemporary literature, has deeply influenced his concept of music as a dynamic space-time network, in which instability is the pivoting existential condition. His music has been performed in festivals and venues such as MATA Festival New York, Biennale Musica di Venezia, Huddersfield Contemporary Music Festival, Wien Moderne, MITO SettembreMusica, Mozarteum Salzburg, Milano Musica, ManiFeste, IRCAM Concert Season, Budapest Music Center, Romaeuropa Festival, Teatro La Fenice Concert Season, Dampfzentrale Bern, Impuls Graz, Darmstädter Ferienkurse, Time of Music Viitasaari, Gare du Nord Basel, Biennial Festival of the European Recorder Players Society, Open Recorder Days Amsterdam.

Ensembles and soloists who have performed his works include Ensemble Intercontemporain, Divertimento, Nieuw Ensemble, Mdi, Orchestra del Teatro La Fenice, Schallfeld Ensemble, Proton Bern, Fractales, Airborne Extended, Anna D'Errico, Antonio Politano, Ruben Mattia

Santorsa, Susanne Fröhlich, Cameron Crozman, Emanuela Battigelli, among others. Winner of the Italian National Prize of Arts, Maurizio Azzan has been artist in residence at the Cité Internationale des Arts de Paris and composer in residence in the framework of the residence-program offered by the Austrian Federal Chancellery in cooperation with KulturKontakt Austria. His works are published by Edizioni Suvini Zerboni, Milan

**Ali Balighi** is an experimental composer. His works are mostly composed based on traditional and folk music of Iran. His main tendency is on micro-tonality and new perspective of instruments. His works have been performed at contemporary music festivals in Iran, Portugal, Finland, Belgium, Canada, Germany, Poland, Latvia and The USA.

**Matthew Bardin**, originally a native of Central Florida, is currently based in Baton Rouge, and has written music for large ensembles, chamber groups, voice, solo instruments, and electronics. He holds a Master of Music from the Boston Conservatory at Berklee, and a Bachelor of Music from Stetson University. Matthew is currently working towards a Ph.D in Experimental Music & Digital Media from Louisiana State University. He is currently affiliated with the American Society of Composer, Authors, and Publishers. As a student, Matthew has placed in Stetson University's annual composition contest with his works No More, and 2:1. His works are often performed by several student soloists and groups throughout the course of the academic year. He also has presented his music at the annual Electric LaTeX festival, presented a digital workshop at NIME2020, had several works performed remotely during the summer of 2020, and served as an auditor at the Manifeste18 festival in Paris, France. Matthew has studied with Drs. Sydney Hodkinson, Eun Young Lee, Ms. Tina Tallon, and most recently, Drs. Jesse Allison and Mara Gibson. Recently, Matthew has completed the installation work Err. 522: Connection Timed Out as well as Aurora for wind ensemble. Matthew is currently teaching the courses 'Programming for Digital Media' and 'Digital Storytelling' to local dual enrollment students through LSU.

**Devin Barone [DVB]** (b. 1996) is a composer, percussionist, and glitchy boi from Bay Shore, NY. He creates music in a variety of settings, with roots in classical and contemporary music, the various genres of the modern drummer and soundtracks. Recently, Devin completed two large scale electronic works of glitchy experimental video game-inspired music based in concepts and gesture following different AI as they encounter issues in their thought-processes. As well as concert works both w/ and w/out electronics exploring texture, rhythm and narrative. DVB's solo timpani work is recognized in the NYSSMA Manual ed. 32, and full orchestra piece was performed at the 2013 TVMF Young Composers Forum. His electronic works have been presented at NYC-EMF, Electroacoustic Barn Dance,

Frontwave, and OUA-EMF in Japan. In 2019 Barone earned his MFA in Music Composition at the Vermont College of Fine Arts and has studied with John Mallia, Don DiNicola, Carla Kihlstedt, Mike Early, Paul Coleman, Jamie Leigh Sampson, Rob Deemer, and Ed Schaefer. [www.Dvbarone.weebly.com](http://www.Dvbarone.weebly.com)

**Pablo Bas** (1966) is a musician, composer, sound artist, sound designer, producer and university teacher and researcher. He is author of music and soundtracks for films, theater, dance, performances, web projects, etc. As composer he creates electroacoustic works, mixed music, sonomontages and sound installations. He works with free improvisation, extended techniques, real time processing, field recordings and sound landscapes among other resources and techniques.

(<https://pablobas.com.ar> - <https://pablobas.com.ar/musica.html> )

**Jonathan Beard** creates music for media and the concert stage. As a composer, recent diverse projects include his electroacoustic opera *Cesare*, *Child of Night*, film scores such as *What Still Remains* and *Heavenquest*; and *De tu puño y letra*, an electronic video-sound collaboration with iconic artist Suzanne Lacy. For the stage, Jonathan co-composed the oratorio *The Passion Of Anne Frank* for the Los Angeles Master Chorale as part of their Voices Within residency, and his original theatre-score for *Driving Miss Daisy* received an NAACP Theatre Award nomination. One of the most sought-after orchestrators in Los Angeles, Jonathan values collaboration with other composers very deeply. He has worked closely with Junkie XL (*Alita: Battle Angel*; *Deadpool*) and Bear McCreary (*Godzilla: King of the Monsters*; *10 Cloverfield Lane*) on numerous film, television, and video game projects, as well as with Michael Abels (*Us*), Kris Bowers (*Green Book*), and Adam Taylor (*The Handmaid's Tale*), among others. He is the co-founder of Tutti Music Partners, whose boutique music team specializes in providing the highest-quality support to other composers throughout the industry. Beyond working in orchestral settings, Jonathan's passion for musical color extends into synthesis and sound design, with many hybrid- and fully-electronic projects to his name, including *Cesare*, *Child Of Night*; *A Killer of Men*; and his electroacoustic commission for the Pacific Symphony *Chaos in the Garden: a Rewrite of Spring*. Jonathan holds music composition degrees from Stanford and UCLA, and is committed to music education: in 2011 he joined the faculty at UCLA, where he teaches electronic music composition and music technology in the Herb Alpert School of Music. He is also a longtime supporter of Education Through Music - Los Angeles, currently serving on their Associates Board. His score albums for *What Still Remains* and *Frank vs. God* are available from Lakeshore Records.

**Samuel Beebe** is a composer, sound designer, and performer whose work explores the dramatic possibilities of music. His work has been performed by Juventas New

Music Ensemble, Yarn/Wire, Stony Brook Opera Workshop, Chelsea Symphony, Castle of Our Skins, Boston Choral Ensemble, Sound Icon, WordSong, and Calliope's Call. Beebe was a resident at the 2019 Collaborative Composition Initiative with Unheard-of Ensemble and the 2019 Source Song Festival with Libby Larsen. His song cycles *Rocking Chair Child* (2017) and *The Woods* (2018) were finalists for the American Prize. He has collaborated with stage director Mallory Catlett (*Current Location*, 2018), filmmaker Kelly Creedon (*In This World*, 2015), and the Boston-based movement theater company *Imaginary Beasts*. His music for the play *Bully Dance* earned him the 2014 ArtsImpulse award for best music/sound design. As a performer, Beebe accompanied mezzo-soprano Natasha Nelson at the 2020 Sparks & Wiry Cries SongSlam in New York City. Additionally, Beebe is a member of the electronic music collective SynthBeats. He holds a M.M. in Composition from Boston University, a B.S. in Music Technology from Northeastern University, and is currently a Ph.D. candidate in Composition at Stony Brook University, where he studies with Sheila Silver and Matthew Barnson.

Distinguished Artist Professor, **Burton Beerman's** music spans many media, including, solo, chamber, orchestral music, interactive real-time electronics, interactive video art, theatre, dance, and musical scores for documentary films. Beerman's works have been recognized by over thirty professional journals and publications and have been the subject of international, national and public television and radio broadcasts such as LIVE! with Regis & Kelly Television Show (ABC), The Eastern European Talk Show "RTL-Klub Reggeli", HEAR Radio, (Hungarian-Austrian Radio), and the week-long Pepsi Sziget International Festival (broadcast at Margit Island in Budapest, Hungary, which annually attracts over 500,000 people).

**Angelo Bello** is a creator of sound art, hörspiel works, and algorithmic music realized through computational means. He has a multidisciplinary background in engineering, music and digital signal processing, with a focus on generative and algorithmic composition. He has studied and continues to explore the composition systems of Iannis Xenakis, namely the UPIC system and the GENDYN algorithm, while also concentrating on non-linear timbre and sound synthesis techniques.

**Mattia Benedetti** is a composer and improviser. He studies History Anthropology Religions in Rome and Electronic Music and New Technologies in Perugia. He attended workshops and master classes with Nicolas Bernier, James Dashow, Marco Momi, Brigitta Muntendorf, Mdi Ensemble and others. As a performer and improviser, he took part in productions with Francesco Giomi (LFO#9) and Simone Pappalardo (Fields), performing on electric guitar and laptop. His works have been presented in Perugia (Segnali 2018), New York (ICMC-NYCEF 2019), Buenos Aires

(Atemporánea 2019), Salta (Espacios Sonoros 2019). He was selected to take part in Premio San Fedele 2019 (Milano) and Premio Nazionale delle Arti 2019 (L'Aquila). He's trying to create music that resembles an open world, without a centre but full of internal connections and ambiguous self resemblances. He's trying to create music that resembles an island, isolated from everything, an extreme habitat where only endemic organisms lives.

After completing a BA in History (1988) at the University of Calgary, a Diploma in Composition (1996) at Grant MacEwan College (Edmonton) and an MMus in Composition (2000) at the University of Calgary, **David Berezan** moved to the UK and completed a PhD in Electroacoustic Composition (2003) at the University of Birmingham (UK). In 2012 he was appointed Professor in Electroacoustic Music Composition at The University of Manchester (UK), where he has acted, since 2003, as Director of the Electroacoustic Music Studios and MANTIS (Manchester Theatre in Sound). His work is published by empreintes DIGITALes (Montreal).

**Doug Bielmeier** creates commercial drone/experimental electronic music featuring lap steel with live processing. Bielmeier's music is "drone work meant to shake you out of your shell (Midwest Record)" and "hypnotically static yet ever moving within itself (Classical-Modern Music Review)." Albums include *Beast of Bodmin Moor* (Noisy Buffalo, 2019), *Costa Mesa Rocking Chair* (Ravello, 2018), and *Betty and the Sensory World* (Ravello, 2017), performed internationally at Circuit Bender's Ball (Nashville), Brooklyn Arts Gym (Brooklyn), and Muse Gallery (London) and broadcasted on WMBR (Cambridge), KALX (Berkeley), WUTL (New Orleans) heard by 10K listeners (Drone Zone, [www.Somafm.com](http://www.Somafm.com)).

**Cândida Borges** is a Brazilian contemporary musician and transmedia artist – pianist, singer, songwriter, composer, performer, educator and Scholar. Currently she is a PhD Candidate in Arts at Plymouth University (UK, 2018), visiting scholar at Columbia University (New York, US) and Universidad de Antioquia (Medellin, Colombia). Her works have been awarded and exhibited worldwide, such as the National Foundation of Arts in Brazil and New York Foundation for the Arts. Her compositions range from interdisciplinary pieces in video and performance to multiple albums, soundtracks, concerts and shows. Classically trained, she has been making music for films, ballet, theater, collaborations with producers worldwide, and especially for her own career as a singer songwriter. As an educator and Scholar, Cândida has been an Associate Professor of Music for the Federal University of the State of Rio de Janeiro (UNIRIO) since 2009, and an invited Professor for international institutes, workshops, festivals and universities. She holds a Bachelor's degree (2000) and a Masters degree (2005) in Piano Performance from Rio de Janeiro Federal University (UFRJ) and Specialization in Electronic Music Production by SAE Institute NYC

(2013). New York City based for a multicultural environment exploration in her PhD project, she has been exploring in arts the subjects of immigration, borders and new technology art. Her works can be known at [www.candidaborges.com](http://www.candidaborges.com) and [www.candidamusic.com](http://www.candidamusic.com).

**Léa Boudreau** is a composer and musician based in Montréal. She has nourished a passionate relationship with sound since her teenage years, a time when she would spend days on end as a hermit, listening and creating... oh, how little things have changed! Nowadays, she continues to create in the realms of performance and composition, driven by a desire to explore the infinite sonic possibilities of everyday objects and to express the multitude of musical ideas keeping her awake at night. She has received several awards in recent years: the 3rd prize in JTTP 2019 from the Canadian Electroacoustic Community (CEC), the 3rd place in SIME competition (Lille University), the Marcelle Prize (Faculté de Musique de l'Université de Montréal) in 2019 and the 3rd Hugh Le Caine Prize (SOCAN Foundation Awards for Young Composers) in 2017. Her works have been performed in concert in Brooklyn (NY), Buenos Aires, Denton (TX), Lille, Londres, Marseille, Montréal, San Francisco (CA) and Urbana-Champaign (IL).

**Nathan Bowen** is a composer, instrument designer, and educator based in southern California. He received his doctorate in music composition at the CUNY Graduate Center, studying with Douglas Geers, Amnon Wolman, and Tania León. Nathan has served as an original member of the NYCEMF steering committee. He runs the Moorpark College Music Technology program (California), which emphasizes creating live performance practices with a variety of electronic music formats and modes of expression. His personal professional interests are in custom hardware-plus-software configurations with mobile phones, electronic music performance practice(s), audience interaction and participation, and establishing strong sight-to-sound correlations in electronic music performance. <https://www.nbowenmusic.com/>

**Brian Bridges** is a composer, sound artist and academic, based between Dublin, Ireland, and Derry, Northern Ireland, where he teaches at Ulster University. His work spans the fields of microtonal, electroacoustic and soundscape music and he has presented work at festivals in Europe, the Americas and China. Brian is a founder-member of the Dublin-based Spatial Music Collective and is a former President of ISSTA, the Irish Sound, Science and Technology Association. [www.brianbridges.net](http://www.brianbridges.net)

**Aleyna Brown** is a contemporary American composer, multi-instrumentalist, and audio engineer based in Denton, TX. In her role as an artist and entrepreneur in the music industry, Aleyna is an advocate of inclusive concert programming and the exploration of feminism in

music and art. As a composer, Aleyna has scored short films and composed concert works for chamber ensembles, solo instruments, fixed media, and live electronics, with premieres across the United States. Much of her music serves a commentary on themes of feminism. Interlacing her activism with her art is Aleyna's way of celebrating and recontextualizing ideas of beauty and femininity. As a flutist, Aleyna has performed as a concerto soloist, pit orchestra reed doubler, and orchestral flutist in the U.S. and Italy. She specializes in contemporary music and particularly enjoys performing with live electronics. She currently performs with the NOVA new music ensemble at the University of North Texas. As an audio engineer, Aleyna produced, recorded, mixed, and mastered her own debut album "EXHALE," released internationally in May 2019. She currently serves as a recording engineer for the UNT College of Music lab studio. Aleyna earned her three bachelors degrees from Florida State University—B.M. in Composition, B.M. in Flute Performance, and B.A. in Commercial Music, with a minor in Business. She currently attends the University of North Texas in pursuit of her dual masters in Flute Performance and Composition, with specialization in Computer Music and a minor in Contemporary Music. Aleyna serves as the Teaching Assistant for the Music Business & Entrepreneurship program. [www.aleynabrown.com](http://www.aleynabrown.com)

**Courtney Brown** is a sound artist, researcher, computer engineer, and tango dancer. She creates new musical interfaces in which the act of creating sound is transformative in some way. People become dinosaurs by blowing into a hadrosaur skull, creating their own roar. Social dancers become musical ensembles. Her work has been featured and performed in North America, Europe, and Asia including Ars Electronica (Austria), National Public Radio (NPR), Diapason Gallery (Brooklyn), International Computer Music Conference (Korea), ACM Movement and Computing Conference (Italy), Society for Electro-Acoustic Music in the United States (SEAMUS) Conference (Salt Lake City), New Interfaces for Musical Expression/BEAM Festival (London), Frequency Festival (Chicago), the Telfair Museum (Savannah) and Modified Arts Gallery (Phoenix). Her interactive sound installation and musical instrument, Rawr! A Study in Sonic Skulls received an Honorary Mention from the 2015 Prix Ars Electronica. She also received a Fulbright Fellowship to Buenos Aires, Argentina, where she began work on her ongoing project, Interactive Tango Milonga, creating interactive Argentine tango dance. She is currently an Assistant Professor at the Center of Creative Computation, Southern Methodist University. She received her D.M.A in Digital Media and Performance from Arizona State University and her M.A. in Electroacoustic Music from Dartmouth College.

**Lars Bröndum**, PhD, is a composer and musician. His music has been performed around the world, for example in Sweden, Japan, Scotland, Russia, Lithuania, Latvia, England, USA, Spain, Germany and Mexico. His

music often is structured around cyclical processes, irregular ostinato, fragmented gestures and microtonal clusters. Bröndum writes electroacoustic music and music for ensemble, and orchestra. He also performs live using an analog modular system, a Theremin, effect pedals and sometimes a laptop with Max/MSP. His music often explores the interaction between acoustic instruments and electronic instruments. The compositions frequently explore the border land between written music and improvisation. Bröndum has received composer grants from Konstnärnsnämnden, STIM and awards from FST. Bröndum's recent CD Phaethon - for live electronic instrument(s) and fixed media was awarded best experimental album at the Manifest Gala 2020 by SOM (Swedish Independent Music Producers) and the album Fallout received best experimental album by SOM 2016. He also has released the CDs "Chain of Events" on Elektron Records, "Fallout", "The Text and Sound Project" and "Chimera Cadence" on Antennae Media label. Bröndum has a PhD in composition and theory from the University of Pittsburgh (1991) and a Masters degree in composition and theory (1989) and a Bachelors of Music degree in Guitar Performance (1987). Bröndum is currently a Professor in Music at Skövde University in Sweden. [www.antennaemedia.se](http://www.antennaemedia.se)

**Julius Bucsis** is an award-winning composer, guitarist, and music technologist. Since beginning serious efforts with composition in 2011, his works have been included in over 150 events (most of which were juried) worldwide. He has performed original compositions featuring electric guitar and computer generated sounds nationally and internationally. His compositions have been included on CDs released by Ablaze, PARMA, RMN Classical, and Soundiff. His artistic interests include using computer technology in music composition and performance, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments. He is currently pursuing a DA in music at Ball State University.

**Serge Bulat** is a Moldovan-American multi-disciplinary artist, who has been involved in both European and American art scenes, exploring in various mediums: from music and visuals to radio and theater productions. Artist's most notable works to date are "Queuelbum", the concept project that won an IMA award for Best Electronic Album Of The Year, and the audio/visual installations "Third World Walker", presented at music & art festivals in more than 10 countries. The artist's works were included in conferences and symposiums such as Convergence, UK (International Conference of Music, Technology & Ideas); JAE, Argentina (organized by the Argentine Ministry of Science, Technology and Productive Innovation); Audio Mostly, UK (A Conference On Interaction With Sound, Nottingham University); and VU 3, USA (Symposium for Experimental, Electronic, and Improvised Music). Artist's work is described as "the new sound in the realm of electronic music" (Facts & Arts, France), "truly innovative" (Amazing Radio, UK) and "an ambitious project that can trigger intellectual thought"

(The Deli Magazine, USA). Serge Bulat's newest projects are - the multimedia piece "Inkblot" designed as a psychological test; the experimental video game "Wurroom", built to experience music in an interactive way; and music works "Yehy Vaya" and "Kalah Folklore" based on indigenous art of Russia and Argentina.

**Busevin** studied composition with José Luis de Delás at the School of Music of the University of Alcalá de Henares and received musical training with Lachenmann, Spahlinger, Murail, Sciarrino, Ferneyhough, Kagel, Haas, Dodge, Hubert, etc.... He studied Computer Music with Emiliano del Cerro. For several years he taught the subject Fundamentals of Electroacoustic and Computer Music in the Superior Conservatory of Balearic Islands. He has published several papers and writings. His works have been performed at festivals such as The SIEMF 2019 in Seoul, the ACMC 2019 conference in Melbourne, SID 2015 Conference, Venice Vending Machine III, New York City Electroacoustic Music Festival (2016 – 2017), SMASH Festival, Encontres Festival, ACA, the Fundació Pilar i Joan Miró and, Nomad Roots.

Born in Rome, **Simone Cardini** studied composition (Telli) and piano (Torchiani); then he perfected his studies with Solbiati (Tours, Milan) and Fedele (Accademia Nazionale S. Cecilia). In international masterclasses and academies he developed his aesthetic approach thanks to the tutelage of, amongst others, Haas, Gervasoni, Hosokawa, Filidei, Billone, Gander, Minakakis, Cendo, Murail, Bedrossian. His compositions, selected and awarded in many international competitions, have been played in Europe, Russia, China and USA, in eminent expositions and festivals by ensembles and orchestras such as Klangforum Wien, Neue Vocalsolisten, Prometeo Ensemble, IEMA, Divertimento Ensemble, Musiques Nouvelles, ATMusica, Avanti Chamber Orchestra, PMCE, Orchestra Giovanile di Roma and Orchestra of the Deutsche Radio Philharmonie, by soloists such as Florentin Ginot, Samuele Telari, Gianni Trovalusci, Maria Grazia Bellocchio and conducted by Angius, Volkov, Corlay, Nawri, Dronov, Dessy, Corrado, Goldstein, Battista, Horváth, Baba, Gorli. Through stipendium and residences, his work is supported (among others) by institutions such as Fondation Royaumont, Società Aquilana dei Concerti (B. Barattelli), SIAE, etc. His music has been broadcasted by SR 2 KulturRadio (DE), Radio Rai1 (IT), Radio Rai3 (IT), Radio Rock 106.6 (IT), and some of the arrangements he made has been broadcasted on Rai2 TV (IT). His works are published by Ed. Suvini Zerboni, the work Threshold is published by Universal Edition (2017); his music is on Cd produced by the labels EMA Vinci Records and Tactus Records. He collaborated as korrepetitor and choir conductor to the research study Exploration of the effectiveness and transferability of an English model of health promotion based on participation in singing groups [...], developed by Elisabetta Corvo through Stephen Clift, director of the "Sidney De Haan Research Centre for Arts and Health" -

Canterbury Christ Church University - United Kingdom. His paper Music and Architecture – Aesthetic and sociological implications has been published in the book *Musica & Architettura, Nuova Cultura Ed.* (2012).

**Magdalena Cerezo** is a pianist and performer specialised in contemporary music. She currently finishes a Concert Soloist Degree in the class of Nicolas Hodges in Stuttgart and works as an accompanist/teacher for contemporary voice training and contemporary lied at the University of Music in Karlsruhe. She has collaborated with composers such as Bernhard Lang, Wolfgang Rihm, Beat Furrer, Heinz Holliger, Helmut Lachenmann, Rebecca Saunders, Rolf Riehm, Johannes Kreidler or Brian Ferneyhough, is a honorific member of Junge Deutsche Philharmonie and has toured with Ulysses Ensemble among others. Magdalena has been recipient of several awards and has performed in venues such as Auditorio Nacional de Madrid, Kölner Philharmonie, Berliner Philharmonie, Staatsoper Stuttgart, Galvin Hall and Centre Pompidou Paris and festivals such as Darmstädter Ferienkurse für Neue Musik, Time of Music, Impuls, IRCAM ManiFeste, Donaueschinger Musiktage, NUNCI3, Der Sommer in Stuttgart or Mixtur Barcelona. Her upcoming projects include a CD recording for the label Capriccio featuring works by Rebecca Saunders, Wolfgang Rihm and Vito Žuraj, a solo recital at RESIS Festival (A Coruña, Spain) and a concert within the cycle Südseite Nachts - Musik der Jahrhunderte (Theaterhaus Stuttgart).

**Leo Chang** is a composer, improviser, and performer currently living in New York. Born in Seoul, Leo lived as an expat in Singapore, Taipei, and ultimately, Shanghai during his formative years. The tensions between assimilation, rootlessness, and constructing decolonial identity inform his artistic practice and research. Leo's work currently emphasizes graphic and text-based scores, free and structured improvisation, electroacoustic composition and instrument-building, ritualized group performances, and cross-media installations. Leo leads Consensus, an experimental ensemble that presents groupwork and rehearsal practices as performance by co-creating music in real-time. Leo frequently performs as/with VOCALNORI: amplifying vocal sounds through Korean and Chinese gongs via electronic instruments.

**Yong Hyun Cho** was born in South Korea, 1994. She played cello since she was 6 years old, and began composing at the age of 14 when she entered Sunhwa Arts High School as a top student of her class. She graduated from Ewha Womans University in 2019 with a bachelor's degree in music composition, minoring in media interaction design. Currently, Yong Hyun is a student at Institute of Advanced Media Arts and Sciences (IAMAS) in Gifu Prefecture of Japan, and she will be pursuing a master's degree in media arts.

**Christopher Cook** received the Doctor of Music degree

from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana), and for the city of Somerset, Pennsylvania. His compositions are widely performed in university and festival settings including: June in Buffalo, Music of Our Time, the Indiana State University Contemporary Music Festival, The Society of Composers Inc., the Annual American Music Week (Sofia, Bulgaria), and the Utrecht Music Festival (The Netherlands). His Electro-acoustic works have been presented at numerous conferences and festivals including: the International Computer Music Conference, the Society for Electro-acoustic Music in the United States, the New York City Electroacoustic Music Festival, the Florida Electro-acoustic Music Festival, Electronic Music Midwest, and the InterMedia Manifold TechArt exhibit. He is Assistant Professor of Music at Chowan University.

**Yongbing Dai**, Chinese Master Student Graduated from Wuhan Conservatory of Music, majoring in computer music composition, and Ph.D. in Electronic Music Composition of Shanghai Conservatory of Music, studied under Professor Chen Qiangbin. Member of China Electronic Music Association, member of Hunan Provincial Music Association, national intermedia recording engineer. Among them, The Youth of Dreamseeking, an song, won the Top Ten Original Song Award of the Youth of the 2014 Nanjing Youth Summer Olympics; The Love of the Liyuan, an work, won the third prize of the Beijing International Electronic Music Festival Group A. Fire Waterfall fire fall, The soundtrack, won the nomination for the 2014 Yamaha & Nuendo Soundtrack Competition. Fuxi, an electronic music work, was selected into the WOCAMT2016 International Computer Music and Audio Technology and IRCAM Workshop Joint Seminar. Dot-Sky, an audio-visual work, was selected for the 2018 ICMC Korea Daegu performance.

**Benjamin Damann** is a composer, percussionist, music technologist, and educator currently residing in northeast Ohio. Among others, he has been commissioned by the Synthbeats Laptop Ensemble, the Skylark Quartet, and the EIU Percussion Ensemble. His works -- inspired by choice, probability, indeterminacy, improvisation, and the timbral manipulation of acoustic instruments through physical preparation and electroacoustic augmentation -- have been performed and recorded throughout the United States. He is devoted to realizing electronic, experimental, and graphical works for solo snare drum and multi-percussion as well as programming software interfaces to aid in the performance of such works. His

background in percussion has also led him to teaching opportunities from fifth-grade beginning band to university marching bands. Benjamin holds a BM in percussion performance with a concentration in music composition from Eastern Illinois University and is currently pursuing an MM in Music Composition at Bowling Green State University where he studies with Dr. Elaine Lillios and Dr. Mikel Kuehn.

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

**Donna Decker** is a retired professor of English/Creative Writing from the University of Wisconsin - Stevens Point. A Poet and performance artist, she has written, directed, produced, and performed in collaborative chreopoesms since the early 1980's. "The Man in the Mangroves Counts to Sleep" appears in her poetry collection, "Under the Influence of Paradise: Voices of Key West", published by Head and a Half Press. A series of dramatic monologues told in Key West characters' voices, she wrote these poems in the summer of 1996 while living in Key West.

**Andrew Davis** is a composer and electric guitarist from Boston, MA who has written for a variety of media both acoustic and electroacoustic. Davis' early experiences in music were in local concert bands where he played trombone and in rock bands where he played electric guitar. Fused with a strong background in popular music, his music seeks to explore a variety of different genres and musical aesthetics. His works have been performed by groups such as the JACK Quartet, PRISM Quartet, Alarm Will Sound, Daedalus Quartet, the Argento Ensemble, loadbang, the Boston New Music Initiative, the Luna Nova Ensemble, the University of Texas Wind Ensemble, the Yale Concert Band, the Florida State Wind Ensemble, and the University of Texas New Music Ensemble. He has received honors

from ASCAP, BMI, The Lyra Society, and ISCM-Texas among others. Additionally, his music has been heard at a variety of festivals including the TUTTI Festival, RED NOTE Music Festival, Mizzou New Music International Composers Festival, New Music on the Point, and SEAMUS. He has held residencies at Atlantic Center for the Arts and ACRE. He earned a B.A. in music from Yale University, an M.M. in composition from the University of Texas at Austin in 2012, a PhD in composition from the University of Pennsylvania in 2017, and M.S. in computer science from Stanford University in 2018. He currently teaches at Wellesley College.

**Giuseppe Desiato** is an Italian composer and multimedia artist currently living in Boston, Massachusetts. His approach to music and video composition has always been made as continuous research on the malleability of synthesized or found objects. Every material is meticulously chosen and deeply crafted to create multi-layered structures that just give an idea of clarity and strength. Many of his works are influenced by shapes, landscapes, architecture, and photography. His most recent works are focused on the relationship between computer graphics (2d and 3d) and electroacoustic music. He is now pursuing a Ph.D. in Composition And Music Theory at Brandeis University (Waltham/Boston).

**Hana Do** studied the composition at the EWHA woman's University in South Korea. She continued her study in Paris in France by graduating the diploma for the composition and the orchestration at the conservatory of Bouligne-Billancourt then obtained the licence and the master of the Music-Musicology at the University Paris-Sorbonne. She is currently PhD student with the subject of the immersion sound at the University Paris-Sorbonne since 2017. Her music has been performed in many of the international festivals and concert such as the concert, La musique de la pensée and, Être compositrice at UNESCO, Voyage entre l'occident et l'extrême oriente, Polymorphoses in France, the ICMC 2018 in Korea, Vox Feminae in Israel, Sound Thought in Scotland, VIPA festival in Spain. She was one of the winners in the flame of the 'Tactus as a composer-in-residence during the 6th International Forum for Young Composer in Belgium. As a musicologist, she participates in several international seminars and presents also her paper concerns on the spatialization and the immersion sound at Ircam in France and at EMSAN/JSSA in Japan. She is one of the scholarship holder of « Kim Hee-Kyung Scholarship for European Humanities » since 2019 in Korea.

**Enrico Dorigatti** was born in Trento. After the high-school diploma as IT specialized technician, he has enrolled at the local conservatory in the electronic music class, where he started working and experimenting mixing together audio, video and coding. His bachelor thesis, a library for the realtime audio synthesis in Unity, was presented as paper at the 2019 SMC in Malaga.



Other works were exposed in relevant contexts such as CIM and Biennale d'Arte di Salerno. He attended several masterclasses held by, among others, J. O'Callaghan, B. Truax, A. Vidolin, D. Teruggi, A. Camurri. He is currently enrolled at the second year of the two-years master degree in electronic music composition at the conservatory of Trento.

**Gerald Eckert** was born in 1960 in Nuremberg. He studied Mathematics at the University of Erlangen, violoncello and conducting at the conservatory of Nürnberg, composition with Nicolaus A. Huber and electroacoustic composition with Dirk Reith at the Folkwang-Hochschule Essen. Further he attended composition courses with Brian Ferneyhough und Jonathan Harvey. 1996/97 he worked as visiting scholar at the CCRMA of the Stanford University/ USA. 1998 he was guest professor at Darmstadt and at Akiyoshidai/ Japan, 2000/ 01 lecturer at the TU Darmstadt. Gerald Eckert realized different intermedia works, i.a. for dance, video installation or projects with interactive light control. He received various prizes and awards, i.a. the Gulbenkian- Prize/ Portugal '93, the Kranichstein-Prize '96, a 1st prize of Bourges 2003, the 1st prize of Stuttgart 2005 or Yekaterinburg 2015 and received scholarships i.a. for Royaumont 1995, Venice 2006, Villa Aurora / Los Angeles USA 2010. From 2012 to 2014 Gerald Eckert was professor for composition at the Chung-Ang University Seoul/ Anseong Korea. Gerald Eckert have had performance on festivals like Ars Musica Brussels, Eclat Festival Stuttgart, Transit Festival Leuven, Ultraschall Berlin, Musica Strasbourg, Futura Festival, Núcleo Música Nueva de Montevideo, Gaudeamus International Music week, Discoveries Aberdeen, days for contemporary music Zurich, Musica Scienza Rom, SICMF Festival/ Seoul, "Bernaola" Festival/Spain, Stanford, etc. Gerald Eckert works with orchestras, ensembles and musicians including the NDR-Philharmonie, Klangforum Wien, Ensemble Modern, Ensemble Aventure, Ensemble Recherche, Ensemble SurPlus, Formalist Quartet/ Los Angeles, Divertimento Ensemble (Italy), etc. 2013 a monograph with the title: "An den Rändern des Maßes - der Komponist Gerald Eckert" was released by the publisher Wolke. CD's has been released at different major label, i.a: Cybele 1996, ambitus 2003, col legno 2004, Edtion Zeitklang 2006, NEOS, 2008, mode records 2016 and 2020. <http://www.geraldeckert.com>

Composer **Daniel Eichenbaum's** (b. 1977) music has been performed and published throughout the United States, Europe, and Asia. Recent works include Pacific (for the PEN Trio, published by TrevCo Music) and If your boy leads (for mezzo soprano Jenifer Weber), based upon poems by Fairmont State Professor of English Elizabeth Savage. His Sinfonietta, for wind ensemble augmented with string quartet, and his Trumpet Concertino were semi-finalists for the American Prize in wind ensemble composition. Other recent works include Gagarin, for clarinet and fixed media and Record, based upon the Voyager Golden Record, for SATB choir

and fixed media. He currently serves as Associate Professor of Music at Fairmont State University in Fairmont, West Virginia, where he also runs the West Fork New Music Festival. His music is published by Southern Music, Reynard Music, and Warwick Brass, as well as recorded on the Capstone Records label. [www.danieleichenbaum.com](http://www.danieleichenbaum.com).

**Brian Ellis** is a Bay-Area composer, coder, and multi-instrumentalist. His musical drive lies in using code to realize his larger compositional vision: that technology should be used toward divesting musical agency from the composer to the environment, the performer, and ultimately, the listener. He believes strongly in the value of collaboration, having premiered pieces with video projection artists, technologists, photographers, and dancers on numerous occasions. Brian currently studies composition with David Coll, and has recently completed his undergraduate double major in Music and Computer Science Honors at the University of Texas at Austin where he studied with Nina Young, Celil Refik Kaya, Howard Ochman, and Russell Pinkston, among others. Brian has had works selected for presentation in numerous events, including ICMC, SEAMUS, NYCMEF, ROCC, the Ears Eyes and Feet Collaborative Concert, and the Good House Collective's "Time Warp", along with many house concerts. He has produced works in collaboration with dancers, including the Agenda(s) project and with Unset 2.0, an improvisation and audience co-collaborative dance company. As a performer, Brian is committed to diversifying the repertoire of the Classical Guitar, and performs with Saxophonist Jonathan Hostottle in SANS; duo.

**Jonah Elrod** is a composer who researches cycles and signals from the Earth and incorporates them into his music. His works are inspired by and engage with issues surrounding our environment and human perception of the natural world. His music has been performed at many new music festivals including the Society of Composers, Inc. National Conference, the John Donald Robb Composers Symposium, the New Music on the Bayou Festival, the Wisconsin Alliance for Composers Festival, the Hot Air Music Festival, the TUTTI Festival, the New Music Gathering, and the New Gallery Series in Cambridge, MA. He recently worked as a visiting assistant professor of music at Luther College, and is currently a board member of the Iowa Composers Forum. He earned his Ph.D. in music composition from the University of Iowa where he also served as an associate director of the electronic music studios.

After his musical formation at several centers and conservatories, **Juan Escudero** he studied composition with Francisco Guerrero Marín in Madrid. Techniques of algebra, geometry and astronomy, that he has developed in the field of scientific research, have been some of the main guides of formalization procedures. Harmonizations of aperiodic ordered temporal sequences, which are on the basis of the formal and rhythmic structures play a

major role in several of his instrumental and computer generated works. More recent formal approaches are related with the analysis of the cohomology of aperiodic tiling spaces and the construction of singular hypersurfaces in algebraic geometry. Selections and performances include Concorso Internazionale di Composizione Musicale Elettronica Pierre Schaeffer, Festival Internacional de Música Contemporánea de Alicante, International Society of Contemporary Music ISCM World Music Days-Music Biennale Zagreb, International Symposium on Electronic Art ISEA, etc.

**Libby Fab** is a drummer, electroacoustic composer and video artist based in NYC. She completed an M.Phil in Music and Media Technologies at Trinity College Dublin in 2004. In 2005, Libby became a founding member of noise-punk duo, The Paranoid Critical Revolution, in which she played drums until 2011. From 2006-2008 she was the technical director and rehearsal drummer for Glenn Branca's Symphony 13: Hallucination City. In 2008 Libby played drums for the Glenn Branca Ensemble, performing The Ascension: The Sequel in the US and Europe through 2013. She returned to the Ensemble in 2019, performing Branca's Third Ascension at MIT and in New York. Her electroacoustic compositions have been presented at the Mise En Bushwick Open Studios and the International Computer Music Conference / NYC Electroacoustic Music Festival (2019). Her experimental video works have been included in festivals in Ireland, Cuba and the US.

**Fabio Fabbri** received "Second level academic qualification cum laude with highest marks and mention of honor at Conservatorio "G.Puccini" in La Spezia, Italy as well as at the Hodgson School in Athens (Atlanta) his personal formation. He has taken part in the Concert Season of Milano Musica 2006 with the world-renowned Dynamis Ensemble, and in collaboration with Teatro alla Scala of Milano. His works have been executed at the Festivals Intorno al '900, Nuovi orizzonti sonori, New York Electroacoustic Music Festival 2018, Barcelona Zeppelin 2018, Leicester Convergence 2019, Barcelona Flexus Project 2019, NACUSA Mid-South composers concert at the University of North Georgia, Monterrey Ecos urbanos Festival de arte sonoro y transmedia 2019, University of Tennessee Contemporary Music Festival/SCI Region IV, Missouri Experimental Sonic Arts 2020. He regularly holds masterclasses, seminars and summer courses in Santa Margherita Ligure (Musicamica Association), Madrid (Autonomous University), Australia (Rosebank College in Sidney and Alexandra Hills High School in Wellington Point)".

**Neal Farwell** composes music for instruments and voices, for the "acousmatic" fixed medium, and for the meeting points of human players and live electronics. He is Professor of Composition at the University of Bristol, UK, where he has served also as Head of the School of Arts. Neal regularly conducts the University Symphony Orchestra, and curates the electroacoustic concert

series Sonic Voyages with the Bristol University Loudspeaker Orchestra. <http://www.nealfarwell.com/>

**Epameinondas P. Fassianos** (Epa Fassianos) is a Greek Composer of Electroacoustic and Ambient Music. He was born in Athens in 1982. He has attended both the University of York (MA in Music Technology) under the supervision of Professor Andy Hunt and the University of Sussex (MA in Composition for Media and Film and MPhil in Musical Composition) under the supervision of Professor Ed Hughes. His BA in Greece was in Informatics and Computer Technology. He has also obtained his Piano Diploma in 2003 with Professor Dimitris Toufexis. In parallel, he has obtained the Diplomas in Harmony, Counterpoint and Fugue respectively. He holds a PhD Degree in Acousmatic Music Composition. He obtained his PhD from the University of Manchester (NOVARS Research Centre), under the supervision of Professor David Berezan. His area of interest was: Creating works of Acousmatic Music based on aspects of Greek Culture (Religion, Traditional Greek Instruments, Mythology).

**Iván Ferrer-Orozco** is a composer, electronic media performer and sideman. His music has been performed at concert series and festivals in Europe, America and Asia. He has been artist in residence in institutions of Spain, France, USA, Mexico, Argentina, South Korea, Germany, Canada and Cyprus. He also works as electronic media performer as soloist and sideman, collaborating with other soloists and ensembles from Spain and abroad. In 2019 he was awarded with the fellowship Sistema Nacional de Creadores de Arte, national program of the Mexican government awarded to outstanding artists of all disciplines. <https://noesbarco.wixsite.com/ivanferrer>

**Jason Fick** is a composer, collaborator, audio engineer, researcher, and educator actively working in the field of music technology. His recent electroacoustic and interactive computer music has been performed at academic and public concerts, festivals, and conferences throughout the United States, Europe, and Asia, including ICMC, SEAMUS, WOCMAT, Electroacoustic Barndance, and International Tribunal on Fracking and Human Rights (Corvallis, OR, 2018). His research on music technology pedagogy, sonification, and concert reviews have been published by the Audio Engineering Society (AES), International Community on Auditory Display (ICAD), International Journal on Interactive Design and Manufacturing (IJIDM), and Array, the journal of the International Computer Music Association. He holds a Ph.D. in Music Composition and is currently Assistant Professor and Coordinator of Music Technology and Production at Oregon State University. Prior to arriving in Corvallis in 2016, he taught at Collin College and the Art Institute of Dallas. Jason currently serves as the President of the College Music Society—Pacific Northwest Chapter. For more information, visit [www.jasonfick.com](http://www.jasonfick.com).

**Luca Forcucci** investigates sonic perception in relation to space, memory, subjectivity and consciousness. Forcucci's work won numerous prizes in well regarded contexts like Swiss Digital Art award for a research in the Brazilian Amazon Rainforest, Djerassi Foundation and Leonardo/ISATS art and science residency in San Francisco, nomination in the arts at the World Technology Summit in New York, and finalist of Luigi Russolo Prize 2019. He is regularly invited as guest lecturer in universities like SIVA Shanghai, Ecole Off Shore Shanghai, EPFL Lausanne, ZHdK Zürich, USP São Paulo, UFBA Salvador de Bahia, UFRJ Rio de Janeiro, UdK Berlin, TU Berlin or University of California Riverside. Forcucci achieved a PhD in Music, Technology and Innovation at De Montfort University and a MA in Sonic Arts from Queens University of Belfast. He studied electroacoustic music with the Swiss composer Rainer Boesch in Geneva. The works are released on Subrosa, Cronica electronica, Glistening Examples and on his own bandcamp. [www.lucaforcucci.com](http://www.lucaforcucci.com)

Born in Perugia, **Nicola Fumo Frattegiani** graduated with highest honours from D.A.M.S. (Academy of Arts, Music and Show) at the University of Bologna, with a thesis on Luigi Nono's work "Intolleranza 1960". Later he has advanced post-graduate degree on "The musical cultures of 1900's" at the University of Rome "Tor Vergata", a bachelor's degree cum laude on "Electronic Music and New Technologies" at the Conservatory of Music of Perugia and a Master's degree cum laude and special mention for artistic merit on "Electronic Music" at the Conservatory of Music of Frosinone. His works have been presented at various national and international festivals including ICMC (South Korea), NYCEMF, New Music Miami Festival ISCM, Electroacoustic Barn Dance, WSU ElectroAcousticMiniFest (USA), SMC (Cyprus), Atemporánea Festival, Foundation Destellos (Argentina), Festival Futura, Finale Prix Russolo (France), Synchronis Festival (Spain), Evimus (Germany), MUSLAB (Brazil), Echofluxx (Czech Republic), Audio Mostly, BFE/RMA, Convergence, Noisefloor Festival, SOUND/IMAGE (United Kingdom), WOCMAT (Taiwan), Matera Intermedia, XXII CIM, Venice Biennale of Architecture, 9th International FKL symposium on soundscape, Premio Nazionale delle Arti (Italy). Author and performer his research deals with electroacoustic music, sound for images, video, art exhibition and in particular electroacoustic compositions for contemporary theatrical performance.

Born in Seattle, WA., **Miles Jefferson Friday** is currently pursuing a DMA in music composition at Cornell University and holds a MA in composition from the Eastman School of Music as well as a BM from the Indiana University, Jacobs School of Music. Miles has won numerous awards and honors including the ASCAP Morton Gould Young Composer Award, Otto R. Stahl Memorial Award, the Wayne Brewster Barlow Prize, the Kuttner String Quartet Composition Competition, and the Robert Avalon Young Composer Competition. Miles has

also spent additional time at festivals such as IRCAM's Manifeste Academie, the Grafenegg (Ink Still Wet) Festival, June in Buffalo, the Splice Institute, the Thailand New Music and Arts Symposium, the SinusTon Festival, and the Red Note Music Festival. Miles has worked with and had his music played by prominent ensembles such as Ensemble Intercontemporain, International Contemporary Ensemble (ICE), Dal Niente, TAK ensemble, the Fifth House Ensemble, the Tonkünstler Orchestra, the Whatcom Symphony Orchestra, and many others. Miles' musical interests currently involve integrations of technology, (de)construction, improvisation, and installation with timbral morphology and notational exactitude.

**Francesco Galante** is an Italian composer (Rome, 1956). He studied electronic music in Italy and France. He was artistic director of "Musica Verticale" Association (Rome, 1980-1982) and co-founder of S.I.M. computer music company (Rome, 1982-1990). He is composer, researcher (VLSI circuits designer for audio and music application, ICMC1986) and essayist (his main books are devoted to history of electronic music, like as "Musica Espansa" (co-author Nicola Sani) and "Metafonie" (co-author Luigi Pestalozza)). In 1997 he was "resident composer" at IIME Bourges (France). From 1998 to 2000 he curated at Teatro "Alla Scala" in Milan the "Metafonie" project, a biennial electroacoustic music festival, and also curated the international scientific symposium "Music and Technology, Tomorrow" (Teatro Alla Scala, december 1999). His music works are performed all over the world (Italy, France, Germany, the Netherlands, Spain, Switzerland, Croatia, Greece, Poland, Russia, Hungary, Romania, Denmark, USA, Canada, Brazil, Argentina, Cuba, Korea, Australia). He has held several conferences on the topic music/technology: in Italy, Spain, Cuba, France, the Netherlands, Russia. His music is published on Cd by Fonit Cetra, Ricordi eds, Eshock eds Moscow, Twilight-EMI Italy, LIMEN and CEMAT. He is professor of electroacoustic music composition at the Conservatory of Music of Cosenza City (Italy).

**Matteo Giuliani** studied CS engineering at Unibo, choral conducting and music composition, graduating with honors and praise first with Alessandro Solbiati at the G. Verdi Conservatory (Milan) and finally graduating with honors with Ivan Fedele at Accademia Nazionale Santa Cecilia (Rome). His compositions have been performed at festivals such as Rondò, Milano Musica, GAMO (Florence), Festival Pontino, L'Altro Comunale (Bologna), The Pharos Trust (Cyprus) by Ensemble Alternance (Paris), Ensemble Transmission (Montreal), Maria Grazia Bellocchio, Laura Catrani, Francesco Gesualdi, Dario Savron, Alfonso Alberti, Sara Minelli, Il Canto Di Orfeo, Gianluca Capuano and are published by AERCO, EMA Vinci Ed. (Firenze); EMA Record published a CD featuring one of his works. He won/was a runner up in (mainly international) composition competitions including: I/IV AFAM Divertimento Ensemble (Milan), The Choral Project (S. Jose, USA), Continuum Musicum, Castiglioni

(Milan), IV GAM (Milan), Le note ritrovate (jury president Frederic Durieux), Sermoneta, Festival Pontino, Certaldo, Pharos Competition (Cyprus), E. Carella Competition, G. Alberghini Prize, Left Coast Ensemble (S. Francisco, USA), S. Fedele Young Artist Prize (Milan). As a conductor he published two CDs and took part in hundreds of concerts in Italy, EU, US. He is currently developing a new score oriented computer aided composition system.

**Michael Gogins** was born in 1950 in Salt Lake City, Utah, and lived there till 1973, a wonderful place to grow up with many trips to mountains, desert, and unlocked university labs. His father was an inventor, his mother was a fine artist and commercial artist. He has pursued poetry, photography, music performance, and music composition. He has lived in Salt Lake City, Los Angeles, New York, Seattle, and now New York again. He has a B.A. in comparative religion from the University of Washington, 1984. At the same time as he was studying comparative religion, he was taking seminars in computer music with John Rahn. Computer music gradually became my major interest. It also enabled him to make a living as a software engineer. In the late 1980s, he benefited greatly from Brad Garton's openness to non-student participation in the woof user group and concerts at the Columbia-Princeton Electronic Music Center, now the Columbia Computer Music Center. Currently, he contributes code to Csound, maintain the vst4cs opcodes for hosting VST plugins in Csound, maintain the Csound for Android app, and maintain the csound-extended package incorporating various facilities for algorithmic composition in JavaScript, C++, and Common Lisp. He writes articles and papers and give talks on computer music, and he creates computer music. He has a special interest in algorithmic composition. He is currently working to bring new developments in mathematical music theory into algorithmic composition software. He is married to Heidi Rogers, who before she retired ran Frank Music Company, a classical sheet music store in New York. They live on a farm in the Catskills, and on the Upper West Side of Manhattan.

**Joel Gressel** (b. Cleveland, 1943) received a B.A. from Brandeis University and a Ph.D. in music composition from Princeton University. He studied composition with Martin Boykan and Milton Babbitt, and computer music with Godfrey Winham and J.K. Randall. His computer music has been recorded on the Ravello, Odyssey, CRI, APNM, and American Composers Edition labels. He currently lives in New York and works as a computer programmer, maintaining and extending software that models tax-exempt housing-bond cash flows.

**Ragnar Grippe** studied at Groupe de Recherches Musicales and with Luc Ferrari in Paris. His work includes movie scores, modern dance and a big production of electronic music. Available on DAIS Records BIS and on Apple Music, Spotify.

**Roy F. Guzmán** is a composer of computer music and instrumental music, improviser and poet born in San Juan, Puerto Rico on June 28 1987. He attended the Conservatory of Music of Puerto Rico. He further his studies in Berklee College of Music and later on went to study in The Netherland computer-music and composition in The Institute of Sonology in The Hague. He has been active since 2005 till this day playing live electronics, guitar in different ensembles and presenting musical works with performers in the US, Puerto Rico, Mexico and Europe. Previews and current ongoing researches has and are chaos theory for structural sound and musical material for computer music and instrumental music, the subject of abstracting soundscapes to instrumental interpretations as a metaphor for the perception of the whole reality, chaos etymologically speaking, interpreted and filtered through our limited senses into an abstraction of the real reality, and the subject of resilience and limitations in music through generative algorithmic instrumental music with small amount of rules or algorithms generating great amount of musical material an gestures.

Composer and researcher **Rob Hamilton** explores the converging spaces between sound, music and interaction. His creative practice includes mixed and virtual-reality performance works built within fully rendered networked game environments, procedural music engines and mobile musical ecosystems. His research focuses on the cognitive implications of sonified musical gesture and motion and the role of perceived space in the creation and enjoyment of sound and music. Dr. Hamilton received his Ph.D. from Stanford University's Center for Computer Research in Music and Acoustics (CCRMA) and currently serves as Assistant Professor of Music and Media in the Department of Arts at Rensselaer Polytechnic Institute in Troy, NY.

**Jinhao Han**, a junior undergraduate in Sichuan Conservatory of Music, China. Participated in ICMC2019/NYCEMF2019.

**Louise Harris** is an electronic and audiovisual composer, and a Senior Lecturer in Sonic and Audiovisual Practices at The University of Glasgow. She specialises in the creation and exploration of audiovisual relationships utilising electronic music, recorded sound and computer-generated visual environments. Louise's work encompasses fixed media, live performance and large-scale installation pieces, with a recent research strand specifically addressing Expanded Audiovisual Formats (EAF). Her work has been performed and exhibited nationally and internationally, and recent commissions include 30-minute radio art works for Stazione di Topolo and RadioArts. Louise was awarded the World Prize at the Electroacoustic Competition Musica Viva (2011) and in 2016, her piece pletten was awarded first prize at the 2016 Fresh Minds Festival. In 2017, her solo exhibition, Auroculis, opened the Alchemy Film and Arts Hub in Hawick, UK and in 2018 she was

commissioned by Cryptic and The Lighthouse to create *Visaurihelix*, a site-specific, interactive audiovisual installation for the Mackintosh Tower as part of the Mackintosh 150 celebrations.

My name is **He Jing**. I was born in Hubei, China. (1989-). I graduated from Showa University of Music in Japan, studied with Associate Professor Masatsune Yoshio. Now I am teaching composing at Wuhan Conservatory of Music. My main research directions are algorithmic composition, acoustic synthesizing and electroacoustic music.

**Dr. Yuanyuan (Kay) He** is a composer and video artist with roots in China. Her works often explore and intertwine various forms of media to create unique audiovisual experiences that engage the audience. Many of her works involve collaborations with choreographers, dancers, video artists, audio technicians, and stage lighting and design artists. As a multimedia composer, she is very active in the music community. Kay serves as the Creative Director for Electronic Music Midwest (EMM), which is an annual music festival dedicated to programming a wide variety of electroacoustic music and providing high quality electronic media performances. She is also the founder and Director of the Turn Up Multimedia Festival, which works to promote Interdisciplinary Collaboration, Culture-Connecting, and Equality. During her career, Kay has won many awards and been selected for many performances in the U.S. and abroad. She is currently Assistant Professor at the University of Arizona, where she teaches composition, electro-acoustic music, and orchestration.

**Kim Hedås** is a composer, PhD, also senior lecturer and researcher at the Royal College of Music in Stockholm (Kungliga Musikhögskolan, Stockholm). Her music has been performed by, among others, the Swedish Radio Symphony Orchestra, the Gothenburg Symphony Orchestra, the Symphony Orchestra of NorrlandsOperan, Gagego!, pearls before swine experience, Kroumata, VOX, DalaSinfoniettan, and the Gothenburg Opera. She also works with electro-acoustic music and collaborates with other artists in theater, art and architecture. In recent years, her music has been performed at, among others, Göteborgs Konserthus, Moderna museet, Kulturhuset, Färgfabriken, the Architecture Biennale in Venice, Kivik Art Centre, Teater Galeasen and the Royal Dramatic Theatre in Stockholm. In 2013, Kim Hedås completed her PhD at the Faculty of Fine Arts, University of Gothenburg with the dissertation *Linjer. Musikens rörelser – komposition i förändring* (Lines: Music moving – composition changing). [www.kimhedas.se](http://www.kimhedas.se)

**Mara Helmuth** composes music often involving the computer, and creates multimedia and software for composition and improvisation. Her recordings include *Butterfly Within* on Lindsey Goodman's ETEREO on PARMA, *from O* on Open Space CD 33 Benjamin Boretz

9x9, *Irresistible Flux* on Esther Lamneck's Tarogato Constructions (INNOVA), *Lifting the Mask* on Sounding Out! (Everglade), *Sound Collaborations*, (CDCM v.36, Centaur CRC 2903) with various collaborative compositions, *Implements of Actuation* (Electronic Music Foundation EMF 023), and works on Open Space CD 16 and the 50th Anniversary University of Illinois Experimental Music Studios commemorative 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, including the StochGran software, wireless sensor networks, user interfaces, performance over Internet2, and contributions to the RTcmix music programming language. She has created compositional collaborations with Esther Lamneck, Rebecca Danard and Allen Otte and others. 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 (1993-1995) and New York University. She holds a D.M.A. (1994) from Columbia University, and earlier degrees (M.M., B.A.) from the University of Illinois, Urbana-Champaign. She served on the board of directors for the International Computer Music Association in several positions including board member for the Americas, Vice President for Conferences, newsletter editor and President. She also plays tennis and practices tai chi ch'uan.

**Bennett Hogg** teaches composition and music history at Newcastle University, UK. He is a composer of electroacoustic and instrumental music, works with environmental sound art, free improvisation and also British folk music. His music has been presented and broadcast in the UK, Sweden, Germany, and Austria. He has also published academic articles on music and sound in contemporary culture, and has edited two special issues of *The Contemporary Music Review*. He is the founder and director of "Landscape Quartet", an international environmental sound art project, and is currently working on new pieces for Newcastle International Poetry Festival, Swedish guitarist Stefan Östersjö, and the Icelandic ensemble Nordic Affect.

**Ulf A. S. Holbrook** is an artist working with sound in a variety of media, including composition, improvisation, installations, text and academic research; with an interest in representations of space and place through sound, through the use of spatial audio systems, field recording and custom software. He is currently a PhD candidate at the RITMO Center for Interdisciplinary Study of Rhythm, Time and Motion and his project is an exploration of sound objects and spatial sound, and the transpositional relationship to landscape. His work is performed, exhibited and published internationally.

**E Hwa Hong** (b. 1995, South Korea) is a composer and sound artist. Her work is mainly focused on combining instrument and computer music. In addition to that, she worked on visual works and dance music. She likes to show her thoughts rather than expressing a specific theme in her works. This is the process of ordering and organizing the flow of consciousness in her mind. She prefers to connect and recreate sounds in the order which she sets. She is active in various concerts. She graduated from sunhwa arts high school and received a bachelor's degree from Chugye University For the Arts in Seoul. She will enter CNSMDL, France (Conservatoire national supérieur de musique et de danse de Lyon) in September 2020 as a composition contemporaine (composition mixte) major.

**Michael Hood**, who uses the pseudonym "Astra Ursa Lux" for his experimental music, is a New York based musician and composer. He attended Berklee in Boston and then got his Masters in Music at WCSU. It was at the latter that he really discovered an interest in avant-garde and experimental musical forms. He has recorded six albums of electroacoustic music as "Astra Ursa Lux", exploring sounds and forms from the subtle to the extreme. (Shameless plug...my music is available on iTunes, various streaming services, etc.).

**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), Ravello Records (Clusters, RR 7817), and Centaur Records (Harmonic and Inharmonic Fantasies, CRC 3579). [www.huberthowe.org](http://www.huberthowe.org)

**Simon Hutchinson** is a composer and designer of compact interactive experiences. A voracious scholar of all aspects of music, his work synthesizes disparate ideas—European concert traditions and creative electronics; acoustic musical instruments and digital video games; East Asian folk and American jazz, rock and funk—and these combinations yield novel musical

experiences, engaging with the relationships between technology and society. Hutchinson holds a PhD in Composition with supporting coursework in Intermedia Music Technology from the University of Oregon, and he is currently Assistant Professor of Music at the University of New Haven.

**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. A Stavros Niarchos Foundation Fellow for Spring 2020, he is a Professor of Composition & Music Technology at the University of Oklahoma. More info at: <http://karathanasis.org>

**Gintas K** (born Gintas Kraptavicius, 1969) is a sound artist born in Lithuania in 1969. Gintas K exploring experimental, electroacoustic, electronic, computer music, granular synthesis, live electronic music aesthetics. Since 2011 member of Lithuanian Composers Union. Artist in residency at DAR 2016, DAR 2011, MoKS 2016. He has presented his works, performed at various international festivals, symposiums as Transmediale.05, Transmediale.07, ISEA2015, ISSTA2016, IRCAM forum workshop 2017, xCoAx 2018, ICMC2018, ICMC-NYCEMF 2019.. Winner of the II International Sound-Art Contest Broadcasting Art 2010, Spain. Winner of The University of South Florida New-Music Consortium 2019 International Call for Scores in electronic composition category.

**Kevin Michael Kay** (b. 1995) is inspired by the ways in which our universe manifests sound, and through his art, he explores how sound behaves physically in our world. His work is often processual, focusing on how material evolves through time. He aims to immerse listeners in contained soundworlds using harmonic languages that are organized not necessarily by pitch, but more-so by frequency, utilizing the mathematical properties of sound. Due to his fascination with sound's physical and psychoacoustic qualities, Kevin hopes that audiences are able to perceive the physicality of sound itself, translated through artistic means. Festivals that have performed Kevin's music include: IRCAM's ManiFeste Academy (with soloists from Ensemble Intercontemporain), Les Ecoles d'Art Américaines de Fontainebleau, New Music on the Point, the Yarn/Wire Institute, the NYC Electroacoustic Music Festival, the Electroacoustic Barn Dance, the National Student Electronic Music Event, the Valencia International Performance Academy and Festival, and the Charlotte New Music Festival. Furthermore, Kevin has been named the winner of the

Cortona Prize 2020. Kevin's music has been performed by PinkNoise Ensemble, Ghost Ensemble, The City of Tomorrow, MotoContrario Ensemble, Spektral Quartet, Imani Winds, and the Brouwer Trio, among others. Kevin is currently a PhD student at Stony Brook University where he studies with Margaret Schedel. He holds an M.A. from the University of Chicago where he studied with Sam Pluta, and a B.S. in physics and music from William and Mary where his primary mentor was Sophia Serghi. [www.kevinmichaekay.com](http://www.kevinmichaekay.com)

**Sujin Kim** majored in English literature at college, currently studies computer music composing at Korea National University of Arts, and would like to develop an interest in algorithm composing using data not relevant to music itself and convergence art between computer music and other media.

**Kimia Koochakzadeh-Yazdi** (b. 1997 Tehran, Iran) is a Vancouver-based composer and performer. She explores the unfamiliar familiar while constantly being driven by the mechanism of the human psyche and exploring ways to manipulate it. Koochakzadeh-Yazdi writes for hybrid instrumental and electronic ensembles and performs live electronic sets. Her work has been featured in festivals such as New Music on the Point (Vermont, USA), wasteLAnd Summer Academy 2019 (Los Angeles, USA), EQ: Evolution of the String Quartet (Banff, Canada), Modulus Festival (Vancouver, Canada) and SALT New Music Festival (Victoria, Canada). She has been presented by art organizations including Western Front, Music on Main, Media Arts Committee and Vancouver New Music. She was recently Music on Main's Emerge on Main's 2020 artist. Working with instrumental and electroacoustic media, she has also collaborated on projects written for dance performance, film, and theatre. Koochakzadeh-Yazdi is currently pursuing her undergraduate degree in composition at Simon Fraser University's interdisciplinary School for the Contemporary Arts with Sabrina Schroeder, Owen Underhill and Mauricio Pauly.

**Benjamin Krumwiede** is a pianist, composer, and educator of music residing in Moore, Oklahoma. At 15, he was accepted to study piano and composition with The University of Tulsa professor Dr. William Roger Price, who is now the head of the piano department. In 2010, he won first place in the national composition competition for MTNA. Krumwiede was named the Parriott Scholar of 2011-2015 at the University of Tulsa and graduated magna cum laude in May of 2015 with a Bachelor of Music degree in Piano Performance. In 2015, he won the first annual Trio Tulsa composition competition. His work Variations on Isolated Sounds was selected to be performed in the ICMC/NYCCEMF 2019 conference and festival. Krumwiede recently completed a Master of Music degree in composition at The University of Oklahoma and currently teaches class piano and serves as accompanist at Western Heights High School.

The music of American composer **Mikel Kuehn** has been described as having "sensuous phrases... producing an effect of high abstraction turning into decadence," by New York Times critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP, BMI, the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc., the Copland House, Eastman, the Fromm Foundation at Harvard, the League of Composers/ISCM, the MacDowell Colony, the Ohio Arts Council, and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the International Contemporary Ensemble, violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. Kuehn is Professor of Creative Arts Excellence at Bowling Green State University and holds degrees from the Eastman School of Music and the University of North Texas. In November of 2016, New Focus Recordings released *Objet/Shadow*, a portrait CD of Kuehn's music. He is the author of the computer music application nGen.

**Malte Leander** is a Swedish composer with French roots, currently residing and studying electroacoustics in Montreal, Canada. With a predilection for childish and toy-inspired sounds and instruments, he acts as producer and vocalist under his alias "Cikada" - preferences that musically seeps through to his works as an electroacoustic composer.

Technologist and Composer **Eric Lemmon's** music has been described as using "a broad range of extended techniques and complex rhythms to create [a] beautifully ethereal nebulousness of sound". His works have appeared in venues ranging from underground bars (le) Poisson Rouge and SubCulture to the DiMenna Center for Classical Music and FIGMENT arts festival on Governor's Island. They have been reviewed by the New York Times and featured on WQXR's Q2. He has been awarded MetLife's Creative Connections Grant, a UMEZ and LMCC Arts Engagement Grant, multiple Puffin Foundation Grants, a Tofte Lake Center Emerging Artist Residency, a Can Serrat International Artist Residency, a Mancini Fellowship, a Deutscher Akademischer Austauschdienst, a Fulbright Award and ConEd's Exploring the Metropolis Residency. Eric has written works for Yarn|Wire Cadillac Moon Ensemble, Jacqueline LeClaire, and The Chelsea Symphony. He is a member of the time-based new media ensemble SynthBeats and was formerly the Artistic Personnel Manager for activist orchestra The Dream Unfinished before stepping down to conduct research for his Ph.D. dissertation at the Zürcher Hochschule der Künste. Eric is currently a Ph.D. candidate in Music Composition at Stony Brook University.

**Steven Lewis's** current interdisciplinary skillset derives

from a pursuit of expanding upon his musical interests and abilities in order to generate a more immersive, multi-modal experience for the audience. While at NYU's Graduate Music Technology Program, Steven studied the technical integration of procedural audio modeling with three-dimensional sound, as well as conceptualizing immersive environments as a new medium for interactive computer music. He has since moved to Los Angeles to pursue a PhD in the Integrated Composition, Improvisation and Technology Program at the University of California, Irvine. In addition to his research work, Steven maintains his own recording and performing schedule in the Los Angeles area, focusing on the blending of jazz, electro-acoustic, and algorithmically generative music. In addition to the virtual NYCEMF of 2020, his work has been presented at GameSoundCon 2019, and the virtual SEAMUS Conference of 2020. He is also a graduate alumni of the Frost School of Music at the University of Miami, where he studied Jazz History and Performance. His research, music, and multimedia work can be found at [www.smlewisportfolio.com](http://www.smlewisportfolio.com).

**Cort Lippe** studied composition and computer music with Larry Austin; followed composition seminars with various composers including Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis; spent three years at the Institute of Sonology, working with G.M. Koenig and Paul Berg, three years at Xenakis' studio CEMAMu, while following Xenakis' courses on acoustics and formalized music at the University of Paris; and nine years at IRCAM, where he gave courses on new technology in composition, developed real-time computer music applications, and was part of the original development team for the software Max. From 1994-2019 he taught composition in the Department of Music, University at Buffalo, New York and directed the Lejaren Hiller Computer Music Studios. His research includes more than 35 peer-reviewed publications on interactive music, granular sampling, score following, spectral processing, FFT-based spatial distribution/delay, acoustic instrument parameter mapping, and instrument design. His compositions have received numerous international prizes, been performed at major festivals worldwide, and are recorded on more than 30 CDs, have received numerous international prizes, and have been composed for many internationally acclaimed new music soloists and ensembles. He has been a regular visiting professor at universities/conservatories in Japan, Denmark, Austria, Greece, Mexico and the USA. In 2009 he was a recipient of a Fulbright Award, and spent six months at the National and Kapodistrian University of Athens, Greece. Presently, he is Director of Graduate Studies and Associate Professor in the Department of Media Study, University at Buffalo. [www.cortlippe.com](http://www.cortlippe.com)

**Trond Lossius** (b. 1966) is a sound and installation artist based in Bergen, Norway. His projects investigate sound, place and space, using sound spatialisation and multichannel audio as an invisible and temporal sculptural medium in works engaging with the site. He is also an avid field recorder, mostly preoccupied with the

soundscapes of the suburb, recorded using ambisonic surround microphones. He finds that such recordings capture a sense of place rather than sound. He has collaborated with other artists on a large number of cross-disciplinary projects, in particular, sound installations and works for the stage. As part of LMW, in collaboration with Jon Arne Mogstad and Jeremy Welsh, he has done a series of installations combining paintings, video, prints, and sound. He has contributed to several productions with the contemporary performance group Verdensteatret, winner of New York Dance and Performance Awards a.k.a. The Bessies 2005-2006 in the Installation & New Media category.

Trond Lossius graduated with a master degree in geophysics from the University of Bergen, went on to study music and composition at The Grieg Academy, and was a PhD-level research fellow in the arts at Bergen National Academy of the Arts. He has previously been Head of Research at Oslo National Academy of the Arts, professor at the Grieg Academy and professor at Bergen National Academy of the Arts. He is one of the developers of the software framework Jamoma, and he has ported Ambisonic Toolkit to a set of plugins for the Reaper DAW. He supervises PhD candidates at several institutions in Norway and Sweden.

**Eric Lyon** is a composer and computer music researcher. Lyon's publicly available software includes FFTease and LyonPotpourri, collections of audio objects written for Max/MSP and Pd. He is the author of "Designing Audio Objects for Max/MSP and Pd" (A-R Editions, 2012), which explicates the process of designing and implementing audio DSP externals. In 2016, Lyon was guest editor of the Computer Music Journal, editing two issues (CMJ 40:4 and 41:1) dedicated to the subject of high-density loudspeaker arrays (HDLAs). Lyon also curated the 2016 Computer Music Journal Sound Anthology, which was the first binaural anthology published by the CMJ. Lyon's creative work has been recognized with a ZKM Giga-Hertz prize, MUSLAB award, the League ISCM World Music Days competition, and a Guggenheim Fellowship. Lyon is currently on the faculty of Virginia Tech, where he is a Fellow of the Institute for Creativity, Arts, and Technology, and teaches in the School of Performing Arts.

**Anthony T. Marasco** is a composer and sound artist who takes influence from the aesthetics of today's Digimodernist culture, exploring the relationships between the eccentric and the every-day, the strict and the indeterminate, and the retro and the contemporary. These explorations result in a wide variety of works written for electro-acoustic ensembles, interactive computer performance systems, and multimedia installations. An internationally recognized composer, he has received commissions from performers and institutions such as WIRED Magazine, Phyllis Chen, the American Composers Forum Philadelphia, Quince Contemporary Vocal Ensemble, Toy Piano Composers, the Rhymes With Opera New Chamber Music



Workshop, Data Garden, andPLAY Duo, and the soundSCAPE International Composition Exchange. Marasco was the grand-prize winner of the UnCaged Toy Piano Festival's 2013 Call for Scores, a resident artist at Signal Culture Experimental Media Labs, and a grant winner for the American Composers Forum's "If You Could Hear These Walls" project. His works and research have been featured at festivals across the globe, such as NIME, the Web Audio Conference, the Toronto International Electroacoustic Symposium, SEAMUS, Electroacoustic Barn Dance, New York City Electroacoustic Music Festival, ICMC, Montreal Contemporary Music Lab, and Omaha Under the Radar. Marasco is currently a Ph.D. candidate in Experimental Music & Digital Media at Louisiana State University where his research centers on the creation of new software and interfaces for digital art performance and installation. He previously served on the faculties of the University of Scranton and the Pennsylvania State University.

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

**Andrew McManus'** orchestral work Strobe, premiered by the New York Philharmonic, was called "riveting" and "breathless... surging...hazy...sometimes all at once" by the New York Times. In 2014 he began Neurosonics, a long-term collaboration with University of Chicago neuroscientist, that creates electronic soundscapes using data from experiments used in the study of epilepsy. New Music USA funded the project's second work, pathways, bursting [neurosonics 2] for string quartet and electronics, which places the Spektral Quartet amidst a sea of occasionally violent artificial sounds. Embers, fused to ash, for Alarm Will Sound, amalgamates Wagner's "Magic Fire Music" with other fire-based imagery and timbres. His opera Killing the Goat, based on the novel La Fiesta del Chivo ("The Feast of the Goat") by Mario Vargas Llosa, describes its Dominican setting through references to the dance idioms of bachata and merengue as it follows a woman confronting her traumatic memories of the Trujillo

regime. He is a 2018 recipient of an Aaron Copland House Residency Award, as well as a residency with the Brush Creek Foundation for the Arts. Other ensembles and festivals that have featured his work include eighth blackbird, the Pacifica Quartet, Fort Worth Opera, the Aspen Music Festival, SPLICE Institute, New York Youth Symphony, Wellesley Composers Conference, and the Minnesota Orchestra. He is based in Chicago.

**Robin Meeker-Cummings** is a composer, sound artist, and improviser who is studying Composition at New England Conservatory. They spent years active in the Philadelphia experimental and new music scenes organizing concerts and performing improvised electronics. At school, they have been writing electronic, electroacoustic, and acoustic classical music many of these works have been performed at New England Conservatory. In the Summer of 2018, they attended at 9-day long Program in the country side near Barcelona focused on sound art with found sounds. Robin has recently been performing improvised electroacoustic music. using found objects, bells, and parts of wind instruments they create thick textures and pointillistic gestures with the use of live processing. Robins development in electroacoustic composition has been encouraged by attending the Splice festival. they took classes about composing for electroacoustic instrumentation and had one of their pieces premiered at this festival. Robin has been working with multichannel spatialization and had a piece for 4.1 speaker orientation premiered at the ICMC in NYC in the summer of 2019.

**Jason H. Mitchell** is a classically trained guitarist and a composer of instrumental and electro-acoustic music. Though he has lived throughout the United States, he grew up in the Rio Grande Valley of South Texas, where the rich cultural heritage of the Texas-Mexico border region influences much of his music. His music has been performed throughout North America, Africa, Asia, and Europe. His music has been performed at numerous festivals and conferences, including the 2016 CairoTronica , 2015 Venice Biennial, ICMC, SEAMUS, SCI, NYCEMF, Studio 300, NSEME, NMEA, EMM, and Ensemble Mise-En's summer festival and concert series. Jason is currently a Lecturer of Music Composition and Technology at the University of Texas - Rio Grande Valley. He recently finished creating a new degree track in music technology to be offered beginning in Fall 2020. To learn more about Jason's music, visit [www.jholtmusic.com](http://www.jholtmusic.com).

**Fabio Monni** is a musician based in Malmö, Sweden. For several years he has been interested in how sound and space can relate with each other. How could the characteristics of a certain venue influence the composer's work and be implemented in the composition is a question that he has tried to answer through several works. In his recent artistic residencies, the soundscape of the cities of Copenhagen and Florence are morphed into compositions; the sound material, structure, poetry

and impressions are derived from the recorded tracks. These residences are part of an ongoing project named Morphing the soundscape which aims to create a creative sound map of different cities in Europe. [www.fabiomonni.com](http://www.fabiomonni.com)

**James Moorer** is a pioneer in the technology of computer music and digital audio, and a co-founder of CCRMA. A graduate of Stanford's Computer Science Department in 1975, he worked at IRCAM in Paris, Lucasfilm in California, and retiring from Adobe Systems in 2016. His previous works include "Perfect Days", "Lions are Growing", and the THX Logo Theme "Deepnote".

**Dr. Timothy Moyers** is a composer and audio-visual artist originally from Chicago. He is an Assistant Professor of Music Theory and Composition at the University of Kentucky where oversees the Electroacoustic Music Studios. Prior to joining the University of Kentucky, Timothy was an Assistant Professor in the Department of Human Centered Design at IIT-D (Indraprastha Institute of Information Technology), Delhi, India where he was the Founder & Director of ILIAD, Interdisciplinary Lab for Interactive Audiovisual Development, and GDD Lab, Game Design and Development Lab. He completed his PhD in Electroacoustic Composition from the University of Birmingham (England), an MM in New Media Technology from Northern Illinois University (USA), a BA in Jazz Performance and a BA in Philosophy from North Central College (USA).

The innovative **Jeremy Muller** is active as a percussionist, composer, and educator. He has performed as a featured soloist at many venues throughout the United States, Canada, and Australia including Transplanted Roots (Australia), International Computer Music Conference (ICMC), The Banff Centre for the Arts (Canada), Abiquiú Chamber Music Festival, ZeroSpace (University of Virginia), Northern Illinois University, Balance-Unbalance International Conference, International Symposium on Latin American Music, the Musical Instrument Museum (the MIM), Society of Composers (SCI), and Percussive Arts Society International Convention (PASIC). He has given the world premieres of works by Matthew Burtner, Alexandre Lunsqui, Cristyn Magnus, and an evening-length vibraphone work by Stuart Saunders Smith. Jeremy regularly performs with Crossing 32nd Street, hailed as Phoenix's best new music ensemble. His debut solo percussion album will be released by Albany Records. As a composer, Jeremy explores ways to integrate science and media into his works. His work focuses mostly on live processing with Pure Data or collective, omnidirectional pieces using web audio on mobile devices. His music has been performed by Projeto Arcomusical, Sam Houston State University, UNC Pembroke, GCC Percussion Ensemble, Arizona Contemporary Music Ensemble, and many other

universities across the United States. Some of his research & publications can be found through Bachovich Music Publications, Engine Room Publishing, and Percussive Notes. Jeremy previously held fellowships at Arizona State University and the Cincinnati College-Conservatory of Music. He received a Doctor of Musical Arts from Arizona State University, a Master of Music from the Cincinnati College-Conservatory of Music, and a Bachelor of Music degree from Appalachian State University. <http://jeremymuller.com/>

**Kayoko Nakamura** is a multimedia artist, filmmaker, photographer and musician. She holds an MFA in Integrated Media Arts and MA in music, with concentration in piano and music composition, from Hunter College of the City University of New York. She has used digital technology to create her projects, combining moving images and sound. Her works originate in music or sound with moving images such as documentary film, experimental art video and sound creation.

As a filmmaker, she has won several awards such as Telly Award and CINE Golden Eagle Award. Her films were screened at numerous film festivals in the world.

Composer and digital artist, **Raphaël Néron** completed a master's degree in electroacoustic composition at Université de Montréal. His works often take hybrid forms where electroacoustic music, literature, video, sound art and installation intertwine. The notion of spaces, sound and visual, real or suggested, intimate or shared, is generally at the heart of the aesthetic language of his creations. Interested by the notions of digital storytelling and new narratives, his projects question the new modalities of meaning-making in the digital age, including the artistic codes and conventions specific to media and disciplines. This led him to work with various techniques of sound spatialization, video production as well as virtual reality. Over the years, Raphaël has been a member of the Sound Immersion Research Group, director of the DAÏMÓN Media Art Center, and he is currently a research coordinator at University of Montréal. He is also an active member of the Audiotopie sound cooperative and the Chantiers artist collective. His works have been presented and awarded at multiple international events.

**Rosa Nolly** is a saxophonist, composer and sound designer from Argentina. She studied electroacoustic music at the National University of Quilmes (UNQ), where she was later summoned to work as a professor. She has received national and international scholarships and music awards. Some of these include artistic residences in Spain, Mexico and Argentina. She has produced acousmatic and live electroacoustic concert works, sound design for multi-media installations, and interactive music in collaborative projects. She regularly collaborates with musicians and visual artists, dancers, filmmakers and scientists. She is a member of the Acoustics and Sound Perception Lab (LAPSo), housed

within the UNQ, where she works as an artist and researcher. Her works reflect on the hybridization of bodies and materialities, the organic and the political. As a composer-performer, she has participated in numerous concerts in chamber ensembles, orchestras, non-traditional hybrid ensembles, and solo sets. She has participated in a broad range of aesthetics that vary from post-minimalism and other modern genres to contemporary jazz and experimental indie music.

**James O'Callaghan** (b. 1988) is a composer and sound artist based in Montréal praised for his "mastery of materials and musical form" (Electromania, Radio France). His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions. His work, spanning chamber, orchestral, live electronic and acousmatic idioms, audio installations, and site-specific performances, has been variously commissioned by the Groupe de Recherches Musicales (INA-GRM), the National Youth Orchestra of Canada, Ensemble Paramirabo, Quasar quatuor de saxophones, l'Ensemble contemporain de Montréal, and Standing Wave, among others. In 2016, an album of his acousmatic music was released by empreintes DIGITALes. His music has been the recipient of over thirty prizes and nominations, including the ISCM Young Composer Award (2017), the Salvatore Martirano Award (2016), the Robert Fleming Prize (2015), the Jan V. Matejcek Award in New Classical Music (2018), the Jeu de Temps / Times Play Awards and the SOCAN Foundation John Weinzwieg Grand Prize (2014). Significant nominations include those for the Gaudeamus Award (2016), Prix Métamorphoses (2018), and a JUNO Award for classical composition of the year (2014).

Composer and Performer **Neil O'Connor** has been involved in experimental, electronic and electro-acoustic music for the past 20 years and has toured extensively in Ireland, Europe, Australia, Asia and the US. His work was shown/performed at Resonances Festival @ IRCAM Paris, Kunsthalle, Berlin, Massachusetts Museum of Modern Art, Institute of Contemporary Art, London and has held residencies at the Massachusetts Museum of Modern Art, USA and EMS – Swedish Institute of Electro-Acoustic Music, Stockholm, Sweden. As a Composer, Neil has written for solo, duo, string quartet, large ensemble and orchestra along with mixed media projects and has recently worked with the Bang on a Can Ensemble and David Crowell (Phillip Glass Ensemble)

**Yemin Oh** is a composer who is always seeking new methodology to synthesize his aesthetic vision and new technology. His interests lie in several areas including acoustic music, network music, audiovisual, multichannel spatialization and interactive work. Recently his research is concentrated on blending the visualization of expressive gesture of performer and live instrument

sound with electronics. He received Ph.D. in Experimental Music & Digital Media at Louisiana State University. He graduated from Kyung-Hee University and University of Hartford in music composition, and Georgia Southern University in music technology. His music and papers have been selected to present at several national and international peer-reviewed festivals and conferences, including EMM, SICMF, NYCETF, SEAMUS, ICMC, NIME and etc. Currently he is teaching in Seoul area, and working at Korea Electro-Acoustic Music Society as Secretary-General and Chang-Ak Hoe (Contemporary Music Society in Seoul) as International Exchange Director.

**Silas Palermo** was born in 1970 in the Santos city, Brazil. He is a Brazilian music with huge musical experience in several sectors of music. He has some degrees: Beethoven Music Conservatory in Music (1988); Popular Brazilian Music & Jazz Piano ULM (1991); Bachelor of Music at Lusíadas University (Unilus 1993); Contemporary Music with Dr. Gilberto Mendes (1993-1994); Composition with Dr. Edmundo Villani-Côrtes at Tom Jobim University (2007); Free-Improvisation at USP (2010); Bachelor of Arts (2011); Aesthetic Philosophy degree (Unesp Post-Graduation 2013); Bachelor of Theology from JMC Presbyterian Seminary (2013); Master in Education, Arts and Cultural History - Mackenzie. Silas Palermo is currently studying PhD in Music at USP (São Paulo University). Silas Palermo has experience both in classical and popular music, Jazz and also with Synthesizers. Obtained honorable mention as finalist of the Piano Competition in Araçatuba/Brazil (1987); First prize at the Sesc / Maringá Brazilian Song Festival: Instrumental Music (1990). Worked as Music Producer and Arranger of MK Publicitá- Recording: Rio de Janeiro / RJ (1997-2000); Silas Palermo has numerous musical compositions in various styles: Orchestral compositions for synthesizer and orchestra performed at the International New Music Festival (Contemporary music) and at the Arts Biennial (2001-2002); piano compositions performed by Francoise Choveaux (France / Euro Conservatory 2001) and Dr. Antônio Eduardo /UNESP; Trio for Clarinet, Cello and Piano performed and recorded by the São Paulo Contemporary Composer Festival 2019, and others. Silas Palermo recorded at the Sony Music Brazil as Pianist in production directed by Helio Delmiro, a great Brazilian jazz guitarist. He was a visiting professor at the ACOM – Atlanta Conservatory of Music (2008) and full professor at Canzion Atlanta Institute/USA (2008-2009). He is currently Professor of the Technical School of Music of Cubatão/SP/Brazil (Piano, Harmony and Analysis); Professor at the Catholic University of Santos (Harmony, Composition and Music and Technology).

**Sylvia Pengilly** has always been fascinated by the correlation between what the ear hears and what the eye sees. Because of this, many of her works integrate both musical and visual elements. Mathematics and physics, including Chaos Theory, Quantum Mechanics, and

Superstrings, are of particular interest and frequently provide the basis for her works. These have been presented both nationally and worldwide at many festivals, including many SEAMUS National Conferences, several New York City Electroacoustic Music Festivals, ICMC, the "Not Still Art" Festival, the "Visual Music Marathon" and "MUSLAB." Her work has also been screened at the Downtown Film Festival, Los Angeles and she was recently awarded first prize in the "Fresh Minds" festival. She was formerly professor of theory and composition in the College of Music at Loyola University, New Orleans, where she also founded and directed the electronic music composition studio.

As composer of both acoustic and electroacoustic music, **Mark Petering's** music celebrates the natural world as well as the intersection of Eastern and Western cultures as reflected in his multicultural family. Mark has received numerous awards from organizations such as ASCAP, SCI, and the National Guild of Community Schools of the Arts. He is the winner of the Swan Composer Prize for wind ensemble and winner of the Music Festival of the Hamptons Composition Competition for orchestra and tape. The premiere of his Hamptons' work *Train & Tower* after Sibelius for Orchestra, Tape and Live Train was covered by the BBC, NPR, and The New York Times. The work was named a Top 10 All-Time musical composition in the October 2008 edition of *Gramophone Magazine* for orchestral works evoking railways (with Petering at #8 and Berlioz at #9). Additionally, his *Concerto for Clarinet and Strings* ("Three Psalms") was awarded an honorable mention in the American Prize Competition. An early advocate and participant in the 60 x 60 series, Mark's electroacoustic music has been performed in the United States, Europe and Russia and is available on the Capstone and Zebrina Records labels. [www.markpetering.org](http://www.markpetering.org)

**Sean Peuquet** 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), Electroacoustic Music Studies Conference (Mexico City), 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 Chair of Music Production at Rocky Mountain College of Art and Design. From 2014 to 2020, he worked as Programs Director and Lead Music Instructor for 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 and commissions work from living artists for exhibition in enterprise businesses, including Google

Boulder. In February and early March of 2018, Sean was in residence at the Atlantic Center for the Arts in New Smyrna, FL working on multichannel sound spatialization and composition, under Robert Normandeau. From 2012 to 2014, he served as Visiting Professor of Digital Arts at Stetson University while completing his PhD in Music Composition at the University of Florida ('13). He received his MA in Electro-Acoustic Music from Dartmouth College ('07) and holds a BA in Music, Psychology, and Astronomy (minor) from the University of Virginia ('05). Across his education, he had the privilege of studying computer music and composition with Paul Koonce, Larry Polansky, Jon Appleton, Matthew Burtner, Paul Richards, Judith Shatin, Charles Dodge, James Paul Sain, Ge Wang, Newton Armstrong, and Marina Rosenfeld. His current research interests include immersive musical systems, self-reflexive listening practices, and identifying new paths for art as a socio-cultural determinant. His music is available through Ablaze Records and SEAMUS.

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

**Christoph Punzmann** is a composer, performer and multi-instrumentalist. After graduating with a focus on musicology and art history in Germany, he moved to Vienna to study computer music and composition at the University for Music and Performing Arts Vienna (mdw). The musician with Peruvian roots works with electronics as well as instrumental music. His compositions range from stereo fixed media pieces to live performances using multichannel array speaker systems, as well as music composed for classical instruments. Often material derives from environmental fieldrecordings, sounds originating from the human body, or analogue/digitally synthesized sounds. What is heard is occasionally connected to movement, as it is in dance or moving image. His oeuvre is located within contemporary, experimental, electro-acoustic and computer music. Apart from Europe, compositions were played on festivals in South America (Buenos Aires), Russia (St. Petersburg), and Scandinavia (Uppsala,

Stockholm). In Punzmann's current artistic research he is exploring new ways of processing the human voice and the Guzheng (chinese zither), using the programming languages of Pure Data and Max/MSP to create uncommon, innovative sound situations.

**Raphael Radna** is a composer whose works embrace unconventional compositional strategies and new technologies. Specializing in interactive electroacoustic music and computer-assisted composition, he views computation as the preeminent means of discovering and effectuating innovative directions in music composition and performance. Raphael's music has been performed in concerts, festivals, and conferences across the United States and in Japan, including the International Computer Music Conference, the New York City Electroacoustic Music Festival, the California Electronic Music Exchange Concerts, and the Osaka University of Arts Electroacoustic Music Festival. He also has extensive performance experience on guitar, bass guitar, keyboard, and electronics; his performance credits include appearances at The Hollywood Bowl, REDCAT, CounterPulse, The Center for New Music in San Francisco, and the Time-Based Art festival in Portland, OR. Additionally, he has completed many tours of North America, the UK, Europe, and Japan with the independent bands Kristin Kontrol, Light Asylum, Ice Choir, and The Depreciation Guild. Raphael holds an MFA in Electronic Music and Recording Media from Mills College, and is currently pursuing a PhD in Music Composition at UC Santa Barbara. He has studied with João Pedro Oliveira, Clarence Barlow, Curtis Roads, Andrew Tholl, W.A. Mathieu, John Bischoff, Chris Brown, and Peter McCulloch.

**Charles Rainville** approached sound arts and digital arts in a self-taught way during his college studies where he finds a great interest in particular for experimental electronic music. He actively participates in the emerging music scene in Montréal, especially by sharing his artistic vision during DJ sets and live sets during events and happening. After a formation as a sound engineer at Musitechnic, he began studying electroacoustic music and digital art at the University of Montreal, where he was strongly interested in electroacoustic music, video music, musical programming and digital audio installations. In 2019 - 2020, he also frequented the Superior School of Arts in Mons, ARTS2. During his university career, Charles had the opportunity to be part of many festivals around Canada (Ultrasons), Colombia (Imagen) and Belgium (Les Garages Numérique). As a collaborator, he has reached the worlds of digital arts, installation, video, and multimedia. In 2019, he was part of the production team of Les Garages Numérique a digital art festival.

**Dr. 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 Mòbile, the Jack Quartet, McGill's Contemporary Music Ensemble, Neave Trio, 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), LA Philharmonic's Noon to Midnight (USA), 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), the Toronto International Electroacoustic Symposium (Canada), and the Workshop on Computer Music and Audio Technology (Taiwan), 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. Reid's principal teachers include Mark Applebaum, Jonathan Berger, Brian Ferneyhough, and Sean Ferguson. She has taught at University of Virginia (Charlottesville, VA), Stanford University (Stanford, CA), University of the Pacific (Stockton, CA), and at Cogswell Polytechnical College (San Jose, CA). Additional information may be found at [www.leahreidmusic.com](http://www.leahreidmusic.com).

**Clemens von Reusner** (b. 1957) is a composer and sound artist based in Germany, whose work is focused on electroacoustic music. He studied musicology and music-education - drums with Abbey Rader and Peter Giger. At the end of the 1980s development of the music software KANDINSKY MUSIC PAINTER. He has been commissioned to compose works for radio and his compositions have received numerous international broadcasts and performances in Americas, Asia, Europe. Invitations to ISCM World New Music Days 2011, 2017, 2019. Clemens von Reusner is a member of the German Composers' Society and of the German Society For Electroacoustic Music. [info@cvr-net.de](mailto:info@cvr-net.de)

**Dr. John Ritz** is Assistant Professor of Composition & Creative Studies and Director of the Music & New Media program at the University of Louisville School of Music. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum

Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile, and has been performed at various conferences and festivals of new music. Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio, and Scott A. Wyatt.

**Robert Scott Thompson** is a composer of instrumental and electroacoustic music and is Professor of Music Composition at Georgia State University in Atlanta. He is the recipient of several prizes and distinctions for his music including the First Prize in the 2003 Musica Nova Competition, the First Prize in the 2001 Pierre Schaeffer Competition, and awards in the Concorso Internazionale "Luigi Russolo", Irino Prize Foundation Competition for Chamber Music, and Concours International de Musique Electroacoustique de Bourges - including the Commande Commission 2007. His work has been presented in festivals such as the Koriyama Bienalle, Helsinki Bienalle, Sound, Présences, Synthèse, Sonorities, ICMC, SEAMUS and the Cabrillo Music Festival, and broadcast on Radio France, BBC, NHK, ABC, WDR, and NPR. His music is published on numerous solo recordings and compilations by EMF Media, Neuma, Drimala, Capstone, Hypnos, Oasis/Mirage, Groove, Lens, Space for Music, Zero Music, Twelfth Root, Relaxed Machinery and Aucourant record labels, among others. Thompson's work in the area of computer music is oriented toward high modernism in the tradition of the founders and pioneers of the field such as Pierre Schaeffer, Stockhausen, and Xenakis. His music is also informed by the naturalistic soundscape and importantly notions of contemporary expressions in chamber and orchestral music. Thompson's aesthetics attempts to blend and meld the real and imaginary into a musical context that invites deep listening and engagement in the listener. The music – the tonality, sonority, transformation of materials – is the primary focus rather than the outworking of a specific technique or technology. In recent years Thompson has become an adherent of the techniques of ambisonic spatialization and increasingly creates work that is based in this approach to both multi-channel and stereophonic presentation.

**Dana Roth** is a bassist, composer, music producer, engineer and sound designer. Attending Berklee College of Music at present as a full tuition scholarship recipient, she majors in Music Production & Engineering and Electronic Production & Sound Design. Last December, she presented her multichannel work 'Panic Attack at the Mirror Maze' at the CT::SWaM series in Friedman Gallery, New York. She is an active bass player and composer, performing and recording both with various musicians and with her own group.

**Seth Rozanoff** (US/NL) – sound artist/electronic musician – future projects; a series of short pieces relying on video, live electronic sound, and performer for their construction – with pianist Yumi Suehiro; more short audiovisual pieces (Repetitions and Geometries); a performance system, configuring the use of my organelle, and Max/Jitter patches, for future collaborations with percussionist Jim Pugliese. More recently, selections from Repetitions will be featured with other audiovisual works at IN-Sonora in Madrid, as well as new audiovisual and fixed works, In-side-Alt (2019) and Surfaces (2019), at MUSLAB in Mexico City this year. Exsact-0 (2018-19) for tenor sax and electronics has had performances in Canada by Tommy Davis. Work such as Qu-Extensions (2017), has been heard in the Yongin Poenun Art Gallery Outdoor Exhibition in S.Korea, Radiophrenia Broadcasts at the Centre for Contemporary Art in Glasgow, NYCEMF, the Autumn e-sound festival 2018 in Osaka, and New Adventures in Sound Art's Listening Room in Ontario. Other works performed include: INTER's Experimental Sound Works for Loudspeakers (Glasgow), Sound Lab (Glasgow), Sverige Radio, Roulette, SARC (Belfast), the Stone and Fylkingen. He has given presentations with his live electronic setup in the UK, Ireland, and Holland. Seth has received a PhD (University of Glasgow), a Fulbright Scholarship to The Netherlands, as well as other artist residencies in Brazil, Sweden, and the US.

**Cesare Saldicco** is a composer, multimedia artist and filmmaker based in Milan. Research interests include the use of emergent dynamical and fractal systems in generative works and nonstandard synthesis, glitch/noise aesthetics and new forms of interaction and self-organized presentation. He has had commissions, awards and grants from the most significant international institutions such as Accademia Nazionale of Santa Cecilia in Rome, Acanthes, Centro Tempo Reale, CECh – Comunidad Electroacústica de Chile, Bourges International Festival of Electroacoustic Music and Sonic Art, CEMAT Federation, Musica Viva Portugal, EXPO2015, EmuFest, MUSLab, Mixtur Festival, AVAF - Athens Video Art Festival, Destellos prize and La Biennale di Venezia. His music is edited and published by ArsPublica, Philology, Da Vinci Publishing and Sconfinate and has been widely performed in Italy, Austria, Australia, Argentina, Belgium, Brazil, Bulgaria, Canada, Chile, Croatia, Denmark, England, Finland, France, Germany, Greece, India, Japan, Malta, Mexico, Portugal, Russia, Spain, Sweden, Switzerland, U.S.A. and broadcasted by Italian National RadioRAI. He is a professor in Performance and Interpretation of Electroacoustic Music at the Conservatorio Statale di Musica "Tito Schipa" of Lecce.

The music of Stockholm-born composer, **Joakim Sandgren**, has been described as "an exploration of nuances of air noises." His music has been performed internationally since early stages of his career, from Romania to Cuba to Paris to Florida. After completing

percussion studies at Ingesund's College of Music and the Royal College of Music in Stockholm, he continued his education in composition, leading him to study at IRCAM. Currently based out of Paris still, Sandgren focuses on computer-assisted composition techniques. Since 2008 Sandgren is working on his suite of fifteen pieces for different formations and electronics: method of speeds and directions.

**Andrew Schloss** is known primarily as a performer, improviser and virtuoso on the radiodrum, an instrument based on Max Mathews' radio baton, but optimized for percussive gesture-sensing. Using this instrument, he has tried to push the envelope of electroacoustic music combined with Cuban jazz. Schloss was a Fulbright Scholar at IRCAM per invitation of David Wessel in 1987, which is when he began working on the radiodrum combined with the very first version of Max/MSP (originally called "Patcher"). He has received grants from the National Endowment for the Arts, the BC Advanced Systems Institute (ASI), La fondation Daniel Langlois, The Canada Council for the Arts, NSERC (Natural Sciences and Engineering Research Council), SSHRC (Social Science and Humanities Research Council), New Music USA, along with commissions from the British Columbia Arts Council, Jack Straw Foundation, among others.

Schloss studied at Bennington College, the University of Washington, and Stanford University, where he received his Ph.D. in 1985 working at CCRMA. He has taught at Brown University, the University of California at San Diego, The Banff Centre for the Arts, and currently at the University of Victoria. Along with colleagues George Tzanetakis and Peter Driessen at the University of Victoria, he created a new combined program in Music and Computer Science, which has opened up new avenues of study for many students in the age of digital media and the internet.

"Clearly knowing the power of sonority" (Philadelphia Inquirer), the music of **Baljinder Sekhon** has been presented in over 500 concerts in twenty countries. From works for large ensemble to solo works to electronic music, Sekhon's demonstrate a wide range of genres and styles. Numerous commercial recordings of Sekhon's music have been released, including those on Albany Records, Parma, AMP, Klarthe, BCM&D, and Equilibrium Records. A portrait CD of Sekhon's music was released on Innova Records in April 2018. His works are regularly performed around the world, with performances in venues such as the Kennedy Center, Seoul Arts Center, Carnegie Hall, and the National Recital Hall of Taiwan. Sheet music of Sekhon's works is available internationally from Keyboard Percussion Publications, Glass Tree Press, Steve Weiss Music, Le Vent Music (Taiwan), AvA Musical Editions (Europe), and Southern Percussion (UK). Sekhon serves as Assistant Professor of Composition at Penn State University. He holds the PhD, MA from the Eastman School of Music and a BM from the University of South Carolina.

**Kelley Sheehan** is a composer and computer musician moving between acoustic, electro-acoustic, and performance art works. In any medium, her work centers on noise, performance, and interaction. Her work has been described as "Full of discovery, collaboration, and unpredictability" (Gaudeamus Foundation) with "Woozy Electronics" (LA Weekly). Recently named winner of the Gaudeamus Award 2019, she has also recently been nominated for the ASCAP/Seamus Award 2020, as well as awarded fellowships at the 2019 National Composers Intensive with LA Philharmonic and the International Contemporary Ensemble, the 2019 wasteLAnd Summer Academy, MISE-EN Place Bushwick Residency, Composition Fellow at Nief- Norf, EQ: Evolution of the String Quartet at the Banff center, among others. Upcoming projects include works for Nadar Ensemble, International Contemporary Ensemble, Ensemble Mosiak, and Wet Ink. Currently based in Boston, MA (USA) with her wife and 2 dogs. Pronouns: She/Her.

**Ryne Siesky's** work as a composer explores the intersections of art and music, bringing focus to the idiosyncrasies of music creation and sonic processes. Environmentalism, aestheticism, psychology, modern Jazz, and social justice are at the forefront of his compositional influences. His work has been performed by Hypercube, Invicta Sax Quartet, Braeburn Brass Quintet, Robert Black, Laura Lentz, Lindsay Garritson, Jacob Mason, and Laura Silva, among others. His music has been featured at several festivals and conventions including the Society of Composers, International Trumpet Guild, Diffrazioni – Firenze Multimedia Festival, Festival DME, Atemporanea Festival, Global Arts Festival, West Fork New Music Festival, Charlotte New Music Festival, Ecos Urbanos, Earth Day Art Model – Telematic Festival, FETA, Cube Fest, N\_SEME, and SEAMUS. Recently, his work for 8.1 channel fixed media entitled "...grind..." was selected for programming on the 2020 SEAMUS National Conference, International New Music Festival at USF, Cube Fest, and NYCEMF. The piece was also selected for the New Music by Living Composers Series with Petrichor Records. Additionally, his work for Large Ensemble and Fixed Media entitled "Inheritor" was named the winner of the Ensemble Ibis Composition Competition (Miami, FL). Ryne earned his Bachelor of Arts in Music from Virginia Commonwealth University (VCU) and his Master of Music in Music Composition from Ohio University, studying under Robert McClure. Siesky is currently working towards his Doctor of Musical Arts in Composition as a Teaching Assistant at the University of Miami, Frost School of Music. His primary teachers are Lansing McLoskey and Juraj Kojs. Ryne is currently a member of the Society of Composers, Inc (SCI) National Student Council, Director of the Phenomenology Collaboration project, and the Artistic Director for the Azimuth Virtual Orchestra. <https://www.rynejsmusic.com/>.

**Connor Simpson** is an undergraduate student of music composition at Penn State University where he studies

with Dr. Baljinder Sekhon. Simpson's work *Panic* was selected through juried review for the New York City Electroacoustic Music Festival. Connor has been awarded the John Philip Sousa award, and the Bradford/Sullivan County Music Educators Association Lifelong Musician award. Connor has written in a variety of genres and styles. His works include *Panic* for fixed media, *Broken Tongue* for solo piano, and *Insufficient Title* a duo for flute and marimba. He will receive premieres of his solo multi-percussion work *Misunderstandings*, his art song *Mad Song*, and his woodwind quintet *i shall imagine life* in Penn State's Esber Hall this coming fall.

**Kel Smith** (Suss Musik) creates post-classical ambient minimalism for crepuscular airports. Real instruments are used whenever possible, although most of the instrumentation is replicated electro-acoustically using haptic (gestural) controls. The project is headquartered in North America by a single composer, with various collaborators located throughout the world. Suss Musik was formed sometime between 2010 and 2014 and began releasing material in the summer of 2015. More information at [www.sussmusik.com](http://www.sussmusik.com).

**Carlos Cotallo Solares** is a Spanish composer and guitarist based in Philadelphia. He studied composition at the University of Iowa, UDK Berlin, and the Hochschule für Musik Freiburg. His music has been performed in festivals and conferences across the US and Europe. Carlos also produces and performs experimental rock music under the name Black Stork and is a member of the free-improvisation trio Wombat. 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, Jihalva International Documentary Film Festival, Ann Arbor Film Festival, Philadelphia Film and Animation Festival, Raintance, and others.

**Jerod Sommerfeldt** writes music for computers, electronics, and people. Living in Upstate New York, he teaches music composition at SUNY Potsdam's Crane School of Music.

**Jean-Basile Sosa** has dedicated himself to electroacoustic creation in all its singular and protean expressions. His work includes acousmatic, mixed and electronic music, sound installation and video art, film and electroacoustic music as well as music for live performances. Over the past few years, dance and music relationship has become a key element of his aesthetic reflexion, with numerous pieces being composed for new choreographies. Closely interested by visual music as well, he wondered more generally about relationship between sound and visual in the artistic field. With a degree in Musicology, Jean-Basile Sosa also has a Master in electroacoustic composition from the CNSMD Lyon.

**Agustín Spinetto** is an Argentinian musician, bachelor in Electronic Arts in his home country and currently doing his Master's Degree on Music and Sound Creation at the Tokyo University of the arts. Since his time as undergraduate he has been working with electronic and acoustic music instruments and using new technologies for music experimentation purposes. His studies lead him to work with music improvisation with synthesizers and music programming languages, but also working with more popular music productions such as rap, hip hop, jazz and noise rock. Nowadays he is studying in Tokyo at Professor Suguru Goto department and his research theme is about new hardware interfaces for controlling software instruments. His performances cover a wide variety of styles, from Electroacoustic Music and Live Electronics concerts to Art Installations in collaboration with visual and plastic artists. He has done several live presentations at Galleries, Universities and venues in Argentina, New York and Tokyo. Nowadays, as a composer, he is experimenting with Audiostellar, a new cutting-edge music software based on audio-sample 2D space organization along with Max MSP programming and analogue synthesizers.

**Ken Steen's** music and sound art are recognized internationally for their authentic vitality, remarkable range, and distinctive personal vision. In the last 5 years alone Steen's work in various forms has enjoyed more than 80 performances on 5 continents: from Mumbai to Tripoli, Buenos Aires, Stockholm and New York City. Selected recent electroacoustic performances include: Network for New Music, in afterness... for elec. guitar, bass clar., cello and electronics, premiered at icebox project space in Philadelphia (2020); Modern Musici Aquincum, (Eye Mask), CAFe Budapest Festival, Hungary, Academia d'Ungheria, Rome, and Auditorium del Parco, L'Aquila, Italy; pianist Lawrence Axelrod, (Driving Me Crazy), Auckland, Wellington, and Christchurch, New Zealand (2019); Duo Agosto, (Suspensions), International Double Reed Society Conference, Grenada, Spain; Gilda Lyons, (air is the first of mothers), Phoenix Concerts NYC (2018); Bushwick Open Studios Festival @ MiseEn\_Place, Brooklyn, NYC, (cloud machine) - concert-length/sound & video, and Tonband 2017 Fixed Media Festival (Assumption 17.4) at Auditorium, Stockholm, Sweden (2017). Ken Steen is Professor of Composition and Music Theory, and director of Studio D (the electronic music/sound/noise studio) at the University of Hartford's Hartt School. [www.kensteen.com](http://www.kensteen.com) || <https://vimeo.com/kensteen> || <https://soundcloud.com/ken-steen>

**Stevie J. Sutanto** (b. 1992) is an Indonesian composer/sound artist, currently based in Jakarta. His practice and research revolve around artificial intelligence and sound processing. In addition to that, his other interests include critical use of laptop and augmented instruments in composition and performance. Some of his works have been performed by Duo Amrein, Ensemble Modern, Grupo 20/21, Quatuor Tana, NAMES



Ensemble, and Quatuor Bozzini at festivals and at events around the world including Manila Composers Lab (MCL), Yogyakarta Contemporary Music Festival (YCMF), Ruang Suara - Frankfurt Lab, Asian Composers League, Holland Festival, Ars Electronica Festival, Shanghai New Music Week, Crossroads'17, WeSA Audiovisual Festival (WeSA), International Computer Music Conference (ICMC), Linux Audio Conference (LAC), and New York City Electroacoustic Music Festival (NYCEMF).

**Fred Szymanski** is a composer and sound-and-image artist. His electroacoustic work has been performed at many festivals, including 2019 Convergence Festival (UK), 2018 Città di Udine (Italy), 2018 International Festival of Experimental Music (Bratislava), Musica Nova 2017 (Prague), 2016 Matera Intermedia Festival (Italy), and the 2015 Monaco International Electroacoustic Festival. His image and sound work has been featured at SonicLIGHT (Amsterdam), the European Media Art Festival (Osnabruck), Mutek RML's Cinechamber (Montreal), and the Diapason Gallery for Sound (New York). 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), and an Honorary Mentions at Destellos X (2017) and Matera Intermedia Festival (2016). Szymanski's sound work has been released by Sub Rosa, Asphodel Ltd., JDK Productions, Soleilmoon, and Staalplaat (Amsterdam).

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

**Keisuke Tsuchiya**, born in Japan, 1996, is a composer and a sound artist. He studies composition under Norio Nakagawa, writes Post-classical that combines elements of classic and those of computer music and tries to find ideals into the collision between organic sound and inorganic sound. Currently attending Keio University, studying Art and Technology, media art, he as a sound artist brings Fine art to sound art. He is interested in surrealism and animism and explore intersection between heterogeneous elements, unconsciousness and mystery of lives.

**Francisco Uberto** (b. 1988): I am fully attached to an artistic practice where art and life are indivisible, and in permanent interpenetration. A dream of fusion I pursue

with determination, and communicative energy. My main aim is to embody a transmutation from composer to a digital musician, and I am convince this dialectic path will be fortified by working in close collaboration with players. I studied composition at Conservatoire Supérieur de Musique et Danse de Paris under the guidance of Stefano Gervasoni, Yan Maresz, and Luis Naón. I take part of Cursus program for computer music at Ircam with Thierry de Mey as associated composer. I have been awarded several times by prestigious foundations in Argentina, and Europe since 2011. I have been composer in residence at Casa de Velázquez (AMF boursier, 2014) in Spain, at Miso Music (as fellow of Ibermúsicas, 2015), and at Cité International des Arts (2017-2019) in Paris. My music have been featured around the world including performances in major festivals (ManiFeste, Mixtur, RainyDays, CrossRoads, among others), and halls (Phillharmonie de Paris, Le CentQuatre, Fabra i coats) by internationally renowned ensembles (Ensemble InterContemporain, Quatuor Tana, Schallfeld ensemble, United instruments of Lucilin, Barcelona Modern Project, Red Note ensemble, Sound'art-electric ensemble, Symphonic Orchestra of Universidad Nacional de Córdoba, Orchestre des Lauréats du Conservatoire de Paris, DAI ensemble, among others), soloists (Richard Haynes, Rémy Reber, Antonin Le Faure), and conductors (Julien Leroy, Pieter-Jelle de Boer, Guillaume Bourgogne).

**Kari Vakeva** (b 1957) is a Finnish composer and sound artist whose oeuvre includes orchestral works such as Symphony (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and Elegia (1989-1990) performed by RSO Frankfurt/ Diego Masson in 2005, and electroacoustic works like Ray 6 (2002), Halo (2005-2007), p(X) (2011), Sundog i (2012-2015), Sundog ii (2012-2015), I saw Eternity (2016), I kiss the Sky (2017-2018), and If Bees are few (2018). Electroacoustic works have been performed in ICMC, EMM and NYCEMF. An installation was exhibited in Blacksburg, VA. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL-d, an evolving synthesis software. He is a self-educated composer.

Composer **Kyle Vanderburg** (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, his acoustic works feature catchy melodies and too many time signatures. He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. When not composing, Kyle runs the musical workshop NoteForge

where he creates and maintains Liszt, a web-based conservatory management application.

<https://kylevanderburg.com/>

**Juan Carlos Vasquez** is an award-winning composer, sound artist, and researcher. His electroacoustic music works are performed constantly around the world and to date have premiered in 28 countries across the Americas, Europe, Asia and Australia. Vasquez has received grants and commissions from numerous institutions, including the ZKM, the International Computer Music Association, the Nokia Research Center, the Ministry of Culture of Colombia, the Arts Promotion Centre in Finland, the Finnish National Gallery, and the Royal College of Music in London, UK. Vasquez received his education at the Sibelius Academy (FI), Aalto University (FI), and the University of Virginia (US). His music is distributed by Naxos, MIT Press (US), Important Records (US) and Phasma Music (Poland).

**Andie Verbus** is a composer and audio engineer from Maryland. They graduated with a B.M. in Music Composition from Towson University in 2018, where they studied with William Kleinsasser, Thomas Ciufo and Will Redman. They currently work as an audio engineer at Towson's Department of Music, recording music for students and professors, and supervising concerts. In addition to post-tonal chamber music and electroacoustic works, they explore popular electronic music idioms.

**Vladimir Vlaev** is a composer, performer, sound designer, and educator based in The Hague (The Netherlands). The interest in a variety of musical languages, forms and abilities of expression provokes him to use different types of media to implement his ideas. This is evident in his work which vary from solo instrumental compositions, through widely distributed chamber music forms to large-scale orchestral compositions with use of electronics, film music as well as electroacoustic music for fixed media and live electronics performances. His work has been presented at variety of festivals and venues such as: Sound and Relation Festival, The Universe of Computer Music Festival (Sofia, BG), Azimuth Spatial Audio, Grondwater Festival, WFS Festival, Sounds of Silence Festival, ReWire Festival (The Hague, NL), WORM (Rotterdam, NL), Connector/STEIM, SOTU (Sound of the Underground) Festival (Amsterdam, NL), klingt gut! Symposium of Sound (Hamburg, DE), March Music Days Festival (Ruse, BG) and others. Vlaev gained his Composition Masters in Bulgaria and Poland. His interest in electronic music led him later to the Institute of Sonology, Royal Conservatory, The Hague (NL). There Vlaev accomplished a master project focused on the design of a digital system for processing of acoustic sound in real-time and developed a hybrid acoustic-digital instrument with which he performs regularly. More info at: [www.vladimirvlaev.com](http://www.vladimirvlaev.com).

A native of Berlin, Germany, **Karin Wetzel** studied

composition and music theory in Leipzig, Zurich, Helsinki and Paris. Currently she is Doctoral candidate at the University of Music and Performing Arts Graz. Her artistic-scientific research project "Concepts of form-polyphony in the music of the 20th/21st century" is funded by the Swiss National Science Foundation. Her compositional output encompasses works for solo instrument, ensemble, orchestra, electroacoustic works, and installations. Her compositions have been performed by such musicians and ensembles as Ensemble Modern, Johannes Kalitzke, Ensemble Proton Bern, Ensemble SoloVoices, Antonio Politano, Steffen Schleiermacher, Ensemble Avantgarde, Leipziger Schlagzeugensemble, Prime Recorder Ensemble, Cascatelle Saxophone Quartet, Daniel Lippel (Guitar), Eva Beneke (Guitar) and the Leise Dröhnung Duo. Her works have been featured at such festivals as the Archipel Festival Geneva, Primavera en la Habana, ICMC Athens, cresc... Biennale für moderne Musik Frankfurt Rhein-Main, MATA Festival, Festival Ensembles Valencia and Tage für neue Musik Weimar. Karin Wetzel received scholarships from the Studienstiftung des Deutschen Volkes, DAAD and the Swiss Government Excellence Scholarship. In 2011 she was Artist in Residence at the Villa Aurora in Los Angeles.

**Beth Wiemann** was raised in Burlington, VT, studied composition and clarinet at Oberlin College and received her PhD in composition from Princeton University. Her works have been performed nationally and internationally by the ensembles Continuum, Transient Canvas, Earplay, ALEA III, and others. Her compositions have won awards from the Orvis Foundation, Copland House, the Colorado New Music Festival, New York Treble Singers, and regional arts councils. She teaches clarinet, composition and theory at the University of Maine. A CD of Wiemann's music, *Why Performers Wear Black*, was released on Albany Records in 2004, and works of hers also appear on the Raviello, Capstone, innova and Americus record labels. Her music is available from American Composers Alliance in New York.

**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, Malaysia, Romania, and Singapore. His's primary focus is electroacoustic music, combining and processing the sounds of live instruments with their digitally manipulated counterparts. Chace has written for ensembles such as the National Repertory Orchestra, McCormick Percussion Group, String Noise, and the Mosaic Trio. Recently, Chace was the recording and production fellow for the National Repertory Orchestra where he was commissioned to write a fanfare as part of the Bravo! Vail Music Festival. His works have been featured on other festivals such as Ball State Festival of New Music, Electroacoustic Barn Dance, NSEME, NYCEMF, and SEAMUS. Chace's works have been published on multiple labels including Zinnia for tuba and live electronics on the SEAMUS 2017-18 Interactions CD.

Chace is currently pursuing a Master of Music degree in composition at Bowling Green State University under the tutelage of Elaine Lillios and Mikel Kuehn. He holds a Bachelor of Music from the University of South Florida where he studied with Baljinder Sekhon.

**Tom Williams** studied music at Huddersfield and Keele Universities and he completed a doctorate in composition at Boston University. Since the 1980s he has been composing for both acoustic and electroacoustic media. Recordings of his music are available on the Kitchenware, TEM and Albany Record labels. His music has been widely performed at international festivals and conferences, and these include various International Computer Music Conferences, the Australasian Computer Music Association, SEAMUS conferences, NYCCEMF festivals in New York, and Sonorities at Queens University, Belfast. Further recent performances include SABRE, Zurich; CMMR, Sao Paulo; Music+Sound, Hull; and EMAS2019 at Greenwich University. He has received awards from ALEA III Boston, the Italian music medal 'Città di Udine', Honourable Mention; IMEB, France, and a British Composer Awards nomination. Recent work includes for the New York cellist, Madeleine Shapiro; the soprano Juliana Janes Yaffé; the contrabass clarinetist Sarah Watts; French percussion Thierry Miroglio, and a soundscape for the Dance Umbrella. Tom Williams is Associate Professor in Composition at Coventry University. [www.tw-hear.com](http://www.tw-hear.com)

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

**Thomas L. Wilson's** fascination with sound began when his family purchased an old Atari console for \$10 at a garage sale just one street behind his home in Birmingham, Alabama. As a child, he sat for hours playing the outdated technology and hearing rudimentary electronic boops and beeps, sometimes as music, emerge from the tube television. His musical discovery began when his family received a hand-me-down upright piano. While sitting at the well untuned piano, emblazoned by engravings of initials and games of tic-tac-toe from the prior owners, he taught himself to read familiar music, specifically music from video games. Thomas then began creating and sharing arrangements

of video game music online before turning his arrangements towards compositions. After joining the school band and having a fortunate encounter with music theory, he began his journey towards becoming a video game and stage composer. Thomas received his M.M. and B.M. in Music Composition from The University of Alabama and currently works towards a Ph.D. in Music Composition at LSU with a minor in Experimental Music and Digital Media. Prominent mentors throughout his studies include Mara Gibson, C.P. First, Peter Westergaard, and Yotam Haber. He enjoys collaborating internationally with performers, including conference and festival performance at the Atlantic Music Festival, highSCORE Festival, Society of Composers Inc. National Conference, New York City Electronic Music Festival, Electronic Music Midwest, National Student Electronic Music Event, and ArtPlay Festival. His thesis *The Reflections of My Introverted Sneakers* can be found on the album *Early Musings: New Music for Violin* performed by Davis Brooks and released through Navona Records. As an avid pedagogue, Thomas enjoys spreading knowledge in as many ways possible. His teaching style creates a welcoming environment from a diverse economic and social backgrounds. When mentoring in composition, he prefers to lead students towards self-discovery and self-sufficiency in their creative outputs. He tutored his peers in music theory in his undergraduate work before teaching aural skills as a graduate assistant during work towards his master's degree. He currently teaches a self-designed composition lab designed for early majors and minors at LSU. Since he places high value towards the communities he resides, Thomas is always eager for performances outside of the concert hall. Thomas's music can be heard at arboretums, libraries, museums, and any other receptive venue. Outside of work, you can find Thomas on the weekends playing video games and board games with his wife, friends, and four pets.

**Jiayue Cecilia Wu** is a composer, scholar, and multimedia artist. Cecilia earned her Bachelor of Science degree in Design and Engineering in 2000. In 2013, Cecilia obtained her Master of Arts degree from Stanford University. In 2018, Cecilia obtained her Ph.D. in Media Arts and Technology from UC Santa Barbara. As a musician, she received an award from the California State Assembly. As a multimedia artist, she received the "Young Alumni Artist Grant Award" from Stanford University. As a scholar, she has received research grants and fellowships from the Audio Engineering Society, University of California, and the U.S. National Academy of Sciences. Currently, Cecilia is an assistant professor at the University of Colorado's College of Arts and Media.

**WanJun Yang** is an engineer, programmer, sound designer, composer. Now he is an associate professor of Electronic Music Department, Sichuan Conservatory of Music. His research areas are Acoustics and Psychoacoustics, Sound Design, Software Developing, New Media Art. His work was published in ICSC 2017

and ICMC 2017 in Shanghai. Meanwhile, he was invited to EMS 2011 Annual in New York and EMS 2017 in Nagoya, Japan. In 2018, he was invited as the concert reviewer of ICMC 2018 in Daegu, Korea. His piece was selected and performed in ICMC 2019 and NYCEMF 2019 in New York, USA.

**Yuqian Yang** is a composer, pianist, and video artist. Her work, which range from solo pieces to large-scale works for orchestra, earned her third prize in the New Generation Contest in (2010, 2011). Her works have been performed internationally at festivals and concert such as: Beijing Music Festival, Splice, EMM, TURN UP, the Composition Concert in the University of Arizona. She received commission for large ensemble by the University of Arizona 2017. She Invited for membership on project 21 2012-14. Third Prize in New Generation Competition 2010. Third Prize in New Generation Competition 2008. Important previous performances include the orchestra peace White Sands and White Snow (2019), commissioned piece Tornado (2017), (2015), (2015), the Symphony No. 1 (2014), the Peking opera "Farewell My Concubine" (2013). Yuqian received her D.M.A. at the University of Arizona in Composition. She previously received a M.M. from the Wanda L. Bass School of Music at Oklahoma City University, where she was a member of Project 21 and a B.A. from the China Conservatory of Music. Her teachers have included Jia Guoping, Quan Jihao Edward Knight, Daniel Asia, Craig Walsh, Kay He and Lendell Black.

**Lidia Zielińska** studied composition with Andrzej Koszewski at the State High School of Music in Poznan (Poland). She has worked at the electronic music studios in Cracow, Stuttgart, Swedish Radio Malmoe, Experimental Studio of Polish Radio in Warsaw, IPEM/BRT in Ghent, EMS in Stockholm, ZKM in Karlsruhe and Experimentalstudio des SWR Freiburg. Lidia Zielińska currently holds the post of professor of composition and head of the SMEAMuz Studio of Electroacoustic Music at Poznan's Music Academy; she also was a professor in sonology at the Academy of Fine Arts in Poznan (1989-92 and 2001-10). She has conducted summer courses, workshops and seminars, published and lectured extensively on contemporary Polish music, the history of experimental music, sound ecology and traditional Japanese music, on the invitation of universities in Europe, Americas, Asia, Australia and New Zealand. Lidia Zielińska is the Vice-President of the Polish Association for Electroacoustic Music, former Vice-President of the Board of the Polish Composers' Union, member of the programme committee of the Warsaw Autumn Festival (1989–92 and 1996–2005), of the ISCM World Music Days in Warsaw, of the Musica Electronica Nova in Wroclaw.

<http://lidiazielinska.wordpress.com>  
[https://soundcloud.com/lidia\\_zielinska](https://soundcloud.com/lidia_zielinska)

**Ni Zheng** is a chinese sound artist, electroacoustic music composer, and performer. Her work spans fixed

media, mixed media, and sound installation. She graduated from New England Conservatory where she earned her BA in composition, and is currently a PhD candidate in composition at University of California San Diego.

# Performers

Considered one of the finest trombonists of his generation, **Tony Baker** is currently a faculty member at the University of North Texas College of Music. Currently a member of the Dallas Opera Orchestra, he has performed with ensembles such as the ProMusica Chamber Orchestra, the Minnesota Opera Orchestra, the New Hampshire Music Festival Orchestra, and the Dallas, Richardson, Columbus, Akron, Arkansas, and Duluth-Superior symphony orchestras. In addition to performances around the country, Mr. Baker has established an international reputation with numerous solo performances in the UK, Iceland, France, Brazil. He was also one of eight invited participants at the 1994 Christian Lindberg Solo Workshop. He performed Luciano Berio's Sequenza V at the 1996 Music of Luciano Berio Symposium at the University of North Texas. As a jazz musician, he has performed with groups such as the Woody Herman Band and Jimmy Dorsey Orchestra. He has also performed on stage with such artists as Wynton Marsalis, Steve Turre, Terry Gibbs, John Fedchock, Chris Vadala, and Jiggs Whigham.

<https://music.unt.edu/faculty-and-staff/tony-baker>

**Lucia Bova**, harpist: After completing her musical studies in Italy at a young age, Lucia Bova studied for two years in Nice, France, at the Conservatoire where she was presented with a diploma in harp performance, gaining the 1990 "Premier Prix à l'Unanimité". At the same time, she was first harpist with the Orchestra "A. Scarlatti" of National Broadcasting Radio (Rai) in Naples from 1989 to 1992, and from 1994 to 1996 she was first harpist with the Orchestra Sinfonica dell'Emilia Romagna "Arturo Toscanini" in Parma, also appearing in Parma as soloist with the Teatro Regio. In 1995 she published for Italian revue Sonus the article (in collaboration with Graziano Tisato at the University of Padova) "La Faccia nascosta dell'arpa: Un percorso nello spazio timbrico delle nuove tecniche esecutive". Since then she has worked with a variety of ensembles in the performance of contemporary music, including: Ars-Ludi, Ensemble Alter Ego, the soloists of the Accademia Filarmonica of Rome, Polimnia Ensemble, Ensemble Musica d'Oggi, RomaSinfonietta and Ensemble Dissonanzen. She has appeared as soloist in a number of concerts, specializing in the performance of new music in Italy: La Fenice Theatre in Venice, Romaeuropa Festival e Festival of Nuova Consonanza in Rome, X Colloquio Internazionale sulla Musica e l'Informatica of Milan, Incontri in Terra di Siena, Rassegna di Nuova Musica of Macerata, Festival of New Music with ancient instruments in Urbino, Festival of Nations in Città di Castello. She has also appeared as soloist in recitals in France (Paris, Nice and Figanières en Provence), Germany (Norimberg, Hannover, Sindelfingen, Iserlhon and Ludwigsburg), Canada (Montreal), United States (Chicago, Boston, Seattle, Detroit, New York, San Diego), at the Warsaw Autumn

Festival (Poland), at CDMC Concerts in Madrid and recently at the Rio World Harp Festival (Rio de Janeiro). She has made recordings on the Mode Records (New York), EDI-Pan, Capstone, Neuma, Valdom and Label Bleu labels, including pieces for solo harp and harp with other instruments. She has also recorded solos harp written especially for her by Ennio Morricone. With the Polimnia Ensemble she recorded a CD dedicated to 19th century Russian music which was included in the journal "Musicalia". On December 2002 the Bongiovanni Editions (Bologna, Italy) published her CD entirely dedicated to 18th century music for harp including unknown or rare works originally written for that instrument. Recently Suvini Zerboni Edition published her book on modern Harp "L'arpa moderna" with a wonderful preface by Luis de Pablo.

**Brent Brimhall** is a dancer who began his movement training as a martial artist, studying under Peter Crocoll and Philip Selmon. He continued his education by studying ballet, contact improvisation, and post-modern contemporary dance at Arizona State University. As a tango dancer, he has studied with Daniela Borgianni, Nicholas Tapia & Steph Berg, and George & Jairelbi Furlong, and he has participated in workshops with many tango maestros including Mariano "Chico" Frumboli & Juana Sepulveda and Cristina Sosa & Daniel Nacucchio.

**Dr. Greg Byrne** is Distinguished Professor of Music and Director of Percussion Studies at the University of Louisville. Dr. Byrne is an Educational Artist for REMO, Inc. and VIC FIRTH, Inc. He has performed in Japan on several occasions, where he was a member of the Hidano/Byrne Duo, endorsed by VIC FIRTH, Inc. to present children's concerts. The most notable was at the elementary school in Miyako which was devastated by the 2011 Tsunami. He serves as an advocate for musicians with disabilities through his educational DVD, Opportunity to Succeed. Through this role, he has presented at the International Conference for the Arts and Humanities in Hawaii, the College Band Directors National Association Southern Conference in Mississippi, the Midwest Band and Orchestra Conference in Chicago, and he presented the Keynote Address at the Nebraska Music Educators Association Conference.

**Jason Crafton** is associate professor of trumpet at Virginia Tech. He has performed as soloist and chamber musician in China, Greece, and across the United States. He is a member of the Charlottesville Opera Orchestra and has performed with the Dallas Opera, the Des Moines Metropolitan Opera, and the Dallas Wind Symphony. Crafton is a founding member of the electro-acoustic chamber music group Fifth Bridge. Recent and future engagements include a collaboration with Dr. Henry Winter from the Harvard/Smithsonian Center for Astrophysics and composer John Hollenbeck, as well as premieres of new works by David Sampson and Christopher Stark. Jason holds degrees from Drake University and the University of Northern Colorado in

addition to doctorate from the University of North Texas. His teachers include Robert Murray, Keith Johnson, and Andrew Classen.

**Dr. Gabe Evens** is the Assistant Professor of Jazz Piano, Composition and Arranging at the University of Louisville, Jamey Aebersold Jazz Studies Program. He has performed throughout the United States and in Malaysia, Singapore, Spain, and France and has played with the Malaysian Philharmonic Orchestra, the Miami City Ballet Orchestra, the University of North Texas Symphony and Concert Orchestras, the UNT One O'Clock Lab Band, and the University of Miami Concert Jazz Band. As an arranger and composer, Evens has released seven CDs of original music, written commissions for Sheena Easton and Kate McGarry with the Cape Symphony Orchestra, and for Nneena Freelon with the John Brown Big Band. Evens is a certified teacher of the Alexander Technique, holds an MA in Jazz Piano Performance from the University of Miami, and a DMA in Performance, major in Jazz studies (composition emphasis) from the University of North Texas.

**Enzo Filippetti** is a professor of Saxophone at the Conservatory of Music "S. Cecilia" in Rome. For more than thirty five years he has been playing in concerts all over the world. He has performed at Biennale di Venezia, Mozarteum of Salisburgo, Rome, Milan, Paris, London, Birmingham, Berlin, Köln, Wien, Madrid, Bruxelles, New York, Montreal, Buenos Aires, Caracas, Riga, Lyon, Principaute-Monaco-Monte-Carlo, Yeosu (Korea), Kawasaki, Adis Abeba, Chisnau, Taormina, Ravello. He is very active in the field of Contemporary music of which he is a valued performer and many of the most important composers such as E. Morricone, G. Nottoli, J. Dashow, M. Lupone, L. Zielinska, D. De Simone, H. Howe who wrote for him about one hundred fifty works. As a soloist and with the Quartetto di Sassofoni Accademia he has recorded for the Nuova Era, Dynamic, Rai Trade, Sconfinate and Cesmél. He has published studies for Riverberi Sonori and he directs a collection for Sconfinate editions.

**Rachel Gibson** is a percussionist and music technologist from Tower City, Pennsylvania. She is currently attending the University of Virginia to pursue a Ph.D. in Music Composition and Computer Technologies. Rachel studied percussion with Michael Rosen and Bob Nowak and computer music with Aurie Hsu and Abby Aresty. She completed additional computer music studies with Edgar Berdahl and Stephen Beck. Rachel has performed in the Oberlin Percussion Group, Oberlin Orchestra, Oberlin Contemporary Music Ensemble, and the Oberlin Improvisation and New-Music Collective (OINC). She was the recipient of the Avedis Zildjian Conservatory Percussion Award, the Oberlin College Research Fellowship, the Presser Award, a National Science Foundation REU Fellowship, the SEAMUS Allen Strange Award, and the Phi Kappa Lambda Prize. Rachel has presented her work at the

NIME and TEI conferences. She earned her Bachelor of Music degree at Oberlin Conservatory of Music in Percussion Performance and Technology in Music and Related Arts (TIMARA).

**Megumi Masaki** is active as a pianist, multimedia artist, educator, conductor and curator. Her innovation and breadth of artistic activity, dynamic temperament and "riveting and mindexpanding" (Fréttablaðið) performances have earned her international accolades as a leading interpreter of new music and multimedia works. She specializes in exploring how sound, image, text and movement can be integrated and interactive in multimedia works. Megumi frequently collaborates with composers, visual artists, writers and choreographers on interdisciplinary projects involving new technologies to expand and recontextualize how concert works for the piano are created, performed and received. Over 40 piano, multimedia and chamber works have been composed especially for Megumi, and she has premiered over 90 works worldwide. Megumi is featured at major international venues including IRCAM, ICMC, ISCM World NMD, among many others. Megumi is Professor of Piano, and director of the New Music Ensemble and New Music Festival at Brandon University Canada. <http://www.megumimasaki.com>

Born in Okayama, Japan, **Hazuki Ota** began her Piano at the age of two. Concertist Pianist Course at the Music High school attached to Sanyo Women's High School. The numerous prizes she has received until today: the Gold medal at the Chopin Competition for youth. At the age of 17, she held a music workshop in Myanmar for elementary school students in Myanmar. At the age of 19, he held a music workshop at an elementary school in the Democratic Republic of the Congo, and presented his achievements to children at Complex Congo-Japon (CCJ) at the National Teacher's University (ISP) in the capital. During high school, she encountered the undersea garbage problem of the Seto Inland Sea and conducted collection and awareness activities. Received the Minister of the Environment Award. She currently has been creating the work about Microplastics.

A keen advocate of new music and creative collaboration, British saxophonist **Ellie Parker** has performed throughout Europe and the USA as a chamber musician and soloist. Her primary teachers have been Dr. Masahito Sugihara and Naomi Sullivan, and she is currently pursuing her DMA at the University of Houston with Dan Gelok. Ms. Parker also serves as Adjunct Professor of Saxophone at Sam Houston State University. She was a Young Artist Fellow at DACAMERA of Houston between 2018-2020 and was the recipient of the inaugural Laura Buss Sayavedra Award for Citizen Artistry in the city of Houston, which recognised her proactive social engagement through the combination of artistry, education, community engagement. In the summer of 2020, Ms. Parker's work was heard at the Cincinnati Fringe Festival and the NYC

Electroacoustic Music Festival.

Acclaimed by the New York Times as a "creative percussionist," **Josh Perry** is a passionate advocate for contemporary music and interdisciplinary performance mediums. Perry is a member of Iktus Percussion, Ensemble Mise-en, Hotel Elefant, and has recently performed with the Metropolis Ensemble, Argento New Music Project, Lost Dog Ensemble, and Mantra Percussion. In 2019, Perry has been a featured soloist at the Kroumata Percussion Center in Stockholm, Sweden, the Transplanted Roots Symposium in Guanajuato, Mexico, and at the Tokyo Opera City Recital Hall in Tokyo, Japan. Festival appearances include the Festival Internacional de Inverno do Jordao in Brazil, June in Buffalo festival, MATA festival, New Voices-New Music at Carnegie Hall, and the Bang on a Can Marathon. A proponent for composer-performer collaboration, he consistently works with living composers and has premiered well over 100 works for percussion and mixed ensemble. Past collaborations include working with composers John Luther Adams, Stefano Gervasoni, David Lang, Annie Gosfield, Paula Matthusen, and Daniel Wohl. Perry has performed and given workshops at the Eastman School of Music, Princeton University, University of California-Davis, Michigan State University, University of Buffalo, Oberlin College, New College, and more. Perry received his Bachelor's from the University of Massachusetts-Amherst and recently received his Doctorate from Stony Brook University.

**Matthew Polashek** is a saxophonist living in Lexington, Kentucky and recently won the 2020 Lexington Music Award for Best Wind/Brass Performer. His current work focuses on the development of a fusion of modern jazz and contemporary art music composition techniques. He has been awarded the Master's of Fine Arts in Music Composition from The Vermont College of Fine Arts, a Master's of Arts in Teaching Music from the City University of New York, and a Bachelor of Arts in Jazz Studies from the 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. He is also owner and president of Angry Baby Productions, a broadcasting and media production company.

**Iván Adriano Zetina Rios** (Mexico City, 1985) is a composer, guitarist and musicologist. He started his art studies at age of nine at Centre of Fines Arts of Merida in the south of Mexico. He finished his professional studies at National University of Mexico

(UNAM) and a master's degree in Musicology at Sorbonne University of Paris. In 2006, he obtained a scholarship from National Found of Culture and Arts (FONCA) to make a specialization residence at Chigiana Academy in Siena, Italy. He also received a solid background in interpretation of contemporary and classical repertoire at several residences in Serbia, Netherlands, Cuba, France and Germany. As composer, he started in experimental and interdisciplinary projects in theater and cinema with artists from France and Mexico (2013-2017). He has taken part of composition lessons with mexican composers as German Romero, Samuel Cedillo and most particularly the Creation Lab of Julio Estrada at UNAM. Ivan Adriano also participated in master classes with Helmut Lachenmann and Philippe Leroux. He obtained two first prizes in composition contests in Mexico and France (Ecoute 2017). He created his first pieces with professional ensembles as "Ensemble Écoute" (France), "Liminar Ensemble" (Mexico), "Psappha Ensemble" (UK) and "L'Itineraire Ensemble" (France). As academic, Ivan Adriano was assistant professor of electronic music composition at Paris 8 Saint-Denis University and Sorbonne University (2019-2020). He has presented his researches in different institutes: Complutense of Madrid University, Nova Lisboa University and Tübingen University. He wrote articles for IRCAM, Paris Philharmonic and Guitar Classique Revue. Nowadays, he is doing a PhD in musicology at Sorbonne University and the second year of composition at CRR Boulogne-Bilancourt Conservatory with Jean-Luc Hervé and Yan Maresz. In 2020, he was accepted to participate at Guitar and E-Guitar Studio of Darmstadt Summer Courses 2021.

With a focus on contemporary keyboard performance, including organ and harpsichord, Grammy®-nominated pianist **Richard Valitutto** is a soloist, chamber musician, vocal accompanist, and composing/improvising creative with an active performance schedule that spans both coasts of the U.S., across the country, and abroad. Described as "a keyboard superstar" (The New Yorker), and as a "vivid soloist," "vigorously virtuosic," "quietly dazzling," and "all around go-to new music specialist" (LA Times), he is a member of the Grammy®-nominated Wild Up Modern Music Collective and the "startlingly versatile" (NY Times) quartet, gnarwhallaby. He has collaborated and performed with the Los Angeles Philharmonic, Martha Graham Dance Company, and PBS Great Performances, among many others. Richard is currently in residence at Cornell University's Keyboard Studies DMA program. He holds degrees in piano performance from the California Institute of the Arts (MFA) and the University of Cincinnati's College-Conservatory of Music (BM, summa cum laude).

Kong Hou performer **Lucina Yue** was born in Xinjiang, is residing in New York City. She is the Executive Director of the Konghou Society at the Chinese Musicians Association and the Executive Director of the Konghou Professional Committee at China Nationalities Orchestra Society. She won the Award of Excellence and the first

place for Konghou in the Folk Music Television Contest held by Chinese Central Television (CCTV); received the Gold Award from Hua'yin Cup Chinese Instrument Competition; and also awarded the Gold Award at the Asia Arts Festival. Her debut of modern Chinese Konghou with a symphony in the Lincoln Center has successfully opened a new chapter of this Chinese Traditional Musical Instrument.

## Video Artists

**Gene Gort** is a visual artist, video producer, media programmer and educator who lives in Torrington, Connecticut, USA. His artwork and videotapes have been shown internationally including; Dark Music Days Festival at Harpa, Reykjavik, Iceland; DeCordova Museum and Sculpture Park, Lincoln, MA; Pacific Film Archive/Berkeley Art Museum, Berkeley, CA; TheVideoArtFoundation, Barcelona, Spain; Cyberarts Festival, Boston, MA; University of Rochester; Hallwalls, Buffalo, NY; Mills Gallery, Boston Center for the Arts; Vtape Salon and the Art Gallery of York University/Prefix Centre for Contemporary Art, Toronto; Black Maria Film and Video Festival, touring; Athens Film and Video Festival, Athens, Ohio. He currently holds the position of Professor of Integrated Media Arts at Hartford Art School, University of Hartford, a program he designed and directs, and is a core faculty member of the interdisciplinary MFA program, Nomad/9.  
[www.genegort.com](http://www.genegort.com)

After the study of the cinema in South Korea, **Kiwon Jeon** has moved to Paris for his diploma of the editing and Special Effects at the École supérieure d'études cinématographique and the cinema at the University Paris 8. He has participated in many of the film works, the advertising and the video works as the director, the editor. His film also has been presented in the video contest organized by the Mayor of Paris and in the Nikon festival in France. He received the 4th prize in the video contest organized by « Réseau Sortir du nucléaire » with « DEFENSE ». He works also as visual artist. His multimedia have been presented in the several international festivals and concert such as Muxic, À la baguette in France, Être compositrice in the UNESCO in France, ICMC 2018 in Korea, Vox Feminae in Israel, Sound Thought in Scotland. He crosses the border between the cinema and the multimedia and builds his world through narrative sublime and visual experimentation.

**Simona Sachi** is an Italian photographer and designer. She studied graphic design, illustration and photography in "Istituto Europeo di Design" in Milano. She worked as an independent photojournalist for many newspapers and journals, specializing in Middle Eastern countries such as Yemen, Syria, Jordan, Egypt, Algeria among others. Since her move to Greece, she has worked as a graphic designer and lately as video artist.

**Merrie Snell** is a writer and video artist whose stories have been published in New England Review, Agni, Cimarron Review and whose academic monograph Lipsynching was recently published by Bloomsbury Academic. Her multiscreen video work YouGhost was featured at the international music venue The Sage, Gateshead, and her shorter films have been shown in the UK and Europe. Her film Devil's Water will soon be



released as part of a monograph on artistic research in music by Stefan Östersjö through The Orpheus Institute, Ghent and Chorus Lines as part of a multimedia book published by Bath Spa University, UK.

**Austin Windeau** (born 1996) is a filmmaker and screenwriter from Northern Ohio who strives to better understand emotion and human interpretation through film and video. He graduated from Bowling Green State University with a Bachelor's in Film Production in 2019 and has since worked on short films and an in-development feature film. This piece is Austin's second time working with mixed media in music, with the goal being to blend abstract visuals with the interpretive nature of music. He hopes to continue collaborating with composers and artists to further blend the artistic mediums, with the effort being to understand the common ways humans interpret the world and communicate with one another. Austin currently is focused on screenwriting and hopes to write and direct feature films in the future.

**Rebecca Ruige Xu's** artwork and research interests include experimental animation, visual music, artistic

data visualization, interactive installations, digital performance, and virtual reality. Her recent work has appeared at Ars Electronica Animation Festival; SIGGRAPH Art Gallery; Aesthetica Short Film Festival, United Kingdom; Museum of Contemporary Art, Italy; Los Angeles Center for Digital Art; Magmart International Videoart Festival, Italy; FILE – Electronic Language International Festival, Brazil; Techfest -Technical Arts Exhibition, India; Colloquium culture and digitization, Switzerland; CYNETart, Germany; International Digital Art Exhibition, China; Huddersfield Festival, UK; and Boston Cyberarts Festival. She has also been a research fellow at Transactional Records Access Clearinghouse, Syracuse University, since 2011.

**Keisuke Ygisawa** (1982-) is an audiovisual artist. He studied electronic music, video and visual art in Royal Academy of Art in the Hague(Netherlands) , Tokyo University of the Arts(Japan) and doctoral course in Kunitachi College of Music in Japan. Now he is working at Tamagawa University and Shibi College of Music for electric music and video art.